

TRADITIONS AND INNOVATIONS IN THE WORK OF IVAN ZADOROZHNY

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Abstract: There is a significant number of gaps in the history of Ukrainian culture, especially with regard to the complete coverage of the artistic processes of the 20th century. Among the artists whose work is still insufficiently studied by scientists is the figure of Ivan-Valentyn Zadorozhny. The article analyzes the artist's paintings and monumental works, in which the author's desire to comprehend and interpret the diversity of visual practices of modernism, combining them with the achievements of classical European art and traditional Ukrainian art folklore is perceptible.

Keywords: Art of Ukraine, Ivan Zadorozhny, Modernism, Neofolklore Nonconformism.

1 Introduction

Ivan-Valentyn Zadorozhny (1921-1988) is one of the outstanding representatives of the fine arts of Ukraine in the second half of the 20th century. He worked in the field of monumental art, easel painting, sculpture, book graphics, acted as an interior designer for various purposes (among his works – decoration of museums, stained-glass windows of the funicular in Kyiv and buildings in other cities, sketches of tapestries, furniture and other products).

However, even today the name of this artist is often only perfunctorily mentioned in the history of Ukrainian culture. Attempts to comprehend the legacy of one of the authors who joined the formation of the foundations of contemporary national art are not very noticeable. Therefore, the aim of this article is to consider the peculiarities of worldview and individual style of the artist's works through the analysis of the most important works of I.-V. Zadorozhny, and in the context of contemporary art processes. The research methodology involves the use of various methods, including historical-chronological and systematic, comparison and generalization, art analysis. The use of these methods allows objectively tracking trends in the development of art in Ukraine during this period [1, 5, 6].

2 Literature Review

In most publications covering the development of Ukrainian art in the 20th century [2, 3], the work of I.-V. Zadorozhny is mentioned mainly in a few lines in the sections devoted to the consideration of monumental and easel painting, interior design or book design. The authors mainly emphasize the artist's belonging to the current of nonconformism – a unique manifestation of resistance to the totalitarian Soviet regime, which emerged among the creative elite of the country in the 1960s, or his interest in the dramatic history and folklore of Ukraine. L. Smyrna in the work "Ukrainian artistic nonconformism: historical and ideological dimension", characterizing the movement of the sixties, notes: "The Sixtiers, i.e. those who chose the ideas of nonconformism (disagreement), went through a difficult path in their development – from emotional rebellion, gradual "ethnography", culture and education to bright individualized artistic innovation, creation of schools, progressive organizations – through underground existence, persecution, repression, murder, seditious falsified accusations, camps, forced self-exile abroad" [18, p. 22]. She believes that "the characteristic of the Ukrainian sixtiers was manifested in the interpretation of historical themes of Ukrainian history (for example, in the works of G. Sevruck, V. Zadorozhny, G. Yakutovych), in solving the traditional problem of color for the Ukrainian mentality, which clearly confirms the work of V. Zaretsky and G. Gavrilenko)" [18, p. 23]. A similar opinion is found in O. Petrova [15, p. 471, p. 482].

A similar perception of painting of I.-V. Zadorozhny is also found in the research works of E. Dymshits, who, giving a description of his works and other artists, notes: "The "Folklore"

direction emerged as a logical pattern in the development of the worldview of artists of the 1960's, with their in-depth understanding of the national identity of creativity and the ability to combine in the context of one work of folk-traditional and universal expression – thus, adhering to some extent to the official canons, to operate with a wide range of avant-garde tools" [7, p. 159].

A brief overview of the monumental works of I.-V. Zadorozhny is presented by G. Sklyarenko in the section "Monumental and decorative art" of "History of Ukrainian art", published in 2007 [17, p. 650-660], who notes, in particular, that "Among the most significant phenomena in this field are the stained-glass windows by I.-V. Zadorozhny, which not only attracted this technique to domestic practice, but also gave it a national sound. The stained-glass windows reproduce the images of folk art, giving them a relevant semantic, plastic and decorative content" [17, p. 659].

The first catalog of I.-V. Zadorozhny's works was a publication created by V. Danilevko in 1991, after the artist's death [4]. The image of the artist is partially revealed in the memories of his family and contemporaries, in particular, in the publications of V. Zabashta [19].

Thus, in many works of scientists [8, 10, 12], despite the recognition by researchers of the significant role of I.-V. Zadorozhny in the development of visual culture of Ukraine, the perception of his work still seems somewhat limited, it does not fully reflect the diversity of his work and the complexity of the model of the world created by the artist. There is a lack of thorough investigations and separate publications with a detailed description of the work of this author.

3 Results and Discussion

Ivan-Valentyn Zadorozhny's life was quite dramatic – an orphan's childhood, adoption, the fronts of World War II, arrest and stay in a Soviet camp, and later the study at the Kyiv Art Institute and a scientific degree (painted at this time, "Bohdan Khmelnytsky leaves his son Timosh as a pledge to the Crimean Khan" was immediately included to the museum collection), work in the publishing house "Art" and in the first professional magazine "Fine Arts", receiving the honorary title of Honored Artist for works of the early period and at the same time – the long decades of misunderstanding. These dramatic and even tragic events determined the most important thing in the formation of the individuality of the artist, who learned not to betray his own, and not only artistic, beliefs. It is no coincidence that the house of I.-V. Zadorozhny became one of the centers of "artistic and intellectual opposition, "informal academies"... in the energy field of which the counterculture of the sixtiers matured" [18, p. 23]. Judging the facts of his biography, I.-V. Zadorozhny was one of those who felt the ability to overcome circumstances in order to achieve perfection and accuracy of artistic expressions. Times of persecution, unwillingness to accept his position, when he could only open himself in the works, led to the emergence of the deepest works of the master. Inner restlessness, lack of obedience is noticeable in each of his works, although they differ, for the most part, in the balance of the composition and formal completeness.

Ivan-Valentyn Zadorozhny was multifaceted in his work, he was engaged in easel painting, performed a large number of monumental works, carved wood, worked on reliefs, stained-glass and tapestry sketches, turned to posters and book illustrations. Thirsty for knowledge, he was constantly changing, faithful to the belief "to study all the creative progressive and non-progressive experiments of the world". The artist's wife, Nadiya Zadorozhna, notes that "Architecture, archeology, poetry, music, scientific discoveries are all in the circle of his interests and hobbies". Therefore, in the works there is a deep understanding of the essence of being, not superficial ideas about different aspects of the existence of the world and the human.

Among the artist's early paintings is "Passionate" (1960) and many sketches of it, made in the late 1950s. The picture has a stormy and passionate nature of music, embodied in the dynamics of color masses and spectacular comparisons of tones. Instead, in one version, the baroque uplift will be replaced by the intonation of solemn restraint, and the focus will no longer be on music, but on the heroic figures of warriors presented in the author's precisely directed mise-en-scène ("Sonata", 1956-1957). There is an imitation of nature and imposed by ideology (as well as the whole system of education) the principle of solution, which is dominated by the literary basis, characteristic of other paintings of this period – "Bohdan Khmelnytsky leaves his son Timosh as a pledge to the Crimean Khan" (1954), "Krasnodontsi" (1965), etc. It seems as if the author is consciously seeking self-restraint, trying to reconcile the rigid canons imposed by the art of socialist realism and his own search for psychologically expressive images.

The openness, even dosed, of artistic information in the 1960s greatly expanded the boundaries of Soviet authors' ideas about art, its development during the 20th century, conceptual and plastic manifestations. This led to the fact that the artist, who had a good academic background, quickly assimilated the achievements, in particular, of the art of modernism, and later, melting in his imagination a variety of styles and cultural eras, chose from them the most important, the most accurate. Therefore, the tradition in his works always appears corrected; it shows the worldview and perception of modern man and the paradoxical combination of passionate-sensual and rational-intellectual principle. Inherent in the works of I.-V. Zadorozhny thoughtfulness of the decision is shown even in the initial sketches in which interaction of figures, proportions and linear rhythms, tonal and color relations are once and precisely defined. Later in the process, the search mostly concerns details – gestures, a few accessories and decorative elements, which were eventually to form the unity of the overall ensemble, expressing the idea of the composition. Attention to the smallest elements is noticeable even in the artist's notes on sketches ("Handkerchief tied thicker", etc.), which give a sense of the process of creating work as a whole structure, where each of the few details is due to design and is significant.

Judging by the first sketches, I.-V. Zadorozhny saw from the beginning of the work the whole future palette of colors, already in the early sketches precisely determining the place of each tone. The colors he uses never look accidental, even in the brightest variations, acting restrained and deep. The sonority of local spots and connections in the 1970s is emphasized by the flatness of the images, in which the three-dimensional elements act as accents, sometimes enhanced by a touch that diversifies the texture of the surface. Sometimes the artist abandons his characteristic delineation of images with a black outline, as if allowing the tone itself to determine the boundaries of its own domination.

Since 1965 I.-V. Zadorozhny worked in the field of monumental art, which during this period developed almost the most dynamically in Ukraine. Despite considerable pressure from the authorities and the ideological and propaganda component programmed in it, certain plot and pictorial stereotypes prevalent at the time, the monumental art of the 1960s became a field of experiments with formal solutions and new materials, allowing at least limited use of acquisitions of modernism. L. Smyrna emphasizes that "The main direction of the sixties synthesized two directions: professional, where there was access to new complex formal structures of education, and national, which freed painting from the canons of socialist realism and directed towards national self-identification. Inherent in the formation of artistic nonconformism was the involvement of the traditions of folk painting, return to their own mentality, romanticization of the spirit, the search for a new figurative structure of thematic painting" [18, p. 23].

The 1960s in the art of the Soviet Union were also the time of the emergence of the so-called "strict style", which O. Petrova called the "first swallow" of the Khrushchev "thaw" era in

Ukrainian painting, noting that "this trend was not very revolutionary. It can be considered as a modification of social realism, which artistic youth sought to improve" [15, p. 452]. Monumentalist by vocation, Ivan Zadorozhny was appropriate for the era, he sought to change the easel art, depriving it of its characteristic descriptiveness and excessive detail and bringing in return the clarity of plastic thought, the expressiveness of restrained linear rhythms and the interaction of local color planes, generalization of form and weight of each element which in his works becomes a symbol.

But the most important for the master was the transition from the paths of contemporary art to the realization of the ambiguity of the dramatic existence of the human, the attempt to establish in modern culture a specific national principle. Researchers note that I.-V. Zadorozhny, like a number of other artists, "denied the theatrical and sublime stereotypes that existed in the established socialist realism" [15, p. 453]. The theme of family and genus has been pervasive in the artist's work since the 1960s, appearing in works of various techniques and different in sound – from the monumental "My Countrymen" (1965), marked by a sense of emphasized rootedness and significance of characters, to a number of poignant, and sometimes tragic in intonation works with images of mother and son. This transition to more emotionally expressive works is considered by some researchers to be a consequence of the fact that "The "Strict style" did not take root in Ukraine; it was alien in the cultural sense. I.-V. Zadorozhny, like the vast majority of the Ukrainian sixties, sought sensory cognition of the world – through color and dynamics in painting" [18, p. 73].

Sharply outlined figures, as if wrapped in a spot-abys in the background, a broken tree-flower, the sloping trunk of which repeats the silhouette of a boy, a picture of a viburnum bunch on the sleeve of his mother's shirt, light-snatched pieces of earth under his feet – all these details in the sketch "Mother" (1962-1963) evoke a dramatic sense of the inevitability of a tragic outcome. In the completed work I.-V. Zadorozhny left only the most important elements, due to the lapidary of the means achieving expressiveness and accuracy of intonation. A rectangular opening with a blood-red door and a sprig of viburnum above them is perceived here as a transition to another reality. And the foreground strip with inseparable figures marks not only the place of the event, but also the division of the world into the present and the future. Therefore, life is present only here – in a narrow space, in which the figures of mother and son are inscribed, because at the door the darkness of nothingness can await them. The feeling of piercing sadness is also felt in the 1970 "Farewell to the Son (Memory of the Mother)", dedicated to the events of the World War II. The mother and son depicted here are defenseless against those who have already determined their fate; they are doomed to lose each other. An expressive detail is striking – the sleeves of the overcoat, too long for a young man, emphasizing his sudden transition from childhood to adulthood.

The theme of the family continues in the works "Gardens to Bloom" (1970) and "Loneliness" ("Baba Vivdya", 1983). In the latter, the grandmother is depicted against the background of a house, under the beam of which an abandoned nest perched, and next to the inverted jugs on the cut branches of a withered tree – a symbol of those who have already departed to the afterlife. Bounded in black, gray, brown and terracotta tones give the frontally solved figure massiveness, giving birth to a feeling of its inseparable connection with the earth, stability and certainty – the way of life, views and actions.

Family portraits of the 1970s and 1980s are perceived differently. It is noteworthy that the composition of the "Family Portrait" (1974) was based on the motif of a "flowerpot", which unites the characters, reminiscent not only of the traditional for many cultures "tree of life", but also a table from the Old Testament Trinity or common bowl of entity. As if closed in their contours, the figures are at the same time perceived as an indivisible whole; they are connected by linear rhythms, in which the ascending verticals predominate. The wife, depicted in

white and red, is a symbol of vitality and sacrifice. Trusting youth is embodied in the figure of a girl. Similar to the father in his astonished view of the world and at the same time different from him is depicted his son. This work on the figurative system and openness to the world is still quite close to the works of the 1960s. In the portrait of 1980, another mood appears – the isolation of the family as a center, which is very important for the artist. Compositionally limiting the pictorial space and applying intense and, at the same time, solemnly restrained colors, the author consciously or unconsciously means separating himself from the, obviously, not always friendly, environment.

In these works, as in other paintings, are organically combined features inherent in iconography, and elements of folk art. Often the artist interprets well-known motives, giving them a tone into tune with the present, as, in particular, in the painting “And there will be a son, and there will be a mother” (“Chuchynska Oranta”, 1982). In it I.-V. Zadorozhny combines the iconography of Our Lady of Panagia with the motif of a “flowerpot” common in Ukrainian embroidery, with a variety of textures, reproduced in color, geometrized patterns that reflect the very nature of embroidery techniques. The image of the Mother of God inspired by Byzantine iconography is supplemented by the sign of Christ, which resembles petroglyphs of primitive times, and the halo is similar to the details of folk icons of the 19th century. In the medallions, which usually depict figures of saints or symbols of the sun and moon, the painter places thorns and laurel wreaths, thus uniting the fluid and the timeless. The image of the Mother of God in diverse variations will continue to be found in numerous works of the 1980s, forming prophetic parallels between the present and the past, offering a sensual and meaningful reading of the plot. Using formally close motives, the artist always looks for a different sound of each of them to convey the widest range of feelings. I.-V. Zadorozhny sought to find a concise and capacious image as a formula, so it is natural that one of the works is based on the famous image of the Vyshgorod Mother of God – as the embodiment of admiration, which in subtle nuances conveys the feeling of constant presence of sadness in everyday life.

Oranta's iconography can be seen in the life-affirming composition “Son, enrich the world” (1988), the image of Madonna appears in the most dramatic, performed in the last year of the artist's life, the foreboding-canvas “On the Eternal Road” (1988). Contemplation of these works of the artist gives rise to longing, which, as in one of the later works – “Dance of Sorrow” (1987-1988) – is felt at the subconscious level. In the painting, the artist combines the symbols of the present and past life, separated from the people depicted in the foreground, by monumental arcades. The former, almost perfect world lost due to the Chernobyl accident, exists here only as a memory, in the motifs of houses among groves and hollows. The space in front of the arcade seems devastated and compressed; it accommodates only people detached from everything they are accustomed to, from the very poetics of life. Although in the circular rhythms of the round dance, reminiscent of an ancient ritual, there are still hopes for recovery. And the spectator himself here also becomes part of the action, because his eyes are at the level of the faces depicted, he seems to become one of them. The comparison of traditional and modern is present here and in the interpretation of the style of Proto-Renaissance paintings with exquisite monochrome colors of the foreground and a riot of colors in the image of the landscape in the distance.

This work resonates with the stained-glass window “People, save the earth!” (1976-1979) executed many years before, the deceptive simplicity and readability of the components of which conceal the ambiguity of numerous associations. The iconography of Panagia and Beregina here seems to be superimposed on the motifs of the tree of life and the crucifixion. And the feeling of elation and even the presence of the spectator in some sacred space becomes stronger due to the elongated shape of the stained-glass windows located on the stairways, where the very rhythm of the procession emphasizes the solemnity.

Full of spiritualization and encaustic is “Holiday of Lada. Glory to the sun will be in the world, and peace on earth to you, good people” (1976-1982), the frieze composition of which reflects the rhythm of a leisurely story, the gradual unfolding of the plot and at the same time a holistic perception of it. Massive tree trunks with bunches of viburnum, located in the foreground, serve as backdrop columns, separating each scene, and resonate with the motif of a “flowerpot” in the center. The work combines elements whose origins are in the canonical iconography of Byzantine iconography and Renaissance painting (“Marriage in Cana”, “Holy Family”, “Eucharist”), as well as in even older, known from Scythian totemics, motives of brotherhood, Ukrainian folk picture. Once again, the author endows the characters with portrait features of members of his family, thus creating a synthesis of universal and personal, giving the work an unexpected intonation of warmth in monumental painting. Using well-known images, classic for European art iconographic and compositional schemes and the painter leaves only some signs-hints on them, which allow recognizing the plot, feeling it more intuitively. Such a motive becomes the impetus from which a number of associations are formed, the harmony of the unity of the eternal and the modern.

The artist often refers to the popular in Ukraine folk painting depicting the image of Cossack Mamai, creating various and sometimes ironic, versions of the solution of popular in folklore (both song and art) theme, where next to the Cossack are not only his faithful horse, but also Death, the devil-tempter or the lord. In the composition “Mamai” (1980-1982) Death turns into either a clown or an acquaintance of the author himself. And the temptations that approach the protagonist, trying to lead him astray, also have a very modern look and even endowed with portrait features of colleagues of the master. The combination of almost embossed volumes and decorative planes is also unexpected. I.-V. Zadorozhny often violates the usual order of things in such works – such was the tapestry “Cossack Mamai (The Song)” (1987-1988). Here, in a supposedly traditional composition, images of a family and a modern couple appear next to the Cossack (he with a book, she with a guitar). The letters that make up the lines of the famous songs are woven with multicolored threads and, due to differences in tone, appear translucent, mobile and located at different levels. Unfortunately, numerous sketches of Mamai's figures, which could have been turned into interesting monumental works, were not embodied.

The ornaments with which I.-V. Zadorozhny has generously decorated almost every one of his works since the mid-1960s deserve special attention. Ornaments for him are something completely organic, they look casual, being not just an ethnographic insert, but existing in compositions on an equal footing with the characters. Using the motifs of Ukrainian embroidery, tile and folk paintings, he always transforms traditional patterns, giving them a somewhat unusual look and emphasizing the monumentality of extremely generalized forms of motifs. Such a careful study of the Ukrainian ornamental heritage can be seen in the works made in the first third of the 20th century by the architect Vasyl Krychevsky and the graphic artist Georgy Narbut. I.-V. Zadorozhny very precisely defined the attitude to ornamental elements in his works – “figures – ultramodern, ornament – associative-folk”. In the work of the artist there are some works in which the motifs of embroidery or weaving do not complement the plot, but themselves become the content of the picture or graphic sheet (still life “Twisted Ipomoea”, 1975).

Modernity and tradition, the accuracy of portrait images and the conventionality of character types are capriciously intertwined in the canvas “Hymn to Folk Art. National artists Maria Primachenko and Alexander Ganzha” (1988). Based on the principle of solving the life icon, the artist places in the center a winged “tree of life” with figures of M. Primachenko and A. Ganzha, around which are depicted motifs of folklore and figures of contemporaries, transformed by the author's imagination. And so arise witty images of a woman with a cow in her arms; a man holding a house in his hands, resembling the

figures of donors in the Middle Ages; trio of musicians, sun-sunflower, a wedding procession; a lion breaking a chain and a flying rocket like a flower. The image of a mother with her son holding a doll is the embodiment of the continuity of traditions. Composed of individual plots with precisely found silhouettes and a limited range of local colors, the composition looks complete, allowing each scene depicted in it to be considered as a finished work.

Close in solution was a series of works made on wrapping cardboard and decorated with expressive ornamental framing, the plots of which reflect the mythologists of the Ukrainian world. Similar motives can be found in a series of works related to the figure and poetry of Taras Shevchenko. Interestingly, in depicting T. Shevchenko, the artist used more than once repeated version of the solution of the portrait of the poet, where he sits, leaning forward, with a look from under his forehead. However, the image does not always acquire such irresistible force as in the one performed by Zadorozhny "Etudes to the Portrait of Taras Shevchenko", whose emotional and plastic expressiveness not only resembles the impression of strength from the figure of Kobzar, present in the work of Fedor Krychevsky ("Portrait of Taras Shevchenko", 1928-1929), but also reflects the anxiety of Rodin's "Thinker".

Working on illustrations for T. Shevchenko's "Kobzar", I.-V. Zadorozhny tries not to create a commentary on the verses, but a metaphor that would reflect the deep meaning of poetry. That is why he finds extremely concise and expressive solutions based on a system of symbols, rethinks the elements of Christian iconography, emphasizing the universal, common to all people moral motives found in literary works ("Mercenary", "Muse"). By depicting Shevchenko's characters, the artist seems to transfer them to another cultural and historical dimension, endowing them with the features of chronicle heroes and emphasizing the epic nature of the depicted events. At the same time, using recognizable motifs and well-known iconographic schemes, he avoids quoting, in a way interpreting each of the components of the composition, which create emotional and meaningful nuances of its perception.

As if squeezing the space of the sheet, the author of the illustrations tightly fills it with somewhat mundane figures, abandoning the outwardly dynamic and narrative reproduction of the action. The rhythmic outlines and rather stingy gestures of the characters, a few diagonal elements and details that break out of the picture space add even more expressiveness. Eliminating the secondary – despite the fact that the first sketches revealed features of the structure of the work, defined everything – including the type of each character, in the process of further work the artist persistently frees the future image from layers of superficiality, giving it dramatic sound.

The characters created by the artist, despite not accidental and emphasized by the author parallels with famous heroes, in particular, ancient tragedies, are also specifically national, embodying the poetic and aesthetic principles of education, formed by centuries of artistic development of Ukraine. The symbolism is also present in the color scheme of planar-decorative images, built on a carefully selected palette of local tones, which evokes associations with the range of icon paintings and at the same time – the folk picture.

Notable for the work of Ivan Zadorozhny are also numerous portraits in which he seeks to immortalize both his countrymen and iconic for Ukrainian history figures of rulers, scientists, and artists. Back in 1958, he drew sketches of his fellow villagers in his native village of Schuchinka. Over time, many of them will be included in the author's most famous paintings; some will turn into vivid portraits. In them one can notice all the variety of artistic influences that the author felt in the process of finding his own way, comprehending the infinite range of different artistic manifestations – from the style of Scythian toreutics, Byzantine iconography – to conditionally relief painting by Fernand Leger.

Feeling literally to the touch the artistic eras, I.-V. Zadorozhny will use, in particular, the contour and the inherent objectivity and massiveness of things characteristic of Paul Cezanne's paintings, combining them with the emphasized decorativeness of the art of the 1960s and 1970s. During these decades, the artist created a series of portraits ("Brigadier", "Chairman of the Village Council", 1973), in which there is an unexpected irony, usually uncharacteristic to the artist's work. The latter, apparently, is the result of penetration into the essence of the human, clearly expressed in the external marks, which led to the creation of characters-types. Generalized-conditional, monumental and at the same time extremely accurate and true, these images reflect the characteristics of specific people, in whose faces the artist finds typical to the whole nation. Created in 1980 "Portrait of a Mother", distinguishes from the others and resembles in composition to a traditional scarf with an ornamental border, the patterns of which, as in a wreath of memory, seem to enclose the whole world of the short life of the depicted woman.

During the 1970s and 1980s, the master worked on images of many historical figures and legendary heroes of Ukraine. This is how portraits of the rulers of the Kievan Rus' state, Volodymyr the Great and Yaroslav the Wise, the Slavic educators Cyril and Methodius, Metropolitan Peter Mohyla, the legendary Marusya Churai, Dobrotvora and Roksolana, and other outstanding characters of the past and present appear, in images of which real events are often intertwined with folk tales and myths.

In the portrait of the famous composer of the 18th century Maxim Berezovsky, the melody is expressed through the rhythms of the lines, thanks to which there is a feeling of sound rising. There are eloquent symbols of Ukraine and signs of the tragic fate of the musician. However, in the future the artist will get rid of minor details, turning the character into a more generalized and significant. The saved sketches reflect thoughts on the plasticity of the image, they can be traced for example as changes the image of the hand – from the sophistication of the iconic gesture the author goes to the Baroque ingenuity, and finally – leaves stylized outlines of the brush, which, repeating with their outlines the fingerboard of the instrument, the rhythmic consonances of the lines reproduce the impression of a melody.

The majestic ancient Slavic chronicler Nestor (1979) appears against the background of an almost idyllic landscape of the land precisely defined by the artist, where the Kyiv-Pecherska Lavra, a peasant and a military wife exist nearby. Nestor, who seems to be sitting on one of the hills, at the same time rises above the sprawling landscape – as above the routine of hectic and fleeting life, becoming the embodiment of contemplation, which allows him to be objective and impartial. Complex olive and dull dot colors act as a harmonized whole, being outlined by an uneven and unobtrusive contour, which distinguishes shapes or emphasizes details.

The portrait of the legendary Kyiv artist-monk Alipyi (1981-1985) was made according to the scheme of the icon with the life of the saint, in which the figure appears surrounded by the most famous works attributed to him – the so-called Yaroslavl Panagia, buffoons from the tower of St. Sophia in Kyiv, the image of the evangelist – reminiscent of a sheet from a manuscript, Demetrius of Thessaloniki, Vyshgorod Mother of God and a similar portrait of a completely earthly girl. The appearance in the picture of some of these images is perceived as an attempt to emphasize the origin of these images, mostly attributed to the artistic achievements of other countries and peoples.

Often Ivan Zadorozhny returns to work on the portrait of the scientist Yuri Kondratyuk (Alexander Shargei, 1976-1982), testing the formats, selecting the most expressive details and colors. Yuri Kondratyuk, who dreamed of space flights, substantiating their possibility and preparing the scientific basis for this (because he calculated the best trajectory for a flight to

the moon, later used by American astronauts), in portraits still remains a man of the Earth, appearing surrounded by flowers, and the dreamed sky and the moon watching only from the Earth, through clouds. And the infinity of the Universe is manifested here through a vertical wavy band-flow – infinitely changing and eternal.

In the tragic-sounding image of one of the executed leaders of the December Uprising of 1825 in Russia the poet Kindrat Rylejev (1979-1982), the painter departs from his usual flatness in the decision of the face. Dense red-black and brownish-red spots, together with a somewhat sharp definition of outlines, express the main idea of the composition – a person's destiny is a consequence of his own and conscious choice.

Numerous sketches and preparatory materials make it possible to imagine the process of persistent work on the embodiment of the figure of the famous breeder Levko Simirenko (1975, 1977-1979). In them, the artist not only tries to find the expressiveness of forms, the ratio of masses and colors, but also the details of the composition that would most accurately correspond to the person portrayed.

The portraits of Ivan Zadorozhny, devoid of the usual academic features, are, however, emphatically individualized – thanks to precisely found silhouettes, proportions, linear structure and color scheme. Finally – and thanks to the images-comments, which, as a background melody, appear in the background, and ornamental motifs, which often form a wreath-frame.

Close to the mentioned portraits is the canvas "The Poet and the Queen" (1973-1975), which once again proves that I.-V. Zadorozhny is a sign artist who skillfully uses visual comparisons. In this composition, flowers-birds seem to fall from the sun, falling on the "flowerpot" placed between the images of the poet Grigory Skovoroda and the Russian Empress Catherine II, forming together the traditional motif of the "tree of life". The figure of the ruler, which looks like a lifeless flat repetition of the official portrait, with a cup, awards and coins falling from her hands (or may sprinkle on her flattered) and, falling on the dress, turn into bloody spots-stones, is the embodiment of fuss and transience. Instead, the monumental image of G. Skovoroda, built on verticals against the background of the opening with the blue of the sky, is emphasized and looks surprisingly integral and spiritual.

One can also find self-portraits in the artist's work. However, most often not in the form of individual works, but as endowed with individual traits characters ("My countrymen", "Dance of sorrow", tapestry "Lybid", family portraits). Although, in 1972 I.-V. Zadorozhny draws sketch with a pencil, on which is the wall of a village house with a tree and a hoe, a still life with lush flowers in a jug, a window with a bird, and an artist with a sketchbook depicted from the back. There is also a preserved and marked by exceptional conciseness "Self-Portrait" (1973-1975).

Monumental works made by Zadorozhny, at its time became a plastic discovery, and to this day retain great value not only as a fact of the history of Ukrainian culture, but also as unique works of art. Among the monumental ensembles of the master – the decoration of the cafe "Snowdrop" in Kyiv (1976-1978) or "Scythia", which intersected the motives associated with the culture of Trypillia and the world of antiquity. The composition of the famous Scythian pectoral found by the famous archaeologist Boris Mozolevsky shortly before, was allegedly covered by Ivan Zadorozhny. The uniqueness and even sensationalism of the discovery itself gave a powerful impetus to the stylizations, which were perceived as extremely relevant. However, the artist complements the motives and plots of the pectoral, as if superimposing the shades of future epochs on the most ancient layer of memory. So among the images are: Veles-Pan with Syringa, a peasant with horses, a wild boar and a lion, a Scythian deer, a falcon, the Slavic goddess Zhiva with a child (which was later transformed into the Christian iconography of Our Lady of Oranta). Playing with the flatness of

the wood carving, the artist sometimes gives it the character of traditional folk boards for woodblock, while saturating the composition with lyrical notes.

"Kotsyubynsky's Well" (1978-1983), made for the museum of the writer Mykhailo Kotsyubynsky in Chernihiv, has a different plastic character. The latter appears as a strange, phantasmagoric world that came out, but remained unexplained. The images here feature rounded, soft shapes, gentle chiaroscuro modeling, a greater variety of textures and a rich plastic solution, which allowed moving from a clearly defined planar silhouette of "Scythia" to more complex shapes of different sizes which form a concern of multilayered relief.

However, the ensemble, which absorbed almost all areas of the artist's formal and plastic search, was the decoration of the Lybid Hotel in Kyiv (1976-1982). Obviously, if not for the celebration of the "appointed from above" the 1500th anniversary of Kyiv, I.-V. Zadorozhny would hardly be allowed to materialize the idea of his "Bratyna", in which the talent of the monumentalist was manifested in full force. Creating a reflection of his own understanding of the universe in a dynamic, unexpected and at the same time integral space, he performs all the elements of decoration – from sculpture and stained-glass to furniture and sketches of utensils. Each object in the ensemble, by the will of the artist, acquires individuality and animation, unexpected for such things emotionality.

In the restaurant, the internal tension was somewhat unexpectedly combined with the emphasized massiveness of the majestic, symmetrical figures of the ancient gods. Simple chopped forms of wooden pillars-idols, reflecting the pantheistic character of the pre-Christian ideas of the Slavs about the Universe, are shaded by the lightness of translucent monochrome stained-glass and tapestry. Saturating the space of the hotel with works made in different techniques, the artist combined them thanks to the laconic purity of the lines, finding a balance between the transformations of ancient forms and modern design solutions.

It is noteworthy that at the beginning of the work, the author, judging by the sketches, saw a large (20 m²) tapestry "Kyiv" in color, but later chose the restraint of the achromatic range. The left part of the work is built on combining different planes and images in one plane: women with buckets on a rocker, cows with calves, an owl on a tree, a yard and a falcon flying down, resembling one of the first symbols of the Kyiv state (note that the tapestry made in the early eighties, when the mere mention of the trident could be too expensive for the artist). This part, quite static in solution, is perceived as a symbol of primordial Rus' with a steady order. In the central part, instead, the statics are replaced by dynamics. The three trees in the center of the composition are perceived as a sign of the Trinity and at the same time are a symbol of the brothers-riders Shchek, Kyi and Khoriv – the legendary founders of Kyiv.

At the same time, in the figures of Shchek and his sister Lybid one can see the portrait features of the artist and his wife Nadija. On the right, the movement is continued by the image of a deer with blossoming antlers and people with the outlines of the city behind them. It is no coincidence that I.-V. Zadorozhny chooses from different historical times real personalities and mythical heroes that mark the progress of statehood in Ukraine. That is why among the characters you can recognize the holy warrior Demetrius of Thessaloniki, Hetman Peter Konashevich-Sagaidachny, poet Gregory Skovoroda. In solving the tapestry it is noticeable and characteristic to the works of Zadorozhny the reception of the intersection of epochs, each of which makes its own adjustments to the perception of the work, emphasizing the idea of the author.

The superimposed graphic lines of achromatic tones create a visual illusion of volume, and a picturesque combination of shades of silver-gray and velvet-black outlines the silhouettes or forms a weave – a forest thicket or almost extinct historical memory. I.-V. Zadorozhny often uses gray tones, which seem to

lose their “colorlessness” and, when paired with other colors, give the latter expressiveness, modeling shapes or diversifying the restrained range of local spots. Unfortunately, of all this, perhaps the most interesting work of the artist, the ensemble has survived only as a few fragments, and they are not always available to the public.

A huge number of works by the artist has not been embodied, remaining only in sketches and projects. Among them is an interesting painting on the history of the Ukrainian circus, the composition of which is somewhat reminiscent of the famous medieval carpet from Bayeux (11th century). The plane-graphic frieze should decorate the drum of the circus dome with stories from its history – from the most ancient buffoons to the present. The project “Park of Peace and Friendship between Nations” for the Italian Ravenna (1977-1978) was not implemented.

4 Conclusion

Despite the fact that not everything the artist managed to realize, Ivan-Valentyn Zadorozhny is one of those not so numerous masters who were destined to join the creation of the artistic identification of Ukraine in the world. The works of the artist can be traced to the most important changes in the art of the country from the 1950s to the 1980s, because they reflected almost all the options for the development of contemporary art.

In his work there are both completely academic paintings and paintings, in which there is a noticeable desire to break free from the grip of socialist realism and find his own, different from others, combination of traditional and modern. This applies not only to the subject of paintings, but also to plastic language, in particular, the attitude to form and color. Thus, Vologda's sketches made shortly after the liberation from the Soviet camp are still marked by an attempt to note the impression in soft pastel color transitions, and later the artist will move from classical tonal painting first to the color variety of Impressionism, and then to decorative generalization of forms and sonority saturated color voltages. The “reflection of reality” usual to socialist realism and the established range of topics will give way to philosophical and poetic visualizations of events and characters of national history and the present.

1960s for I.-V. Zadorozhny, and for a whole generation of Ukrainian artists, were a time of change, providing at least a limited opportunity to rediscover the experience of various areas of modernism of the first half of the 20th century and get acquainted with modern trends, which are based not on ideological and educational function language, attempts at philosophical understanding of existence and the creation of another reality [8, 14].

Therefore, the artist persistently tests the stylistic diversity of different epochs, choosing from the classical heritage and transforming according to his own worldview, the elements that most closely correspond to his individuality. From the beginning of the 1960s, the master's works show the motifs of Italian Proto-Renaissance painting, post-impressionism, Mykhailo Boichuk's school and Ukrainian folk art, the elaboration of which forms a holistic system of pictorial metaphors. And the dominant theme in painting and graphic sheets of this author since then will be the theme of human choice of life and the drama of its existence, embodied in seemingly restrained, concise and clear compositions with clearly delineated planar forms and close to local pure and sonorous colors.

I.-V. Zadorozhny transfers in easel painting the main features of monumental art, abandoning the descriptive readability and depiction of the action. The artist, in fact, changes the understanding of the plot in the picture, turning it into a visual parable, a formula built from the images-symbols. In the future, the defining for the artist will be just such a movement – from the generalization of specific features – to the sign, through understandable to all mankind motives – to the embodiment of personal understanding of the Universe.

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