

**THE DEVELOPMENT OF THE PORTRAIT GENRE
IN THE WORKS OF IVANO-FRANKIVSK ARTISTS
OF THE LATE 20TH – EARLY 21ST CENTURIES**

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INTRODUCTION

The study of the portrait as a phenomenon of modern art in Ivano-Frankivsk is still not sufficiently considered. The historical and cultural changes that took place during the formation of an independent Ukrainian state contributed to the development of various genres of painting, including the portrait, which became a reflection of reality. Therefore, the defined period of scientific research of the portrait genre in Ivano-Frankivsk at the end of the 20th – beginning of the 21st century is of interest, given the change in stylistic and technological features. The development of the portrait genre in Ivano-Frankivsk takes place both in the work of artists of the older generation and in young artists. The latter work in various techniques and manners of presentation – painting, graphic, sculptural, etc. A portrait is created based on natural likeness or a reinterpretation of conceptual perception.

The scientific study of the portrait of Ivano-Frankivsk is part of the criticism of fine art. This genre has both a commercial (custom portraits) and an aesthetic condition for the spread of this genre of painting. Each artist in a special way tries to create natural images, recognize anatomical features, and record certain emotional states. Varieties of portrait images are determined by the creative visions of artists, contain an idea that is determined by the author in accordance with the idea.

Therefore, a portrait is not an ordinary reproduction of life-size models, but a typical, to a certain extent, psychological identification of the signs of a human personality. A modern portrait is diverse in terms of style and artistic features, which are masterfully developed on the planes of canvas and paper.

For the analysis of the development of the portrait genre, the work of famous artists of Ivano-Frankivsk, distinguished by the author's idea of conveying the character of living nature, was chosen. The first chapter provides an overview of the development of new approaches to the portrait genre in the postmodern direction. The artistic style of the representative of the artistic Ukrainian diaspora of Prague, T. Lobod, and his contemporaries, M. Yakymchka, P. Prokopiv, B. Brynskyi, who work in Ivano-Frankivsk to this day, are revealed. The examples of their works show the professional

methodology that is successfully combined with the talent of the artists. The worldview attitude of these artists to the pictorial portrait gave birth to an individual manner and style of rendering faces with the help of color. In the second subsection, attention is focused on the portrait in the work of the Ivano-Frankivsk artist A. Shabunin, who has his own concept of light and shadow contrast in the color image of a person interacting with the environment.

Modern art at the beginning of the 21st century. characterized by the absence of aesthetic limitations of the artistic language. The blurring of genres and styles enables artists to freely combine techniques and means of artistic language. Therefore, in the artistic environment of Ivano-Frankivsk, the process of searching and developing the author's portrait genre does not stop.

1. Portrait in the creative practice of Ivano-Frankivsk artists of the late 20th century

Portrait as a genre of painting arose a long time ago, and in Ukraine the first data on portrait painting relate to the middle of the 17th century. The tradition of depicting princes, spiritual persons and nobles, donors on fresco icons or miniatures developed in monastery workshops. Today, not every artist has portraits in his creative output, but this genre is gaining more and more popularity, and in order to trace its genesis of development, we will pay attention to the prerequisites for the formation of portrait art. And a vivid example of the evolution of the portrait is the work of T. G. Shevchenko, which is defined as the direction of the artist's creative searches. We can cite many similar examples, but we are interested in the development of portraiture in the second half of the 20th century, and in particular, how it happened in Ivano-Frankivsk. In that period, professional artists Mykola Varenya, Ivan Loboda, Ivan Kulyk, Mykola Popov, etc., who entered the SHU, came to Ivano-Frankivsk after studying at art institutions in Leningrad and Kyiv. It was these artists who became the creators of painting in the following years, in particular, they had a direct influence on the formation of the local art school.

An important factor in the formation of the professional painting school in Ivano-Frankivsk was the creation in 1946 of the "Ukoophudozhnyk" Society of Artists under the Ukrainian Union of Cooperative Societies of Artists in Kyiv. 1958–1959 – years Stanislav Society of Artists was headed by V. Mykhailiuk, a member of the Union of Artists of the USSR, and in 1961 the Union of Artists was transferred to Stanislavov and was headed by folk master Mykola Fedorovych Kishchuk. As we can see from the information posted on the official page of the IFOONSHU, the first

members of the Stanislav organization of the Union of Artists are: M. R. Varenya, O. Hrytsei, I. Kudlak, I. Kulyk, I. Loboda, S. Onyshchenko, M. Popov, M. Figol, M. Simashkevich¹. The union became a kind of center that unites artists even today.

An important social shift was the declaration of Ukraine's independence. The artistic fund of socialist Ukraine was fundamentally different from those directions that received recognition in the work of artists of the new period. This stage was also marked by the migration of the creative elite of Ivano-Frankivsk to the countries of the near abroad. It is worth mentioning such figures as T. Plishch, E. Nikonorov and T. Loboda. They managed to realize themselves in the conditions of another country (the Czech Republic) by creating an author's understanding of painting, including portraiture. In particular, the portrait genre was clearly manifested in the work of Taras Loboda. The son of the outstanding Ukrainian artist I. I. Loboda took over the best features from his father and embodied modern ideas in the author's painting. He acquired creative skills at the Art Institute in Kyiv, and there he managed to visit Zaretskyi's workshop. Taras Loboda is an artist of a different era and, unlike his father, he does not need to perform party tasks. Free choice leads the artist from the origins of realism to the presentation of the image in the polystylistic form of modern painting.

The first category of the author's works are portraits, which he writes according to a special scheme. Capturing the right angle of the head turn, facial expression, position of the shoulder girdle, the artist wraps his models in red fabric that falls abundantly from the shoulders or head. The profile image of the girl in the portrait "Anastasia" (2001) is built on the contrast of the planes of black hair and the red drapery draped over the torso. The visible part of the face and neck is prescribed with gentle tonal gradations of ocher-golden shades, the blush applied to the cheeks testifies to the beautiful period of youth and life-affirming energy of the woman. Lowered eyelids add a certain drama to the image, neatly gathered hair is silhouetted by an arc that echoes the dynamics and movement of fabric folds. The artist processes the volumes thanks to chiaroscuro, where the light is a pure color, and the shadow is rendered by a dark shade of black paint.

On the plane of the face, he uses soft tonal gradations, without contaminating light and clean shades with dirty and dark spots. This is one of the portraits where the author used a light background of greenish-silver shades. Red fabric envelops women's silhouettes, the artist reveals the power of this color, which acts as a kind of protection for women's bodies, and on the other hand draws attention to the emotional sound of powerful energy.

¹ Івано-Франківська обласна організація Національної Спілки художників України. URL: <http://ifoonshu.com.ua/index.php/template-2> (дата звернення 05. 09 2022 р.).

Fragile hand movements and the gracefully tilted head of a half-figure in the work “Tetyana 2” (2006) again represent a fragmentary portrait of the model. The elongated format contributes to the vertical composition, which is somewhat squeezed in a narrow plane, so the author cuts off the right part of the image, shifting it so that a small space near the face is formed. The faces of the models show beautiful features and are even somewhat idealized to the ideal of the artist – girls with large expressive green or blue eyes, dark hair, an elongated oval face and sensually convex lips.

A symbolic red tunic that covers the whole body, borrowed from the culture of Asia and the Middle East, its texture is defined by the softness of a predominantly warm tone. In this way, the artist creates the image of a woman in clothes atypical for European culture. Only the face and hands of the model are personified, and everything else remains a mystery for the viewer, which is slowly revealed in subsequent works. The artist’s portraits are a kind of ode to loneliness, there is nothing here except the face and the emotional look of big green eyes. She appears for a moment (“Greta”, 2009) from the abyss of darkness, so that we can catch the pulsation of light in soft pink-lemon tones, the aesthetics of parts of the face with scrupulously drawn forms of eyes, nose and lips.

The artist creates a peculiar illusion of perception, leaving a considerable part of the portrait unrecognized, immersed in black, but the illuminated planes compensate for the undetected volumes, giving them a distinct contrasting sound. The main method of image transfer in portraits is color and light contrasts, which interact with each other to form a unique color of black and red, light and dark, clean and dirty. In the frontal images, some part of the models’ faces is in shadow, the features of the anatomical structure of the oval of the face are not fully revealed, but only the right part is illuminated, which gives us an idea of a young girl (“Nadine”, 2009). With textured brushstrokes, he covers the head with a red cloth that appears fragmentarily to indicate the volume in places of concentration of lighting and in the form of penumbras and reflexes of the shadow part. A warm red shade as if red-hot magma flows in vertical, longitudinal strokes without touching the face. In the transmission of gentle shades of light, a combination of pink and light ocher-violet gradations is noticeable, thanks to which the effect of naturalism of the skin is achieved.

Romantic images of beautiful women captivate the artist and as a result, sensual images with heads turned aside, with views filled with deep meaning, with a frank demonstration of the model’s inner world, appear. He suggests that they throw off everything superfluous, dress in red cloth and show their femininity, even if it is forbidden to them. In the portrait “Iranian girl” (2012), it is precisely because of a peculiar chastity and sadness in the

gaze that the charming image of a young girl with dominantly beautiful facial features is created. The artist uses one idealized face in the vast majority of his works, a kind of admiration for the harmony of clear and correct facial features is caused by stereotypical model parameters that society imposes in some places. To a certain extent, the artist adapts to the canons of beauty formed on the principles of mass culture, according to which the natural authenticity of living nature is lost, and duplication and monotony appear instead.

It should be noted the portraits, which are painted from real models, they have a tangible life emotion designed by the author to reveal the aesthetics of refined natures. In such portraits, anatomical features of the models are recognizable, however, as in other works, the artist subjects the created image to the author's idealization.

An important artistic experience was the modern art exhibitions of the "Impreza" biennial – international exhibition of works of modern art, in particular paintings, sculptures and graphics, held in Ivano-Frankivsk every two years in the period 1989–1997. It can rightly be considered the most important international artistic event throughout the history of Ivano-Frankivsk, which significantly influenced the aesthetic consciousness of the city's residents. There was no experience of holding similar actions in the late 80s not only in Ukraine, but also in the entire former USSR. The organizers of the biennial, M. Vitushynskyi, I. Panchyshyn and M. Yakovyna, attracted more than 400 artists from 19 countries to the first "Impreza", more than 3,000 works were sent, of which 700 were selected for exhibition. "Event. 91", which had the greatest resonance in artistic circles, took place in the premises of the Hartenberg Passage. The exhibition was accompanied by a number of parallel cultural programs that brought the spirit of festival, enchantment and celebration to the life of the city. In this exhibition, the works of artists of the new generation, who are not burdened by stereotypes of thinking, began to prevail quantitatively. 440 authors from 45 countries of the world are involved in the third "Event". These events led to the appearance of new names in art, the opening of the Modern Art sector in the Art Museum.

The last decade of the 20th century. for Ukrainian artists, the time is unique. All those who have not yet forgotten the "luxuries" of unalternative art have received the right to appear before the world as creative individuals. There is a breakthrough in the city's art market, in particular, thanks to the private gallery movement. Private art workshops, art salons and shop-galleries "Tsmok" and "S-Objekt" are appearing, the creative elite is starting to form a collection and petition for the premises of the future CSM. The destructive method in the 90s was built on a break with tradition. With

youthful enthusiasm, many declared the self-sufficiency of their own ideas. Artists rejected prohibitions – it was a surprisingly energetic, even aggressive art in terms of color, form and content. It has a lot of social and artistic outrage. During the short time of the formation of the post-avant-garde, not only discoveries, but also a new conjuncture crystallized in it. Some of the young artists who declaratively accused the shameful of adaptation fell into its trap in the new age.

In another group of artists who did not leave their homeland, but continued to follow the path of development even in difficult economic conditions, are M. Yakimechko, P. Prokopiv, B. Brynskyi, and they are united by the portrait genre, which did not become a counterweight to tradition, but only separated from it by receiving the latest forms of visualization. In addition to creative work, they all devoted themselves to teaching practice at the Educational and Scientific Institute of Arts.

The creative biography of the art faculty of the V. Stefanyk Precarpathian National University of Arts Institute dates back to 1981, when the Department of Fine Arts was opened at the Physics and Mathematics Faculty, which was founded and headed by the famous artist, art critic and teacher Professor Mykhailo Figol². The artistic heritage of the artist is marked by a wealth of themes and a wide range of genres. Mykhailo Figol's greatest paintings and graphics are dedicated primarily to the history of his small homeland – Ancient Halych. These are epic landscapes of the surroundings of Krylos and Halych and monumental historical canvases: “Halych. 1221 year. Danylo Halyskyi and Novgorod Prince Mstislav the Great”, “Ambassadors of the Byzantine Emperor Emanuel II in Halych 1165. (remained unfinished)”³. Having headed the department of fine arts and drawing, Mykhailo Figol educated several generations of artists, teaching drawing and painting⁴. His lectures were always interesting, scientifically based, and emotionally rich. He was an artist of broad creative breath with deep knowledge based on his own experience.

Mykola Bohdanovich Yakimechko (born in 1963) has been working as a teacher since 2004 and teaches special disciplines at the Department of Fine Arts. The artist is a native of Ivano-Frankivsk, graduated from the Lviv State

² Лукань В., Павлюк М. Виставка творів викладачів художнього факультету Інституту культури і мистецтв Прикарпатського університету ім. Василі Стефаника. Івано-Франківськ: «Лілея-НВ», 2002. 90 с., іл.

³ Чмелик І. Михайло Фіголь: штрихи до творчого портрету педагога, митця і науковця. *Гірська школа українських Карпат*: зб. наук. праць. 2016. № 14. С. 197–200.

⁴ Лукань В. Графічні начерки Михайла Фіголя. *Михайло Фіголь: життя і творчість (на пошанування 80-ї річниці від дня народження)*: зб. матеріалів доп. сучасн. Міжнар. наук.-практ. конф. Івано-Франківськ–Галич: ВДВ ЦІТ Прикарпатського національного університету ім. В. Стефаника, 2007. С. 148–156.

Institute of Applied and Decorative Arts in 1986. His main areas of work are easel and monumental painting and graphics. The artist's creative worldview was influenced by his studies in artistic Lviv, where he acquired skills and formed a special manner of stylization with subsequent transformation of the image into geometric, colorful planes.

A. Hrytsan notes the following about the artist: "Mykola Yakimechko is the author of numerous female portraits created in a unique expressive style"⁵. In the works of M. Yakymchka, two directions are interestingly combined, namely, stylization and realism of the image. For example, the multi-figure composition "Wind of Memories" (2012) is clear, defined forms, minimalist stylization with preservation of anatomical proportions, but with a distance from realism. In each work of the master, a balanced combination of geometric and plastic spots and linear motifs can be read, as well as a harmonious combination of textures and interesting color dynamics. The models in his portraits are in an unusual environment, which can be hollow, or on the contrary saturated with bright color accents, contrasts of forms and textures. The portrait "Lidia Khomyak" (2006) is the second image of M. Yakymchka as a master, where he gets rid of stylized, allegorical forms and depicts a person, emphasizing the characteristic features of her face. Expressiveness and color dynamics give such portraits a lively look, convey the facial expression characteristic of the particular person depicted. A broad, bold, colored stroke gives the work a plain air character. Analyzing the work, the viewer immediately understands that the portrait is made from nature, and the portrayed person looks more dynamic than in the photograph. Mykola Yakimechko has an unsurpassed understanding and mastery of warmth and light and shadow, thanks to which the skin color of the person portrayed acquires the entire necessary gamut of colors, creating a naturalistic effect. He finds ideas and creative searches and passes them on to the younger generation of his painting school.

The oil composition "Grey Voice" (1996, 75x75 cm) is an abstract portrait of the unknown. The picture is not dedicated to an individual person, but based on his name, to a generalized type symbolic of an elder, a learned man, a sage. The dynamic composition is supported by color and diagonal axial arrangement of spots. Thanks to the gold and red accents that interact with the large black plane space, the viewer's eye stops at the compositional center, which at the same time is the lyrical hero on the canvas. On the stylized and rather formal figure of the older man, the face is most clearly written, but in monochrome, in order to emphasize not the color, but the stylistic decision and the symbolism of this element. The face of the old man

⁵ Кононенко В. Загадковий світ мистецтва: нариси з історії західноєвропейського живопису. Київ : Мистецтво, 2011. 111 с. : іл.

is the compositional center of the picture, highlighted against the background of the formal composition. An important author's element is the authentic solution of textured small elements, which are supported in the image according to the rules of compositional arrangement. In this work, these color textures support dynamics, contrasting with flat color fills. The contrast is also supported by the juxtaposition of plastic and straight lines, in particular, the diagonal straight line that divides the canvas into two planes contrasts with the semi-oval plane that gathers the composition in its lower part. The diagonal linear and radial centering of the elements are also contrasted, thanks to which the viewer independently determines how and around what the elements on the canvas are combined.

Otherwise, the originality and the ability to combine one's own visual vision with the achievements of deep folk culture at the appropriate artistic level live in the works of Pyotr Prokopiv. Perfectly mastering the technique and special knowledge in the field of graphics, in his teaching activities he appears purely as a person of culture who recognizes the importance of the heritage of traditions and the methodical search for innovative forms that significantly affect professional improvement. An important link in the study of graphic techniques and understanding of the key concepts of composition, light and shadow, and the interaction of forms was the copying of works of Ukrainian folk engraving of the XVII–XIX centuries, which Petro Mykytovych always guides students to in order to develop their artistic education.

A special place in the work of Pyotr Prokopiv and the transmission of his artistic achievements for students was familiarization with the sphere of folk primitives and the discovery of the artistic value of works far from the requirements of academic art. Despite their simplicity and naivety, they embody the deepest layers of the spirituality of Ukrainians, and in some places they act as carriers of archaic imagery. The artist himself often turns to complex archaic images, religious motifs and unmediated ethnic traditions. The engraving "Beregina" (2004) is a complex symbolic composition, inscribed in miniature dimensions, but carries a global semantic load and a clear light and shadow layout. Each spot on Prokopiv's works is symbolic, carries meaning, does not repeat itself and does not create monotony, rapport in the image.

The works of P. Prokopiv "Queen" (2000, 13x12 cm) and "Princess" from the cycle "Easter motifs" are abstract, graphic portraits made in the engraving technique. A special place in this series, as in other works of Prokopiv from different periods, is occupied by the author's stylization and dynamic solution. Rounded, plastic spots contrast with static lines, the composition, as a rule, "twists" the viewer's gaze, bringing it to a well-

defined compositional center. Gray spots are resolved with small, straight lines, to break the monotony, the author often uses his favorite effect of surprise – he puts one broken line between the straight lines, which draws the viewer's attention to both a separate compositional element and their group, which as a whole forms a work built on contrasts. In both engravings, the "crowned head" is the compositional center. Since the status of the queen is higher than that of the prince, the head in the work "Queen" is indicated by a large, larger spot, and in both works her silhouette is repeated in smaller forms to maintain dominance. The use of Trypil and Easter motifs is characteristic of both works. The composition "Princess" is built on a dark background, and "Queens" on a light one, where only accents and small elements stand out in black and gray. Thin engraved lines, especially considering the miniature size of the works, are a technically important and qualitative accent of the works. In particular, some groups of elements are engraved with a needle. Thanks to this technique, the lines become thinner. Prokopiv's works are often compared and even identified with computer graphics. The main features of graphic works are the division of large planes into clear black and white, gray elements. The main requirement for creating a sketch is its completeness, a balanced layout of elements that balance the composition, highlight the compositional center, and hold black and white planes around it. The sketch is transferred to the material only in its completed form and is not corrected on the engraving plane.

Prokopiv introduces interesting color solutions in his paintings, recognizable features of which are a mosaic, spotted solution, a bright color scheme and emphasized dynamics. The viewer seems to play with the picture, looking for the same elements, but only encounters unpredictable moments in solving spots. Where a symmetrical arrangement of lines and forms is expected, we will definitely see asymmetry, the breaking of these forms, the introduction of planes into one another, and other atypical maneuvers characteristic of Pyotr Prokopiv's paintings. The abstract solution of the background, the use of color contrasts and ornamental elements is observed in a series of works depicting musicians in the Hutsul image: "Fiddler", "Sodudar", "Cymbalist" (all 1997), which characterize the thematic orientation and creative authorship.

Bold, expressive strokes, lack of contours and historical themes are the basis of Bohdan Brynskyi's creative principles. The catalogs of his works represent a completely different form of painting, where each work is perceived and understood completely subjectively, because the image loses any realistic features and appears before us exactly in the form that we transfer from our own subconscious to the canvas. Brynskyi becomes a projector of his own emotions, which are reflected on one or another canvas.

Vague figures, color accents, plots of the past form his unique manner of expression. The work "Millennium" (1998) is a multi-figure composition devoid of detailing and sketching of figures. This and a number of other works create visual illusions: looking at the paintings from different angles and from different distances, you can see a clear hint of the artist to the problem that this work raises. In particular, the compositional center "Millennium" resembles the All-Seeing Eye, which keeps a watchful eye on people over the years, sees them as small, the same, and dark. The historical work "Lost Jewels" (1999) does not stop purely at the Cossack era, but symbolizes all the losses of power, identity, and even thoughts that were not preserved, but dissolved somewhere in the past. The composition is assembled by a group of horizontal lines and color accents that contrast with the general, warm color scheme of this work. An illustration of a difficult, confusing path is the composition "Our Roads" (2003). This is both a literal path and a path to identity, self-realization, a path to knowledge, a path from generation to generation, a national-social path in general, etc. The ideological content is reinforced by a complex group of strokes, twisted lines, contrasting in shape and color.

In the introduction to one of Bohdan Brynskyi's catalogs, writer Yuriy Andruhovych wrote: "This is his own Bryn Bible. It contains all the components of a great sacred text: cosmogony, theology, eschatology, martyrology." And indeed: Brynskyi's world is a separate, deep world of the past, and everything he depicts is like one global process, where all its fragments form one canvas of existence.

For the artistic environment of Ivano-Frankivsk, the existence of such a creative personality as Andriy Shabunin, who devotes the main part of his creative activity to the portrait genre, is a unique phenomenon. This genre acquires a stately, presentable and even somewhat ceremonial look for the artist.

In the summer of 2019, a personal exhibition of the author called "Unofficially" took place, which is quite symbolic given the quantitatively large exposition. The artist presented his creative work without too much pathos, although he has every reason to do so, because the list of awards includes the following: medal – International Biennale of Graphics, Lodz, Poland, (1989); 2nd prize – International Exhibition of Miniatures, Toronto, Canada (1989); Special Prize – International Triennial of Graphics, Biella, Italy (1990); honorable mention – International Portrait Triennial, Radom, Poland, (1990); prize – International Exhibition of Graphic Miniatures Cadaguez, Barcelona, Spain (1990); prize – International Exhibition of Graphic Miniatures in Bristol, Great Britain (1995); prize – International Biennale "IBIZA-96", Balearic Islands, Spain, (1996); medal – International

Biennial of Small Graphic Forms and Exlibris, Ostrów Wielkopolski, Poland (1995 and 1997); three awards – International Exhibition of Graphic Miniatures, Norwalk, Connecticut, USA.

2. Artistic features of Andrii Shabunin's portraits

A passion for art arose in a young Andrii Shabunin thanks to his father, “a teacher of drawing and labor training inspired and supported his son, and during his studies at the institute, Mr. Andrii was invited by an artist on a criminal investigation to write verbal portraits from the words of eyewitnesses”⁶. Since that period, he is remembered as an artist who worked with a pencil several evenings a week. Then photo reproductions of his drawings were used by investigators in their work. They note the incredible similarity of portraits with real people. This ability to convey human images was formed in the artist from the years of study. Therefore, today we can observe the creative skill of the author in painted portraits made to order, in the aesthetic manner of which realism and romanticism prevail. On the Facebook page maintained by the author in the portraits section, there are several works on which models are animated in a moment of emotional tension, mostly joy. The artist will fill his works with light, a sense of euphoria and boundless joy. The portraits of the master are made in the style of post-impressionism, light air strokes spread light and shade, the volumes of human faces and hands are expressed thanks to the pure ratio of light pink tones. The glow of light created by color gradients softens the shape and makes the silhouette somewhat unclear. And in this, the artist can be compared with the famous Renoir, who is characterized by the creation of a “moving impulsive texture of painting”⁷. In the work of the Impressionists, they approached the fixation of the moment and “pure imageability”, where the object became only a pretext for solving purely pictorial tasks, in connection with which it was important not what the artist depicted, but exactly how he did it. The same principle is followed by Andriy Shubin, in the images the technical side, defined as the fixation of the impression, prevails, and he does this in a special way thanks to the use of warm, sonorous light and a complex shade palette.

Portraits of the master, as a certain synonym of happiness, visualize moments of sincere love between mother and child, lovers, brother and sister, father and daughter, etc. In the eyes of the models, there is a tangible

⁶ Мандрик М. Персональну виставку заслуженого художника України Андрія Шабуніна відкрили в Івано-Франківську. URL: <https://galychna.if.ua/analytic/personalnu-vistavku-zasluzhenogo-hudozhnika-ukrayini-andriya-shabunina-vidkrili-v-ivano-frankivsku-bez-ofitsiozu/> (дата звернення 09. 09 2022 р.)

⁷ Юр М. Естетико-культурологічні особливості художнього простору в живописі імпресіонізму. *Вісник МІСТ*. 2014. Вип. 10. С. 255–269.

emotional component, the sincerity of feelings is not a fake or an author's paradigm, but the meaning of the transfer of images. In the arms of a mother and a child, we see that true feeling that is characteristic of every person from birth. Such a portrait was created by the author in the compositional unity of two half-figures (a girl and a woman) with their faces turned towards us, but their torsos are directed towards each other. In a strong embrace, the girl hugs her mother, and at the same time, both smile and radiate happiness. The painterly skill accurately conveys the naturalness of the models, the features inherent only to them in detail and careful writing. Elegant and graceful movements of hands, dynamics of hugs, children's naivety and playfulness are recognized by the artist at the level of pictorial visualization. It should also be noted the technique of drawing snow-white clothes, in the light "fluffy" folds of which the vibration of ocher-silver shades is felt. Light clothes emphasize the sensuality of the moment and serve as an aid to emphasize the dark tones of hair and pink-blue skin.

The author continues the themes of motherhood, sisterhood and fatherhood in other portraits. In particular, on one of them we see a boy with a girl in his arms – a composition of two figures that are inseparable, but have already been introduced into the living natural environment of a small space with greenery and flowers. In this portrait, the author does not use light and shadow contrast, but uses complementary color tones. The painterly manner is plastic, tangible modeling of the form with small strokes, there are no colorful sharp transitions from light to shadow. The priority here is the pastelness of gentle blue, pink, light green, and brown shades. The artist addresses the viewer with the images of a boy and a girl, inviting them to feel once again the inspired attitude of a brother to a sister, as an older one to a younger one, as a stronger one who is able to protect the weaker one. The philosophy of this portrait has several variants of interpretations, but the author's position is obvious, which is based on the aesthetics of sensual beauty, which is inherent to both children and adults.

Children's portraits are special, the spectrum of children's experiences is not hidden, unlike adults, they are much more visible, because they are more frank. Andrii Shabunin demonstrates the stages of its creation, from a pencil drawing, gradual underdrawing to the finished work, using the example of one of these portraits. The image of the girl is characteristic, that is, a certain state of surprise and a concentrated look to the side is conveyed. All details are carefully drawn with reflexes, shadows and highlights. In this portrait, as in the previous one, there are no deep saturated shadows, the priority is the illumination of the form, its colored glow, which becomes the author's business card.

Colorful female images express the art of beautiful presentation of ordinary people, they are mysterious on the canvases of Andrii Shabunin, the secret of each personality is encoded in the look and smile. The artist acts in the same way as Leonardo da Vinci many centuries ago, not just drawing beautiful faces, but giving them a special aesthetic, through a system of emotionality. In one of these portraits, we see a woman in a pink dress facing us from a three-quarter angle and holding a bouquet of tulips. Her movements and gestures indicate a fascination with spring flowers, she carefully supports the elongated stems with her fingers and at the same time looks at the viewer with a smile. The author does not change the manner of writing – soft sonorous transitions of light and shadow alternate with contrasting color reflexes, the texture of the hair is expressed with more textured strokes, and he creates a volume of light and shadow on the face and hands. The woman, as a certain mystery, also exists in other works, here she is, with a glass of wine, peeking out at us against an ochre-green background, as if from another space, her gaze is full of lively passion, she smiles playfully, and in her features we find the beautiful plasticity of large eyes, expressive nose, sensual lips. The author conveys all this thanks to the painterly manner, his portraits are beautiful, because he depicts women as beautiful.

Youth, as a sign of a girl's portrait, fixes the model's age. The freshness of the clean shades of the face emphasizes the harmony of the movement of the slightly disheveled hair, the strands of which, stirred by the wind, sparkle with warm orange shades. Here you can draw a parallel with Botticelli's Venus, which also turned her head slightly to the side, and the wind plays with the plastic forms of her braids. The similarity is obvious, Andrii Shabunin does not trivially copy the images of the past, but uses their artistic philosophy, which consists in the aesthetics of beauty. In his work, the artist raises questions about the problems of beauty and it is thanks to painting that he carries out sensual communication "humanized sensuality is the fundamental basis of the aesthetic consciousness" of the author⁸.

The author has many couple portraits, i.e. a pair of lovers or a father and daughter are depicted. Such portrait compositions are characterized by lyricism and a certain intimacy of the moment of enchantment between lovers. The popularization of this type of portrait in our time is due to the demand for it, it is becoming a fashionable tradition to present a joint portrait to a loved one, and therefore there are a lot of them in the author's work. A picturesquely painted portrait of two young people who are in an embrace, their faces are almost invisible – the girl's back is turned to the viewer, so

⁸ Естетика : навчальний посібник для педагогів / за ред. Т. І. Андрущенко. Київ : «МП Леся», 2014. 613 с.

the outlines of the head can be read only from one side in profile, and the boy has tilted his head in her direction and at the same time lowered his eyelids. The compositional set of two figures seems to rotate in a circle, this is achieved by the position of the hands, which form a closed form of silhouettes. Ukrainian costumes, warm yellow-green light echo the atmosphere of love, and in the motifs of this portrait we can recognize the painting traditions of M. Pymonenko, whose works are also permeated with “subtle lyricism”⁹. In another pair portrait, the composition is more static, two half-figures (a boy and a girl) are located close to each other and at the same time their heads are turned towards the viewer. Warm shades of chiaroscuro form volumes by adding reflexes of cold gray-blue tones on clothes. Peace and harmony prevail in the features of the faces, achieved by soft, gradual transitions of the yellow-orange-brown gamut. It becomes obvious that for an artist, a portrait is a kind of “means of creating an image of a character”, in which the pictorial description comes first¹⁰. Andrii Shabunin, like many other Ivano-Frankivsk artists, focuses on the aesthetic tastes and preferences of customers. Portraits drawn from today’s fashionable Instagram photos appear in his creative work, in which girls express their love with obvious gestures – a head tilt, a smile. According to a peculiar pattern of composition, the artist draws such modern portraits, however, they also have picturesqueness and the perceptible neo-impressionistic manner of the author.

In the works of Anriya Shabunin, a person is the object of an artistic image, which is created thanks to the interpretation of his portrait features and embodied “with the help of formal-stylistic and technical-technological means of art”¹¹. The author’s portraits have notable features, including a tonal background that imitates depth, and in other cases acts as a color addition to the gamut. In male portraits, the artist diversifies the compositions, offering the viewer a fragmentary image at the table or in a three-quarter perspective. The artist is not interested in drawing static figures, a portrait as a holistic interaction of body parts reveals the state of a person in general. The deep thought of a man sitting at a table is revealed by the tilt of his head, which is supported by folded hands. It is obvious that he is overflowing with thoughts, the concentration of his face is expressed by his age – gray hair appears on his dark hair, his nose and chin reveal the

⁹ Тесленко Л. Він був істинним українцем. *Кримська світлиця*. Всеукраїнська громадсько-політична та літературна газета. 2004. № 36. С. 3.

¹⁰ Срьоменко С. В. Портрет як засіб психологічної характеристики об’єкта біографії (на матеріалі біографії Вінстона Черчилля) URL: <https://dspace.onu.edu.ua> (дата звернення 09. 09 2022 р.)

¹¹ Суховарова-Жорнова О. Типологічна характеристика історичних портретів XVII–XVIII ст. *СІД*. 36. наук. праць. С. 244–278.

experience of wisdom and knowledge. A sheet of paper and a pen are placed on the table in front of the man, and from these objects we can make assumptions – before us is the head of some kind of institution or just an employee. Therefore, it is important for Andriy Shabunin to recognize the character's environment, because the sphere of activity and the circumstances of a person's life shape not only his internal, but also external features. There is a kind of citation of the moment seen by the artist, in the visual representation of which the entire universe of the character is contained.

The master's creativity goes beyond ordinary orders, he realizes his skills as a painter in ceremonial portraits of military personnel. For example, we can cite "Portrait of a General", where the exaltation of the person is obvious, due to the presentation of the man in uniform and medals. that smiles slightly. In this image, the artist focuses not on the face, although it is carefully drawn, but on the contrast of the dark green fabric of the jacket and the golden shades of the awards. There is a kind of illustration of a person's social status – a respectable man who has reached the level of general in military affairs and belongs to the social elite. Such an image tradition is not new, from the history of the portrait genre we know many examples of state portraits, i.e. "gentleman (tycoon) representative portraits that developed largely in the western Ukrainian lands" in the 17th and 17th centuries and the main purpose of which was "emphasis on social prestige, an expressive status characteristic, which is combined with the humanistic idea of human dignity"¹². This statement also applies to the portrait of the general, because the piety with which this man is drawn is fascinating, although at first glance, in a half-figure turned three-quarters, everything is simple – a clear silhouette of the head and a massive shoulder girdle slightly tilted in front shows the left shoulder with awards (a military sign achievements).

A separate section of Andrii Shabunin's work should include historical portraits, namely images on the topic of the Ukrainian cossacks. On his Facebook page, the author exhibited several paintings that present the history of the cossack era in a modern way. The aesthetic taste of the artist gravitates towards glorifying the feat of the Ukrainian cossacks, the emotional transfer of brave souls, the story of their love and loneliness in the boundless steppes of Ukraine. The artist offers lively and interesting male images, filled with expressive typical character traits. In these images, he also conducts a historical reconstruction of the clothing, weapons, and living environment of the Ukrainian cossack. Olena Suhovarova-Zhornova classifies such portraits into a group "by social location: cossack portraits

¹² Хмельницька Л. Український портретний живопис у соціокультурних вимірах XVII–XVIII ст. *Етнічна історія народів Європи*. 36. наук. праць. 2017. Вип. 53. С. 31–36.

(hetmans, colonels, “Kozak-Mamai”), royal, bourgeois, clergy, people’s leaders, writers”¹³.

Let’s start with the analysis of the most recognizable Cossack-Mamai of all time, who is depicted in a traditional sitting position, and attributes are located around him. The image of this hero has been known since the 18th century. and this plot spread during the times of the Haydamachina and the liquidation of Zaporizhzhya Sich. It is assumed that in the conditions of deterioration of the situation of the main mass of the cossacks, the formation of the image of a calm, sad cossack and the composition of the picture, which over time became an original pictorial chronicle, was likely. Nataliya Molin says about this image that it is “one of the most common and mysterious in Ukrainian mythology” and also believes that the plot image of Mamai is not considered a canonical Christian, but a folk icon¹⁴. So, Cossack-Mamai is perceived as an iconographic image, a symbol of the time and struggle of the Ukrainian people. Nowadays, this image can be seen in various types of fine and decorative arts.

Our compatriot offers his author’s interpretation of this image – Cossack-Mamai is not sad, but on the contrary cheerful (a kind of optimism and faith in the future); he is holding a flask in his hands, wearing a blue shirt and red pants, which is also symbolically compared to the colors of the clothes of the saints; around him are many attributes-objects (sabers, pistols, bandura, knight’s armor, horse harness). All this, including the figure of the cossack himself, forms the foreground of the pictorial plane of the octahedron. Behind you can see a steppe with lush greenery, in which a horse grazes. The recluse cossack in the modern interpretation of the plot does not show signs of despair, on the contrary, he is a confident, cheerful man who mocks evil and injustice – this is a kind of appeal of the artist to deep faith in truth and goodness, in the prosperity of the Ukrainian nation, and a kind of warning about genetic memory, as a basis for the development of the next generations.

The artist is interested in the battle scenes of cossacks fighting on horses, in particular, the dynamics and tension of saber fighting is reflected in the image of “The Battle”. Horses and their riders are tense, which is evidenced by the complex angles of torso turns in the dynamics of movement. All this action fills the plane of the earth and the sky (field and sky), light and shadow contrasts support the frenzy of the battle. In another version of the

¹³ Суховарова-Жорнова О. Типологічна характеристика історичних портретів XVII–XVIII ст. *СД*. Зб. наук. праць. С. 244–278.

¹⁴ Молинь Н. Народна картина «Козак-Мамай» як джерело творчості сучасних художників. *Вісник Львівської національної академії мистецтв*. Львів, 2017. Вип. 33. С. 123–132.

battle, we see a figure composition of two fighting on horseback: a cossack and, judging by the historical costume, a Pole. The zeal of the warriors is manifested in the movements of attacking each other, in the sabers raised high above their heads and the galloping of horses from under the hooves of which smoke is coming. And again, the ocher steppe and the light blue sky are the environment in which the action takes place.

Although the artist is not a native of Ukraine, Andriy Shabunin is deeply moved by the historical past of the Ukrainian people, because “the cossacks of Ukraine are one of the legendary pages of the annals of the struggle of the Ukrainian people for political independence, national identity”¹⁵. Inspired not only by history, but also by the paintings of the masters of the past, he tries to create a chronology of the life of a Ukrainian cossack, where various emotions are revealed, from fierce hatred of the enemy to lyrical stories of a cossack’s farewell to his beloved. Poetized images of unconquered men show their tenderness in moments of farewell, when girls flock to them. Such scenes bring to mind the work of T. G. Shevchenko, because there is an attempt to modernize ancient plots, where heroes of our time are depicted in national costumes, characters with characteristics characteristic of modern man. In the center of such compositions is a couple of lovers who are hugging each other tightly, the plasticity of the body has been brought to the naturalness of the movements by the author.

The rural surroundings with a vaguely presented landscape is the leitmotif of the Ukrainian landscape, in which, in addition to the heroes, there are also other actors (a cossack on horseback courting girls). In the composition “Cross” the plot is somewhat sadder, the cossack with bowed head holds in his hand a cross presented by the girl standing next to him. Both of them are full of thoughts about the inevitable parting, they are upset – the scene is emotionally filled with a feeling of anxiety and longing. A barefoot girl in beautiful ethnic clothes and a cossack with a weapon, who is about to go on a journey, are depicted in the center of the composition between two fence posts (the entrance to the yard) against the background of spring greenery and a fragment of a house. So, it becomes clear the state in which the heroes are – the cossack hopes for a quick return and protection of the cross, and the girl agrees to wait for him. Such scenes from life are believable, the cossacks went far from home leaving their relatives and loved ones, and this is mentioned not only in history, but also in oral folk art.

The artist penetrates into the life of the cossacks so deeply that he reveals their wayward character. Here is a cossack with a saber sitting near the

¹⁵ Кукса В. В., Коломієць Т. В. Вплив культури козацтва на формування само-свідомості українського народу. URL: <http://history-pages.kpi.ua> (дата звернення 26.09.2022 р.)

house, his readiness for battle is confirmed in the figure itself, strong hands lean on the handle of the saber, as if he puts all his hopes on it, as a combat “girlfriend”. On the edge of the wall hangs a bandura, on the other side a window (symbol of eternity). His gaze is inquisitive, his eyebrows are tense, his face, slightly sunburned by the sun and wind, stands out with a contrasting crimson shade against the background of an ocher-gray shirt. The portrait of the cossack is symmetrically static, that is, the figure is motionless, waiting. The composition of the work “There Lived a Dog” is somewhat similar, where, in addition to the window and bandura, we see a dog – the faithful helper and guide of the cossack. The sitting figure of the young man is slightly turned to the side, he holds a pistol with one hand and rests on his knee with the other. There is also a compositional moving away of the figure from the foreground to the exterior environment. The hero’s gaze is piercing, revealing the entire masculine essence of a cossack to his enemies. The color is dominated by a warm-cold tonality with an emphasis on bright pink-red harem pants and an orange-brown bandura.

There are various types of cossacks – they are not only young men, but also grown men who have seen and felt the horrors of battle, satiated with the energy of combat and gained life experience. The artist offers us to consider the work “Petro the cossack”, which depicts a respectable man in traditional cossack clothes (hat, shirt and retinue, trousers). The decision of the face with closed eyes is interesting, the character is looking somewhere down, as if hiding his gaze from an inquisitive viewer, but tightly clutching the hilt of the saber, which is always with him. The dynamics of the folds of the clothes in this belt image are conveyed with obvious realism, the artist forms the light and shadow of the wide sleeves with expressive textured strokes, slightly smoothes the texture on the chest and accentuates the accessories with rich ornamentation. The figure of the cossack is the basis of the composition, and around him is a half-real environment of the steppe with the blue distance of the sky. Sincere joy envelops the next character, conditioned in a certain way by the won battle. The cossack, almost to his full height, raised his right hand and points his finger to the side, while laughing. He holds a smoking pipe in his left hand, a pistol and a saber strapped behind him. In general, the type of a cheerful, cheerful cossack, who mocks life’s difficulties in a somewhat ironic way, is used.

The phenomenon of the artist’s love for everything Ukrainian is embedded in his understanding and perception of the “nation of the unconquered”. Living in Ukraine, he became a true Ukrainian, and this is evidenced by the author’s creative respect for another Ukrainian writer and artist, Taras Hryhorovych Shevchenko. Today, the process of evolution of the image of the great Kobzar is taking place, caused by the ideal of a fighter

and indomitable dignity. Nowadays, when the country is spiritually reviving, artists “try to deepen the interpretation of Shevchenko’s image, paying attention to individual, personal traits”¹⁶. In his works, Kobzar appears in different age states and environments, which reveals the idea of searching for the most harmonious, artistically truthful image. Shevchenko is a topic addressed by many contemporary artists. Oleg Shuplyak, known for his illusion paintings, also uses the image of Shevchenko in his works. Andriy Shabunin used the most common image of Kobzar in a cap and coat with a fur collar. In this portrait, Shevchenko is symbolically placed in a collage environment of attributes of his work (brushes in a jug, an illustration of a work, a pen and rolls of paper, a self-portrait, an icon, etc.). In this way, the author makes us think about the multi-significance of this figure for Ukrainian history and culture in general.

In the waist images, we can see different perspective positions of the person, but the image of an adult man with a straight rounded nose and an arched mustache remains constant, in whose gaze we recognize the inquisitiveness and comprehensive insight of the Great Man. In our opinion, not all versions of T. G. Shevchenko’s portraits are successful, but in the process of fruitful work, the artist finds the successful moment of reproduction that is unique to him. In particular, the portrait in gray and silver tones naturally conveys the harmony of the character’s personality. Successfully found proportions, the naturalness of the position of the head and shoulder girdle create a pleasant somewhat impressionistic pictorial image. Pastel shades of a warm face and cold background and clothes create a color scheme that is perfect in its simplicity and does not require a wide shade spectrum.

It can be said about Andrii Shabunin that he is a unique and to some extent universal artist. In addition to painting, he is engaged in graphics, namely etching. In the achromatic tonality of this technique, he creates portraits of our contemporaries. It should be recalled that “the etching technique is extremely simple: on a polished metal plate covered with acid-resistant varnish, the artist draws with a needle that scrapes off a thin layer of varnish and exposes the surface of the metal, after which the board is exposed to a strong acid that poisons the metal only where the needles point cut through the varnish film”¹⁷. After etching, paint is applied, which enters the grooves, and the metal surface itself is cleaned of paint. Etchings are printed on a press – paper is placed on the plate and rolled between parallel

¹⁶ Федько А. В. Еволюція образу Тараса Шевченка в українському мистецтві кінця ХХ–ХХІ століття. *Молодий вчений*. 36. наук. праць. Дрогобич, 2015. № 5 (20). С. 66–69.

¹⁷ Секірін Є. Коротка історія графічного образотворчого мистецтва в техніці офорта. *Вісник Української академії мистецтв*. Київ, 2010. Вип. 17. С. 98–110.

shafts of the machine. This technique gives many opportunities to create an author's drawing with various types of strokes.

The master of color has a good command of the drawing, which he implements in the etching technique. He created a number of portraits, including a portrait of the artist Pyotr Prokopiv (2012), made in an interesting perspective pose (head turned, chest turned three-quarters). The author traced the anatomical structure of the male model, preserved the perspective dynamics of reduction from the massive shoulder girdle to the reduced proportions of the head. The tonal solution is dominated by a stroke, which leads to a rich black color in places of dense shading. Thus, the image stands out well against a light background. The artist conveys the three-dimensional shape with the help of a short stroke, thickening it in the places of penumbra and shadows. On the plane of the clothes, he applies a grid, that is, he scratches the places with a stroke, successively applying several linear layers. Lighter areas of the portrait are processed with a small number of strokes, which leads to the appearance of a chiaroscuro contrast of black and white.

He uses similar graphic techniques in the portrait of an unknown man, masterfully forming the smallest details of the face with the help of strokes on the form. Also, the transfer of the texture and texture of the images is well understood, for example, the shaggy collar of the coat is reproduced with slightly coarser strokes and a greater distance is allowed between them in the light, and in the shadow they not only touch each other, but overlap. In another image, we see painstaking work on conveying the materiality of the priest's clothes. The half-figure with hands is traditionally turned by the artist at a small angle, the head is facing, which is a characteristic feature of portrait compositions. In the tonal solution, everything is presented in gradual transitions from light to gray strokes. Part of the face is hidden in the tunic and almost merges with the hair, while the rest is brightly lit and attracts attention. The artist successfully feels those moments of the image that should be highlighted by the contrast of light and shadow, and those that, on the contrary, should be hidden and relegated to the background. The texture of the man's hair is presented plastically, taking into account the structural texture.

The character of the heroes, their types are a source of inspiration for Andrii Shabunin. In the portrait of Volodymyr Humenny, the idea of a rather contrasting character with parted hair is embodied, in whose gaze there is a palpable male base, which is also manifested in the enlarged details of the face. The portrait is tonally contrasting, that is, the textural planes of the hair, beard and clothes are richly processed with strokes, the

eyes, mouth outlines and the silhouette of the face are emphasized with expressive dark lines.

Andriy Shabunin's work is a bright part of the artistic space of Ivano-Frankivsk. The artist found original ideas and forms of visualizing pictorial and graphic portraits. In the painting, there is an obvious focus on the neo-impressionist palette and technique with expressive brushstrokes. The variety of portraits created by him includes secular, couple and historical types. The author perceives modern trends in the art market and works a lot in the direction of commercial portraiture, that is, he paints portraits to order from photographs. Mostly these are photos of lovers, images of parents and children, men and women. He attaches considerable importance to the theme of the "Cossack Age", glorifying the courage and bravery of the Cossacks in his works, and at the same time reveals the portrait types on which single-figure or multi-figure images are built. They are valuable because in them the artist reproduces not only the anatomical and model features of the characters, but also presents a retrospective of the historical clothing and environment of that period. Portraits of the Great Kobzar belong to a separate type, bust and figurative compositions are distinguished here, which are peculiar pictorial experiments of the artist in reproducing the image. The artist works not only in painting, his portraits in etching and mezzo-tinto techniques testify to his fascination with graphic design. An author's way of applying etchings was found – with strokes on the form, the plasticity of which successfully reproduces the texture and texture of the image.

CONCLUSIONS

So, in Ivano-Frankivsk in the late 1990s, a number of creative personalities were formed, who with their art educated more than one generation of artists and teachers of professional art institutions in our and neighboring regions. The combination of local and all-Ukrainian traditions, a thorough study of the creative heritage of the region and the originality of authors in the context of modern art form new generations of artists who are guided by the works of their teachers. The artists of Ivano-Frankivsk became famous outside our country, for example Eduard Nikonorov and Taras Loboda – artists of the neomodernist direction created an expressive system of portrait images while in the Czech Republic.

Modern art is characterized by the breaking of stereotypes, ideologies, instead, there are author's attempts to visualize innovative ideas and solutions in the portrait genre. The multifunctionality of art acquires expressive features, and in particular in the portrait. Such artists as Mykola Yakimechko, Petro Prokopiv, Bohdan Hladkyi are tangential to the specified genre of fine art, and their works are dominated by a style determined by modernist features. In the

portraits made by Andrii Shabunin, the individual manner of portraying types, highlighting the age and emotional characteristics of the models is clearly manifested. In the painting, there is an obvious focus on the neo-impressionist palette and technique with expressive brushstrokes. The variety of portraits created by him includes secular, couple and historical types. The author perceives modern trends in the art market and works a lot in the direction of commercial portraiture, that is, he paints portraits to order from photographs. Mostly these are photos of lovers, images of parents and children, men and women. He attaches considerable importance to the theme of the “Cossack Age”, glorifying the courage and bravery of the Cossacks in his works, and at the same time reveals the portrait types on which single-figure or multi-figure images are built. They are valuable because in them the artist reproduces not only the anatomical and model features of the characters, but also presents a retrospective of the historical clothing and environment of that period. Portraits of the Great Kobzar belong to a separate type, bust and figurative compositions are distinguished here, which are peculiar pictorial experiments of the artist in reproducing the image. Considering the variety of artistic techniques used in the portraits of Ivano-Frankish artists, it is possible to note the dynamics of the development of this genre of fine art in the aspect of modern world trends.

ABSTRACT

The research is aimed at analyzing the development of the modern portrait of Ivano-Frankivsk artists. The portrait genre is part of the creativity of many professional artists of the city of Ivano-Frankivsk, which is a significant object of research, and therefore it can be considered a phenomenon – formed under certain conditions, in a certain period of time and in a certain area. Being able to observe this phenomenon (directly communicating with artists and attending various art events with their participation), it is necessary to fully consider the influence of world stylistic trends on the development of fine arts in Ivano-Frankivsk. The study provides and systematized information about the artists of Ivano-Frankivsk, reveals the artistic characteristics of the works of artists of the older and younger generations. It is relevant to reveal the characteristic features of portrait painting, which differs in technique, color and plot. The purpose of this work is to develop a significant body of works and analyze them according to the identified artistic features. According to the goal, the author proposes to single out the following tasks, in particular, to analyze the state of pictorial traditions of the portrait genre in Ivano-Frankivsk at the end of the 20th century; determine the trends in the creation of Andriy Shubin’s portrait images using specific examples.

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