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Mykola Lampeka
National Academy of Leadership culture and arts
(Ukraine)
mlampeka@yandex.ru

ORIENTAL MOTIFS IN THE PRODUCTS OF THE KYIV EXPERIMENTAL CERAMIC ART FACTORY

Abstract. The aim of the study is the problem of preserving and popularizing the cultural heritage left by a bygone era. In porcelain art, like in no other material, the ideals and aspirations of people who lived in such a simple twentieth century were captured.

These ideals, visualized in samples of industrial production of porcelain factories, can tell a lot about that time from an unexpected angle. We must do everything so that the subject matter of these works is studied and systematized, and the data on them is introduced into scientific use.

Ukrainian enterprises, which, due to their proximity to kaolin deposits accounted for half of the total number of all-Union enterprises in the industry, went through all the stages of formation and development characteristic of other industries of the USSR light industry. The Kyiv Ceramics Art Factory, as the flagship of the industry, was no exception, and took the leading position in the quantity and quality of the developed samples of art production.

Since today the model room of the enterprise has been lost, our task is to restore archival materials, collect visual information about the artistic achievements of the factory laboratory, and study the theme and style of creativity of each artist and the enterprise as a whole. But this article poses a narrower task – to study the influence of the culture of the countries of the East on the artistic expressiveness of Kyiv porcelain.

Key words: material culture, china, light industry, East, Ukraine, XX century.

Introduction. In the era of erasing cultural differences and the unification of the environment, interest in the heritage of the domestic light industry and the achievements that have been made in this direction by previous generations are growing.

Since time immemorial, communities have adopted from each other best practices, new technologies and the best examples of cultural heritage, actively including them in their value system, not violating, but supplementing it. In the current conditions of multicultural development, many industrialized countries have lost their original appearance. Porcelain was an integral part of the culture and life of that time and can tell us about many aspects of relationships in Soviet society. In this regard, the Kiev Experimental Ceramic Art Factory, which carried out many orders for the government of Soviet Ukraine and gifts to the Union republics, deserves separate, close attention of researchers.

There are not so many special literature on art history on this subject. During the functioning of the KECFA (1924–2006), brochures, booklets were published, articles and photo reports were published in periodicals.

In 2011, the Kyiv publishing house «Day of the Press» published a large study by Shkolnaya O. V. «Kyiv Art Porcelain of the 20th Century». In this book, the author ordered data on the history of the plant, its structural divisions, and analyzed the work of individual artists and sculptors. The publication is quite extensive, 400 pages with illustrations in Ukrainian and Russian, addressed to specialists in arts and crafts, collectors and connoisseurs of porcelain of the twentieth century [12].

In this study, I would like to draw attention to the developments of the art laboratory mentioned there of the leading enterprise of light industry of Ukraine – the Kyiv Experimental Ceramic Art Factory. But in order to realize many of the processes that took place at this production, it is necessary to closely study the traditions of Ukrainian porcelain manufacturing and carefully approach the work of artists who worked at this enterprise of one of the flagships of the porcelain and faience industry of the former Soviet Union.

The interpretation of the main material. Ukraine has long been a crucible where elements of various cultures of the East and West were fused, where original art was born that organically incorporated the best traditions of neighboring peoples.

The Kyiv experimental ceramic-art factory, starting from the first half of the 20th century, provided paints and decals not only to Ukrainian enterprises, but also supplied them to other regions of the Soviet Union, mainly to the eastern republics. And when in the 30s they began to produce their own porcelain at the factory, the orientation to the eastern markets occupied an important place in the economic strategy of the enterprise.

Oriental motifs occupied a special place in the arsenal of artistic techniques for decorating porcelain samples of one of the first artists of the factory, Pavel Mikhailovich Ivanchenko. On a vase with a neck in the form of a bell, created in 1936, one can see characteristic patterned ligature and decorative cotton boxes in cartouches. A similar decor is covered with a vase of KECAF of the same author in 1949.

Oriental motifs were close to the work of the «Kyiv Japanese» (as his friends jokingly called it), a graduate of the Odessa Art College, Alexander Dmitrievich Sorokin. The artist was a student of Professor Mikhail Ivanovich Zhuk, who taught him a special discipline on styling objects in the style of oriental art. A. D. Sorokin was «in love» with traditional Japanese art [12].

Arriving to work at the KECAF in 1936, A. Sorokin often used his favorite motifs to decorate production at that time. Preserved samples of two decorative plates, executed in 1956, painted with cobalt mottled with purple and gold. One depicts a scene of catching the Firebird, and the other shows a sakura branch. In 1945, he also created the Esmeralda dish, decorated in art deco style using oriental motifs.

Designed by Alexander Dmitrievich and the shape of dishes in the oriental style: vases, items of toilet set, services. Known, for example, are his sketches of vases with thin necks, executed in 1954. The author's collection contains a bottle from the toilet set, decorated similarly to 1956 plates.

In the mid-1950s, the factory worked as an artist Lidia Mefodievna Mityaeva, who also used cobalt floral arrangements for decoration. Moreover, both individual items, and for sample services created for KECAF and other plants, in particular, for Korostensky.

In the assortment of products of Kiev, a special place was occupied by sculpture. One of the most popular subjects used by sculptors was the dances of the peoples of the USSR. The arsenal of O. Rapay and O. Zhnikrup presents dynamic compositions entitled «Azerbaijan Dance», «Dance of the Uzbek Girl», «Kazakh Dance», etc. All the sculptures are distinguished by their refined plasticity and bright decor of national costumes.

Plots from the Crimean Tatar history were very popular. So, Vladislav Ivanovich Shcherbina, the leading plastic of the plant, created expressive and dramatic works: «Kettlebell and Zarema», «Dancing Zarema». Oksana Leontyevna Zhnikrup performed the quivering and filled with rhythms of dance song «Bakhchisarai Fountain». These works can be considered one

of the best in the work of masters and classic for Soviet porcelain. They organically combine filigree plastic with decorative painting, delicately emphasizing the national identity of the characters, but not «clogging» the whiteness of porcelain.

Conclusion. The works of the plant with an oriental theme occupied a small segment in the total output of the KEKAF, but they were in demand both in the socio-cultural and economic aspects. In Soviet times, a large number of enterprises functioned, the products of which provided for the domestic market and were exported abroad, bringing substantial income to the state treasury. Already in the post-Soviet period, these developments also bore fruit. So, for 10 months of 2003, the export volume of Ukrainian ceramic factories, including porcelain, amounted to 45 million dollars. The United States, although the production of dishes compared to 1980 decreased three times (345 million units – 1980, 117 million units – 2003) [11, p. 343].

In general, it should be noted that porcelain faience of the late XX – early XXI century of the countries of the former Soviet Union became an indicator of the economic and industrial policy of the state. According to the state of its production, we can assess the level of our development and well-being at that time. Unfortunately, in Ukraine the industry is currently going through hard times – it is in a deplorable state – almost all the enterprises of «white gold» have closed. However, I want to believe in her revival. And if this happens, then we will not start from scratch. And we will try to continue the best traditions of china and plastics in Europe and Asia.

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Mikola Lampeka (Ukrayna)

Kiyev eksperimental keramika-sənət fabrikinin məhsullarında şərq motivləri

Tədqiqatın məqsədi keçmiş bir dövrün qalan mədəni irsin qorunması və populyarlaşdırılması problemidir. Çini sənətində, heç birbaşa materialda olduğu kimi, belə sadə XX əsrdə yaşayan insanların idealları və istəkləri tutuldu.

Çini fabriklərinin sənaye istehsalı nümunələrində görüntülənən bu ideallar, o dövr haqqında gözlənilməz bir cəhətdən çox şey söyləyə bilər. Hər şeyi etməliyə ki, bu əsərlərin mövzusu öyrənilsin və sistemləşdirilsin və onlar haqqında məlumatlar elmi istifadəyə verilsin.

Kaolin yataqlarına yaxınlığı ilə sənayedəki ümumittifaq müəssisələrinin yarısını təşkil edən Ukrayna müəssisələri, SSRİ yüngül sənayesinin digər sahələri üçün xarakterik olan bütün inkişaf mərhələlərini keçmişdir. Kiyev Keramik-bədii zavodu, sənayenin flaqmanı olaraq, istisna deyildi və inkişaf etmiş sənət nümunələrinin miqdarı və keyfiyyəti baxımından lider mövqə tutdu.

Bu gün müəssisənin nümunə otağı itirildiyi üçün vəzifəmiz arxiv materiallarını bərpa etmək, fabric laboratoriyasının bədii uğurları haqqında visual məlumat toplamaq və hər bir rəssamın və bütövlükdə müəssisənin yaradıcılıq mövzusunu və üslubunu öyrənməkdir. Lakin bu məqalə daha dar bir vəzifə qoyur – Şərq ölkələrinin maddi mədəniyyətinin Kiyev çini bədii ifadəliyinə təsirini öyrənmək.

Açar sözlər: maddi mədəniyyət, çini, yüngül sənaye, Şərq, Ukrayna.

Николай Лампека (Украина)

**Восточные мотивы в продукции Киевского экспериментального
керамико-художественного завода**

Целью исследования является проблема сохранения и популяризации культурного наследия, оставленного ушедшей эпохой. В художественном фарфоре, как ни в каком другом материале, были запечатлены идеалы и устремления людей, живших в таком не простом XX ст.

Эти идеалы, визуализированные в образцах промышленной продукции фарфоровых заводов, могут поведать многое о том времени с неожиданной стороны. Мы должны сделать все для того, чтобы тематика этих произведений была изучена и систематизирована, а данные о них введены в научный обиход.

Украинские предприятия, которые в силу своей близости к залежам каолина составляли половину от общего количества всесоюзных предприятий отрасли, прошли все этапы становления и развития характерные для других производств легкой промышленности СССР. Киевский керамико-художественный завод, как флагман отрасли, не был исключением, а по количеству и качеству разрабатываемых образцов художественной продукции занимал лидирующие позиции.

Поскольку на сегодняшний день образцовая комната предприятия утрачена – наша задача восстановить архивные материалы, собрать визуальную информацию о художественных наработках заводской лаборатории, изучить тематику и стилистику творчества каждого художника и предприятия в целом. Но в данной статье ставится более узкая задача – исследовать влияние культуры стран Востока в отношении художественной выразительности киевского фарфора.

Ключевые слова: материальная культура, фарфор, легкая промышленность, Восток, Украина.

Figure captions:



**Figure 1. A. Sorokin.
Decorative plate «Heat Bird», 1956.
The Kyiv Experimental Ceramic
Art Factory**



**Figure 2. A. Sorokin. Bottle, 1956.
The Kyiv Experimental Ceramic
Art Factory**



**Figure 3. L. Mityaeva.
Cup «In the harem», 1948.
The Kyiv Experimental Ceramic Art Factory**



Figure 4. O. Zhnikrup. Sculpture «Azerbaijan Dance», 1976.
The Kyiv Experimental Ceramic Art Factory



Figure 5. O. Zhnikrup. Sculpture «Bakhchisarai Fountain». 1978.
The Kyiv Experimental Ceramic Art Factory