

HISTORICAL SCIENCES

MAJOR TRENDS IN THE DEVELOPMENT OF MONUMENTAL PAINTING IN THE PERIOD OF INDEPENDENT UKRAINE

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DOI: <https://doi.org/10.30525/978-9934-588-13-6-12>

The monuments of the Middle Dnieper region, which have appeared over the last 25 years, are of particular interest for historians, monumental experts, ordinary citizens, they characterize not only the regional differences of the cultural heritage of this region, but also comprehensively reveal certain trends that have spread in architecture, monumental art, art history in the period of independence of Ukraine as a whole. The monuments erected over the last quarter of a century can be divided into categories, which allow to reveal certain trends in the socio-cultural space of the cities of the Middle Dnieper region and to trace their connection with political events.

The monuments and memorials created during this period reflected the man-made catastrophes of the twentieth century – monuments to residents of contaminated territories, workers and liquidators of the consequences of the Chernobyl nuclear power plant accident. Monuments and memorials of honor of participants of liquidation of consequences of accident and memory of victims of the Chornobyl disaster appeared in the districts of Kiev and Cherkasy region, in Poltava region. In 1994, the first commemorative sign for the victims of the Chornobyl disaster was erected in Kyiv under the project of sculptor V.A. Chepelik and architect M.I. Kisly. The Monument to the Unbended by Chernobyl (2016) was erected in Cherkasy, in 1996 a memorial sign was in Poltava and «The Alley of Remembrance of the Chornobyl Victims» in the village of Mgar Kobelyatsky district were opened. Monuments to the participants of the so-called local wars began to appear from the mid and second half of the 1990s, for example, the war in Afghanistan from 1979 to 1989, monuments to soldiers-internationalists were erected in Kropyvnytskyi (1995), Vyshgorod (2006), Kyiv (2009), Lubni (2009), Boryspil (2012) and others.

In connection with the commemoration of the 75th anniversary of the Holodomor of 1932–1933 and the commemoration of the victims, a corresponding decree of the President of Ukraine «On actions in connection

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with the Day of Remembrance of the Famine Victims» was issued on September 25, 2008 [1], which sparked a growing public interest in this tragedy in the history of the Ukrainian people, and including discussions on the forms of commemoration of those events. A database of monuments dedicated to the Holodomor with images of monuments by regions of Ukraine has been compiled in Ukraine. The most famous monuments, of course, are concentrated in regional centers. However, few people know that the Kyiv Region alone has about 33 memorials, among which are genuine works of art [2].

At the dawn of Independence, monuments were erected to famous historical figures – state, political, religious and military figures: the Ukrainian hetman Bohdan Khmelnytsky (Cherkasy, Kropyvnytskyi); to the Rev. Mykola Svyatosha, Princess Anna Yaroslavna, Prince of Kiev Yaroslav the Wise, Prince Svyatoslav (Kiev); the Cossack chieftain of the Crimean Tatar origin Taras Fedorovich (Pereyaslav-Khmelnitsky); Joseph Nelyubovich-Tukalsky (Chigirin); Macarius Kanowsky (Kaniv) and others.

Monuments appearing to perpetuate the memory of participants in national liberation competitions, including memorials and plaque memorials to Mikhail Hrushevsky, Pavel Skoropadsky, Vyacheslav Lipynsky, and Helen Teliga. At the same time as the appearance of monuments that were supposed to perpetuate the memory of nationally significant figures and events, many were erected to remind of our glorious countrymen. Initiated by government agencies, the efforts of local patrons and the active public, in a monumental form, are honored the people whose lives and creativity are linked to different cities and villages. This group includes a number of monuments, which were erected in Kropyvnytsky: a monument to the outstanding mayor of Yelisavetgrad Alexander Pashutin (2009) by architect V.E. Kryvenko and sculptor L.A. Yaremchuk, a monument to Lieutenant Colonel of the Soviet Army, a member of the guerrilla movement in Ukraine and Czechoslovakia, O.S. Egorov (2010) as well as to the prominent public and political figure of the UPR time Volodymyr Vynnychenko, a writer and political scientist, – the world's first monument designed by Lviv sculptor V.O. Cesarik and Kropyvnytsky's architect V.E. Kryvenko; a monument to the Ukrainian poet V.A. Symonenko was installed in Cherkasy. A number of monuments were opened to scientists, inventors and entrepreneurs who have contributed to the foundation of cities or the development of their industry, as well as to the famous film directors and actors: Hnat Yura, Mykola Yakovchenko, Igor Sikorsky (Kyiv). In small towns and villages of the Middle Dnieper region, too, for the last quarter of a century a number of monuments to famous countrymen have appeared, namely: Gogol, A.S. Malyshko, I.A. Zubkovsky, V.L. Borovikovsky, V.I. Kosovsky, P.P. Gulak-Artemovsky and others. Ukrainians and representatives of numerous national minorities who lived side

by side paid tribute to the prominent Polish figures (a monument to Juliusz Slovacki, Kyiv), Jewish (a monument to Sholem Aleichem, Kyiv), Armenian (a monument to Sergiy Paradzhanov, Kyiv), Azerbaijani (a monument to Vurgun Samed, Kyiv; Aliyeva Zarifa, Irpin), English a (monument to brothers Robert and Thomas Elworth, Kropyvnytskyi) and other peoples whose lives and works were connected with Ukraine.

It is also worth noting a small group of monuments of the past, united by a common tragic fate – they were once destroyed, dismantled or stripped of some elements for certain ideological or political motives, and today are being restored in their original form by the Ukrainian authorities and the conscious public. This group cannot be a priori numerous, among them are such as «Monument to the glorious defenders of Poltava and Alexei Kelin, the commandant of the fortress».

The gradual abandonment of the gigantomania of authoritarian times, as well as the spread of contemporary European art trends, led to the appearance of many monuments that embody original generalized images, monuments to the ordinary person. These monuments are a true phenomenon of modern monumental art, which with their elements or whole compositions convey subtleties and peculiarities of certain professions: the monument to «Cherkasy Vodokanal» (2004), graduate students (2010), a fireman (2011) in Cherkasy; «The Boots of an Insurance Agent» (2011), a garbage truck monument (2009) in Kyiv; the Kobzar and the Leader monument (2014), the monuments that transmit human values and feelings: a monument to the Destroyed Temples (2004), a monument to the Granite of Science (2009), a monument to «Storks» (2008, 2012), a monument to «Strangers», a monument to «Fighters for the Will of Ukraine» (2016) [3].

Closely related to this category of monuments are monuments and objects of urban sculpture dedicated to particular works of art. Such monuments are constructed in the form of individual figures or the whole groups, in one complex with the monuments to the authors of works or in the form of reliefs on the posts of the monuments. Images of heroes of literature and folklore works, embodied in a monumental sculpture, serve to promote literature, enrich national culture: the sculpture of Marusya Churai (2006) by D.A. Korshunov and V.P. Golub, «The Alley of Heroes from Gogol's Works» (2009) in Poltava, a monument to the main character of the play «Natalka Poltavka» by I.P. Kotlyarevsky (2013) in Kropyvnytskyi. A monument to the characters of the famous Soviet comedy film «For Two Hares» was erected in several cities of Ukraine, including Kiev (1999), Cherkasy (2009, 2011).

Summarizing and generalizing the mentioned above, it should be noted that in the period considered we can conditionally identify certain trends in the development of monumental painting. Initially, two trends were clearly

observed: 1) commemoration of the victims of the crimes of the Soviet regime, victims of the Chornobyl disaster, Afghani soldiers. In future time this tendency will be preserved and implemented through the erection of monuments to the victims of the Holodomor, victims of genocide, victims of mass repressions; 2) the construction of monuments to those individuals who represented the struggle for independence of different generations of Ukrainians. This trend has continued to this day, with the names of those who defended Ukrainian Independence and universal values during the Maidan and the Revolution of Dignity – the names of the heroes of the so-called «Heavenly Hundred» added to this list. As to the second stage, it has generally made some changes to the attitude towards the monuments. We can mark the following trends: 1. Memory regionalization that manifests itself in the installation of monuments predominantly to local figures or tied to local events. 2. Desacralization and demonumentation, that is, a departure from the gigantomania and monumental monuments inherent in the times of the Soviet Union's development, and the transition to monuments, often made in full size, are set in the middle of streets and squares, fitting them into the landscape and urban environment. 3. Depoliticization, which is manifested in the erection of monuments not to political persons, but rather to those who represent other spheres of society – economy, culture, sports, etc., or does not at all carry representations of any sphere or person, being an abstract work of art. This is how monuments to lovers, animals, fairy-tale heroes, various dishes of national cuisine appear as well as monuments that demonstrate self-irony, the ability to make jokes over the stereotypes inherent from our mentality [4].

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