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**INTERPRETATION OF PHILOSOPHICAL AND
AESTHETIC IDEAS OF MODERNISM
IN THE MONUMENTAL PAINTING OF EASTERN
HALYCHYNA IN THE FIRST THIRD OF THE XX–TH C.**

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***Annotation.** In the filed issue the main ideological aspects that influenced the introduction to the philosophical and aesthetic ideas and concepts of modernism in art, including a monumental painting, the first third of the twentieth century in Eastern Halychyna were outlined. European, including Vienna one, influences in coherence with local artistic tradition defined the basic characteristic category, which artists operated.*

***Keywords:** monumental painting, Eastern Halychyna, impact, features, methods.*

The late XIXth – early XXth c. gave birth to modernism as a philosophical and aesthetic direction and creative method that started dominating. The then-artistic conscience recorded the crisis in world views, rejection of recognized civilization ideals and heroes. That contributed to the appearance of decadence moods, utopian theories and change in world outlook notions. Actualization of the philosophical and aesthetic basis of a creative act came to be an important aspect of artistic life. Special attention started being paid to permanent image — and form-creating experiments. Modernism in its broad sense combined sometimes opposite directions and trends. Researchers define its framework starting with Gustave Courbet's realism, via impressionism, symbolism, modern style, etc. up till the birth of post-modernism in the 1960ies [1, s. 130]. The representatives of different modernist trends made one more attempt to construct a universal image of the world by creating a new reality using ordinary forms of perceiving the artistic. The Vienna invariant of modern style which got the name of 'secession' with its craving for comprehensive synthesis and generalization best

corresponded to the principles of monumental painting. Secession influenced creative work of the majority of Halychyna artists-painters. On the whole, it is Vienna as the capital of the Habsburg Empire embracing Halychyna up till the beginning of the XXth c. that the majority of philosophical and aesthetic concepts of artistic trends came from [2; 3].

One of the characteristic features of the Halychyna art in the first third of the XXth c. of the modernist epoch was appearance of a great number of works representing monumental painting and sculpture of different quality and artistic value. The largest client ordering serious monumental compositions, the way it was in most epochs, was the Church. In the early XXth c. that was the only institution that considered it to be expedient and could afford to spend large amounts of money on large-scale projects. Therefore, the widespread all-European philosophical and existential criticism of religion in Halychyna's territory possessed its distinguishing features. In the conscience of the then-resident of Halychyna the Church and God constituted an integral part of existence and social life, therefore the most radical philosophical concepts were adjusted to local realia, forming a certain compromise for the sake of making progress and destroying the stereotype of provincialism. The then-principles of religious art, regardless of the confession, required combining general European form-creating innovations topical for the artist and the requirements set to religious objects, in particular churches and cathedrals, restricted by the frames of the sacral. Orientation towards creating the image of an object or a person, rather than its copy, in principle linked the secession form with the Christian tradition of temple polychromies [4]. From the cultural viewpoint, the Church constitutes an import linking unit between cities and villages, and that is also reflected in monumental art.

In some places the city authorities interfered into the process of creating the monumental image of the land, however, instances of such cases are rather scarce, in particular, after the final change of rule after World War I. Only large, representative cities of the province in Eastern Halychyna constituted an exception here, in particular, Lviv, Ivano-Frankivsk (Stanislaviv), etc [1]. When public buildings were constructed, city authorities could allot money for decorating

them with murals and sculptures synthesized with architecture. Monumental decors of somewhat placard, entertaining nature were placed by some restaurant-keepers and businessmen in the interiors and exteriors of their establishments [5; 6]. In such monumental works artists had some more room for studying the form and image, restrictions were set only as based on the client's taste as well as the likes of the artist himself.

In order to have a comprehensive understanding of the artistic process in the territory of Eastern Halychyna in the first third of the XXth c. as well as its place within the all-European cultural space it was important to trace the origins of appearance of some trends, their philosophical and aesthetic as well as national and mental grounds, transformations with the original sources in their being reconceived by local artists. To realize the whole complexity of the ethnic and political situation in the territory of Eastern Halychyna in the first third of the XXth c. both within the Austro-Hungarian Empire and Rzeczpospolita II, we intend to group and analyze quality characteristics of the then artistic process by such categorical pairs as conscious-subconscious, national-general artistic, mass-elite, heroic-deheroized, tragic-hopeful, end-beginning [7]. Identification of the situations with the above categories within the human image context requires using different philosophical, historical, culture studies and art studies methods. These methods will enable to formulate individualistic characteristics ascribed to human figurative images in the monumental painting of Halychyna in the above period in the search of life-giving spiritual origin. Accordingly, main goal is to consider anthropomorphic component of images not only in the philosophical and historical perspective, but to focus on developing an understanding of the art concept and the reproduction of the human image in the impact on his philosophical, aesthetic and social factors.

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Анотація

Олена Якимова. Інтерпретація філософсько-естетичних ідей модернізму у монументальному живописі Східної Галичини першої третини XX ст. У поданій розвідці окреслено основні світоглядні аспекти, що вплинули на впровадження філософсько-естетичних ідей та концепцій модернізму у мистецтві, зокрема монументальному живописі, першої третини XX ст. на території Східної Галичини. Загальноєвропейські, зокрема віденські, впливи у поєднанні з місцевою мистецькою традицією визначили основні характеристичні категорії, якими оперували митці.

Ключові слова: монументальний живопис, Східна Галичина, впливи, характеристики, методи.

Аннотация

Елена Якимова. Интерпретация философско-эстетических идей модернизма в монументальной живописи первой трети XX века. В представленном эссе обозначены основные мировоззренческие аспекты, повлиявшие на внедрение философско-эстетических идей и концепций модернизма в искусстве, в частности монументальной живописи, первой трети XX в. на территории Восточной Галиции. Общеєвропейские, в частности венские, влияния в сочетании с местной художественной традицией определили основные характеристические категории, которыми оперировали художники.

Ключевые слова: монументальная живопись, Восточная Галичина, влияния, характеристики, методы.