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Drawing in the creative and pedagogical activities of Viktor Bystryakov

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Abstract. The relevance of this work lied in the absence of a thorough analysis of Viktor Bystryakov's easel graphics, despite its significance for understanding the development of the Ukrainian school of drawing in the second half of the 20th century. The aim of the study was to examine and analyse the legacy of Ukrainian artist and teacher Viktor Bystryakov in the field of drawing. Comparative and historical methods, methods of art analysis and empirical research were used. The article identified the distinctive features of drawing in the work of the Ukrainian artist, who used and continued the realistic traditions of the Kyiv school of drawing. The patterns of the master's work were characterised, such as: generalisation of form, subordination of the secondary to the main, compositional balance, perfect mastery of line and spot, skilful use of the technical features of the graphic materials used and the base on which the drawing is applied. The study found that Viktor Bystryakov's individual style of drawing was influenced by the methodological approaches of S. Podervianskyi, O. Kryvonos, and T. Yablonska. The article analysed Viktor Bystryakov's pedagogical approaches, which have made a significant contribution to the development of Ukrainian artistic and educational practice. In the course of analysing scientific works devoted to the artist, it was established that his creative work is mainly covered in the context of exhibition activity and pedagogical practice. The main directions of the creative approach to the execution of easel drawings were identified on the basis of a newly discovered empirical research base, which consists of drawings found in the artist's creative workshop and quotations from his archives, which are being published for the first time. The principles of easel drawing, confirmed by teaching practice, can be used in methodological materials in the educational process when training a wide range of specialists: designers, graphic artists, illustrators, motion designers and animation artists

Keywords: Ukrainian art; drawing from life; educational process; drawing techniques; sketch

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INTRODUCTION

The analysis of the work of masters of fine arts in the field of drawing is relevant and practically significant. In the context of creative young people turning to artificial intelligence tools in art and design education and practice, there was a risk that applicants, students or young cultural and artistic figures will lose the skills of quick or long-term manual drawing, correspondence between brain activity, emotional reflection and physical actions, and hand motor skills when creating works by hand. In view of this, practical experience in drawing on paper is extremely valuable and deserves scientific attention in the context of researching the work of leading representatives of this genre among Ukrainian artists and teachers. The assertion that hand drawing and sketching are important methods for developing the creative abilities of students pursuing creative specialties was recorded in a study by Zh.V. Deineko & V.V. Ievleva (2022), who noted that modern students, having at their disposal the vast capabilities of Adobe Photoshop, Photo Pencil Sketch, Adobe Illustrator and using appropriate filters and effects, have the ability to create realistic pencil sketches in a matter of minutes. In such conditions, the importance of pencil drawing is growing, as it retains its functions as a working tool and is perceived as a special kind of creativity with its own means of expression and its own laws. The article by H. Hautopp & M. Buhl (2021) provided empirical examples of how academic practices in higher education use a combination of different design methods and drawing techniques as a means of improving student development in the field of digital learning. The article proposed research into drawing as a tool for academic dialogue during the development of digital learning designs, which, according to the authors, played an important role in students' pedagogical considerations regarding digital learning projects and data collection. This study recognised the potential of drawing as a tool for academic dialogue on a par with academic reading and writing and showed the interaction between students' analogue drawing and their development of digital learning projects, concluding that analogue practices improve digital ones in academic education.

Sh.Sh. Tursunov (2023), dividing the training of students during their studies at the institute into three stages (reproductive, reproductive-creative, creative activities), concluded that the gradual formation of professional skills in students, despite their different training in pencil drawing, is particularly effective when combining related disciplines: drawing, painting, sculpture, architectural design. The article by S. Muzaffarova (2025) is devoted to the analysis of methods for improving the teaching of academic drawing in higher education institutions and considered the main approaches to modern and innovative methods of teaching academic drawing, including interactive teaching methods, the use of digital technologies, practical exercises and an individual

approach. The researcher presented proposals aimed at integrating art and technology, introducing virtual and augmented reality technologies into the educational process, and developing students' creative thinking. Methods and practical recommendations were provided to help teachers work effectively with students.

The role of colour as an additional means of expression in drawing was the subject of an article by N. Zhuravlova & O. Mykhailytskiy (2024), which analysed several drawings by Viktor Bystryakov. According to the researchers' conclusions, the colour scheme of a work is the basis of its linguistic context, which for the most part does not require any special interpretation, as it contains the key to a system of visual communication that anyone can use. Masters use colour in drawing techniques as an emotional and figurative language, investing the necessary meanings in the overall visual series. N. Belichko (2021) referred to Viktor Bystryakov's film posters in conference abstracts. Although they concerned graphic design, the conclusions made by the Ukrainian scholar regarding Viktor Bystryakov's creative principles also apply to his drawing practice. Some of the research concerns the place of drawing in the academic education system. Thus, the state of teaching academic drawing as one of the fundamental elements of art education was highlighted by O.A. Stashuk (2023). The article examined the reasons for the lack of attention and outright disregard for the basic principles of academic drawing, or, conversely, the excessive attention given to academic teaching methods. In the same context, the state of drawing teaching was analysed in the scientific work of S. Bryliov *et al.* (2024), where it was noted that the reduction in the volume of educational programmes in drawing, painting and sculpture had a negative impact on the quality of training of future artists and designers.

Another area of research focused on adapting academic drawing to modern market requirements. At the same time, V.S. Babenko & S.A. Maslova (2021) emphasised the exceptional importance of developing drawing skills in the process of mastering the basics of visual literacy, which remains relevant even in the context of the development of the latest information and communication technologies. This indirectly recognised the importance of the legacy of Ukrainian masters of this genre. M.O. Pichkur (2020a; 2020b) addressed the issue of artistic and educational integration of academic and digital drawing in his works, emphasising that this practice is new, mostly spontaneous and unsystematic in the artistic and pedagogical dimension. Given the insufficient level of its theoretical understanding, the researcher outlined the pedagogical principles of studying hybrid drawing in the system of visual arts training for art specialists.

Most studies in the field of drawing, both as an educational component and as exhibition content, do not

describe the achievements and developments of Viktor Bystryakov, although his works are preserved in well-known Ukrainian collections and are part of the national heritage. Based on the analysis of the literature, the aim was to conduct research in the field of Viktor Bystryakov's creative and pedagogical activities.

MATERIALS AND METHODS

The research was conducted in several consecutive stages. At the first stage, an inventory and systematisation of materials from the artist's studio, including drawings and archival records, was carried out. The second stage consisted of an art historical analysis of the identified works: techniques, compositional techniques, and stylistic features were determined. The third stage involved comparing the results with the traditions of the Kyiv School of Drawing and the pedagogical principles of renowned masters. The final stage involved interpreting the data obtained in the context of Viktor Bystryakov's creative and teaching activities and formulating general conclusions.

The source base of the study consisted of archival materials from Viktor Bystryakov's creative workshop in Kyiv (diaries, personal notes, previously unpublished drawings in various techniques), as well as publications about the artist in scientific literature. The data from the diaries and drawings were provided to the authors free of charge by Yevhen Kuprienko, a member of the Poster and Graphic Design Section, from personal archive. Several methodological approaches were used to process the collected material. The historical-comparative method made it possible to identify the influence of the Kyiv School of Drawing and trace the continuity of traditions in the artist's work. Art analysis was used to study compositional solutions, execution techniques, and the interpretation of lines, tone, and colour. The empirical research method involved the direct analysis of original drawings, their digital recording, and classification by technique (pencil, sanguine, charcoal, pastel, mixed media). The combination of these methods made it possible to systematise the artist's creative legacy, correlate it with his pedagogical activity, and outline V. Bystryakov's contribution to the development of Ukrainian drawing.

RESULTS AND DISCUSSION

Viktor Bystryakov occupies an important place among leading Ukrainian graphic artists and poster artists. As an artist and teacher, he belonged to the Kyiv Art School, and his creative development took place in the 1960s-1980s. From 1959 to 1963, he studied at the T.H. Shevchenko Republican Art School, after which he continued his education at the Graphic Arts Department of the Kyiv State Art Institute, graduating in 1972. His mentors were well-known artists and teachers, including Tymofii Liashchuk, Serhii Hrosh, Serhii Podervianskyi, and Oleksandr Kryvonos, while Tetiana

Yablonska had a significant influence on the formation of his artistic individuality. Throughout his career, Viktor Bystryakov's methodological approach to teaching drawing was based on both the academic school of the old masters and the achievements of the Kyiv school of drawing (Kostyantyn Yeleva, Serhiy Hryhoriev). The originality of the latter's tradition lay in its analytical approach to the process of drawing, which distinguished it from other educational centres, where the features of classical academicism and naturalism prevailed.

After completing studies, throughout the creative career, Bystryakov produced a vast number of drawings in various techniques – including works executed in pencil, sanguine, sauce, charcoal, chalk, and mixed media, on plain, tinted, or designer paper and cardboard. Sketches and studies represent characteristic examples of linear drawing enhanced by precise tonal accents. Y. Maystrenko-Vakulenko (2021a; 2021b) studied the drawings, both those made at the front and those made during evacuation, by Ukrainian artists during the Second World War, thus describing a certain stage in the development of the Kyiv drawing school that influenced Viktor Bystryakov. According to the researcher, the genre of drawing is characterised by intimacy, individuality, and a subtle harmony with the artist's soul, which connects the works of the older generation of Kyiv draughtsmen with the artists of the late 20th and early 21st centuries.

Viktor Bystryakov achieved maximum expressiveness of the image with concise means of expression. The lively lines of sketches and studies would either intensify, emphasising form, or fade, allowing the image to dissolve into space (Fig. 1). The line simultaneously shaped both the distinctive volume and the atmospheric environment. Only mastery of drawing technique, a deep understanding of the expressive potential of line, and refined artistic taste enabled the creation of such self-contained compositions. Bystryakov described the creative manner in a personal diary as one that allows bold drawing employing both broad and fine lines or tonal patches (Bystryakov, n.d.). According to V. Bystryakov's creative method, a drawing should be precise, emotionally rich and convincing, with light forming the main accent and the rest of the details immersed in ambiguous calm.

Working in a technique such as sanguine, the artist drew on the experience of masters of the past: Raphael Santi, Leonardo da Vinci, Andrea del Sarto, Peter Paul Rubens. Using lines and strokes, he conveyed not only volume but also the texture of the material's surface. Using the tone of the paper, the artist often added charcoal, chalk, and even paint, mostly gouache or tempera, to the main material (sanguine). The attraction to the classical heritage is also evident in the poster art of Viktor Bystryakov, who in the late 1960s and early 1970s turned to purely artistic themes in his posters, such as "An Evening Dedicated to the Work of Rembrandt

Harmenszoon van Rijn" (1969), "Raffaello Santi" (1970), and "Albrecht Dürer" (1971). Works on such themes would have been impossible without perfect mastery of drawing, preliminary sketches, the ability to condense graphic expression and conciseness of image, the desire to compress narrative illustrative material into a symbolic representation, and adaptation to the technical requirements of the silkscreen printing process (use of a limited number of flat colours and the absence or conventionality of tonal transitions) (Romanenkova, 2024).

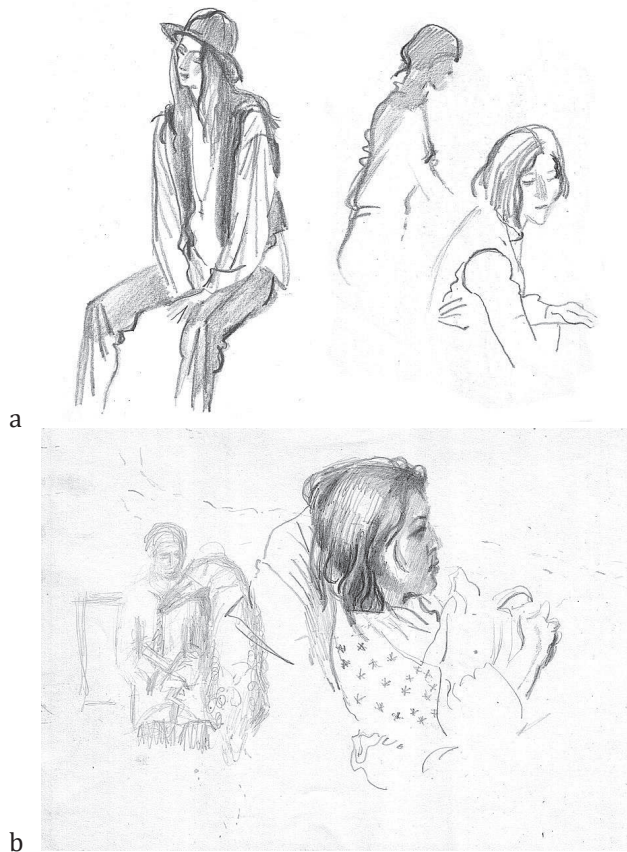


Figure 1. Sketches. Viktor Bystryakov

Note: a – sketches of students; b – portrait of wife

Source: photo by Yevgen Kuprienko

The artist worked with almost all the materials used by the classics of the genre, extracting from them the valuable qualities necessary for creating an artistic drawing. The artist also managed to achieve simplicity and overall harmony of tone, despite the complex technique of execution. The author has a distinctly creative style, and his drawings are distinguished by a special quality – a virtuoso interpretation of artistic form, a sense of completeness that signifies the achievement of the set goal and task, without which creative work would be endless and meaningless (Bystriakov, n.d.). Such completion of form is not accidental – it is based on a carefully constructed compositional logic, where each stroke is subordinated to a single figurative goal.

Figure 2 demonstrated the artist's deep understanding of the plastic structure of the face, the psychological characteristics of the model and its inner state.



Figure 2. Female portrait. Viktor Bystryakov

Source: photo by Yevgen Kuprienko

V. Bystryakov's charcoal drawings are purely linear works executed on white paper. They effectively convey the energy of movement and form. By using lines of varying pressure, the artist achieved great power and volume (Fig. 3). Contrast, power, convincing form, expression, and emotional dynamics are all things that give the work mobility and expressiveness. It is in the charcoal technique that his ability to control the rhythm and tempo of the drawing, to create the illusion of movement even in static poses, is manifested (Shevchenko, 2020).



Figure 3. Naked. Viktor Bystryakov

Source: photo by Yevgen Kuprienko

Most often, the artist used charcoal with other materials, especially pastels or sanguine. Pastels played a significant role in his work, which consisted of drawings made with concise means – coloured paper, lines and a few coloured spots (Fig. 4). The artist delicately balanced graphic precision and painterly expression, choosing only a few colour accents that gave the drawing depth.



Figure 4. Use of coal with other materials.

Viktor Bystryakov

Source: photo by Yevgen Kuprienko

The colour of the base on which it was applied played a significant role in his pastel sketches. The base was selected in white, grey, or coloured tones. In many sheets, the inherent colour of the paper or cardboard integrates organically into the overall chromatic composition of the drawing. Particular attention was given

to the sense of corporeality, achieved through the combination of soft contours and warm shades. The colour of the paper often served as a “third tone,” adding light and shadow balance to the composition. Mastery in handling artistic materials is demonstrated in the sheets devoted to the nude figure (Fig. 5), where both hatching and blending of the medium, particularly sanguine, were employed.



Figure 5. Sketches of nude models. Viktor Bystryakov

Source: photo by Yevgen Kuprienko

One of the significant features of Viktor Bystryakov's artistic manner was the conscious rejection of superfluous details, such as drapery, furniture, or other secondary elements accompanying the model during posing. This asceticism allows the artist to focus on the main thing: movement, dynamics, emotional

impression of nature, embodiment of a certain plastic idea or image. If such a detail does appear, such as the drapery in Figure 5, it is solely for compositional balance and to emphasise the posture of the naked female figure. Breaking down the drawing of the model's head into four stages, G. Artikov (2025) emphasised in his article that academic drawing or sketching aims for maximum completeness of form, which is determined not by the number of details, but by an understanding of the basic laws of living form. According to this study, insufficiently prepared students usually quickly move on to detailing, lose interest, which leads to premature completion, which is a sign of amateurism. As a result, this leads to a drawing that depicts every detail, down to the wrinkles, but loses the most important aspect – the integrity of larger volumes in space. The principle of viewing a model from all sides before starting to draw is similar to the creative method of Viktor Bystryakov, who practised sketching a single model in the same position from different angles. The artist's signature plays a similar role – light, with expressive elements of cursive letters, a dynamic difference in lines between the author's surname and the date of execution. All these components, applied with great artistic taste and knowledge of the material, work on the image, the artistic impression of the work. As noted by researcher N. Belichko (2021), V. Bystryakov demonstrated the main principles of own artistic vision in his art: the ability to highlight the most characteristic details, to endow colour with meaningful psychological significance, and to create expressive, concise works. And although this applies to the two film posters by the master that were analysed in the abstract, it can also be applied to the artist's drawing practices.

Mixed techniques occupied a special place in V. Bystryakov's drawings. By combining painting materials with graphic ones, the artist achieved unexpected expressiveness through the synthesis of line and texture. Along with traditional means, the artist also used own techniques, in particular his favourite tool – a blade, using the “scratching” technique he developed (Zhuravlova & Mykhailyskyi, 2024). The use of this artistic technique, as demonstrated in the mixed media drawing “Frozen Horror” (2015), transforms the drawing into a philosophical statement with a distinct tragic meaning. Working in all of the drawing techniques listed above, the artist has managed to create an independent and self-sufficient part of his artistic heritage (such as posters), which deserves further careful study and cataloguing. At the same time, there are noticeable parallels in contemporary approaches to art education: author O. Malamuzh (2025) demonstrated techniques in his book that help to develop gradually: from one-minute sketches to realistic portraits, three-dimensional forms, working with light, and even creating own characters. This progressive educational trajectory is close to the principles of Viktor Bystryakov as an artist

who not only created form, worked with shadows and experimented with different tools, but also captured emotion and reproduced images.

The above-mentioned principles of the Kyiv school and personal creative discoveries were implemented in Viktor Bystryakov's teaching activities at the National Academy of Fine Arts and Architecture and Kyiv National University of Technologies and Design. His teaching methodology (as a student of Tymofii Liashchuk's poster workshop) was close to monumental painting and consisted of giving preference to the integrity of the composition in format as opposed to solving the task in parts (even if masterfully executed). This approach to teaching directly correlates with his personal beliefs in creativity – generalising composition in terms of both colour and tone, emphasising the main over the secondary. Similar to the research on the graphic practices of Wilhelm Kotarbinsky in the work of O. Andrianova & S. Biskulova (2024), where the combination of technical analysis and visual observation allowed for a deeper understanding of the artist's artistic method, Viktor Bystryakov's drawings also demonstrate the importance of a systematic approach to working with material and composition. In both cases, the process involves a conscious structural organisation of the image, where technical mastery contributes to the formation of figurative unity and visual logic. This position is in harmony with the statement by A. Pohorilyi (2024) that the Kyiv Drawing School, founded by talented artists, became an important educational centre that not only provided young artists with technical skills, but also shaped their aesthetic worldview, ensuring continuity in the development of the genre and influencing the contemporary educational process. Equally illustrative are the considerations of A. Korol (2022), who, in analysing teaching practice, emphasised the importance of studying the human upper limbs as an integral component of the methodological system in training artist-educators. The integration of independent and classroom work, scientifically grounded and structured as a comprehensive educational strategy, fostered not only practical proficiency but also outlined promising directions in art pedagogy, among which a special role was played by the “evening drawing” sessions.

Viktor Bystryakov developed as a draftsman with profound analytical vision, combining virtuosic technique, constructive thinking, and aesthetic sensitivity. Drawing, in his creative practice, was not a mere replication of nature but a conscious act of exploring form through systematic work and internal discipline. Even under the influence of authoritative mentors, an individual methodology was preserved, based on active observation of the model and a holistic approach to composition. The same attention to compositional integrity, emotional expressiveness, and economy of visual means can be traced throughout all analysed works. Such an approach enables successors to

cultivate not only technical skill but also the capacity for imaginative thinking, conveying mood and character through concise yet precise artistic solutions.

CONCLUSIONS

For the first time, from an art-historical perspective, the creative work in the field of easel drawing by the Honoured Artist of Ukraine, member of the National Union of Artists of Ukraine, former lecturer at the Kyiv National University of Technologies and Design and the National Academy of Fine Arts and Architecture, Professor Viktor Bystryakov, has been analysed. Artistic principles from personal archives, which became available after death, are presented, and reproductions of works found in creative workshop are published. It is determined that drawing exists primarily as an independent art form with its own visual specificity, but it is also the basis of painting, graphic art, and poster art. It has been established that, using the principles of holistic perception of drawing acquired during his student years from Serhii Podervianskyi, the analytical-constructive drawing method of Oleksandr Kryvonos, and the affirmation of imagery in art by Tetiana Yablonska, Viktor Bystryakov not only continued the traditions of the Kyiv school of drawing, but also created his own recognisable style. The vast number of combinations of drawing techniques in the master's work (charcoal, chalk, pencil,

pastel, sanguine, sauce) are united by drawing, which was an important component of artistic thinking and creativity. It has been established that in the master's work, drawing served as a means of both a first compositional sketch declaring the composition, dynamics or statics of the arranged masses, and an independent easel work that could be exhibited in the halls of national creative unions or private galleries both in Ukraine and abroad. Prospects for further research include the discovery and art-historical analysis of previously unpublished works in the drawing genre, as well as the study of their significance for both the artistic and pedagogical activity of this prominent Ukrainian artist and for Ukrainian art as a whole. A separate area of research could be tracing the influence of artist's creative method on the development of Ukrainian art through the implication of his approaches in the work of his students at two higher educational institutions.

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Анотація. Актуальність роботи полягала у відсутності ґрунтовного аналізу станкової графіки Віктора Бистрякова, попри її значущість для розуміння розвитку української школи рисунка другої половини ХХ століття. Метою дослідження було вивчити та проаналізувати спадщину українського митця і педагога Віктора Бистрякова у галузі рисунку. Застосовано порівняльний та історичний методи, методи мистецтвознавчого аналізу та емпіричного дослідження. У статті встановлено особливості рисунка у творчості українського художника, який використовував і продовжував реалістичні традиції Київської школи рисунку. Охарактеризовано закономірності творчості майстра, такі як: узагальнення форми, підпорядкування другорядного головному, композиційна збалансованість, досконале володіння лінією, плямою, майстерне використання технічних особливостей застосованих графічних матеріалів і основи, на яку наноситься рисунок. У результаті дослідження з'ясовано, що індивідуальний стиль рисунка Віктора Бистрякова сформувався під впливом методичних підходів С. Подерв'янського, О. Кривоноса та Т. Яблонської. У статті проаналізовано педагогічні підходи Віктора Бистрякова, які стали вагомим внеском у розвиток української художньої та освітньої практики. У ході аналізу наукових праць, присвячених художнику, встановлено, що його творчий доробок переважно висвітлюється у контексті виставкової діяльності та педагогічної практики. З'ясовано основні напрями творчого підходу до виконання станкових рисунків на основі нововиявленої емпіричної бази дослідження, яку складають рисунки, знайдені у творчій майстерні митця та цитати з його архівів, що оприлюднюються вперше. Підтверджені практикою викладання принципи станкового малюнку можуть бути використані у методичних матеріалах в освітньому процесі при підготовці фахівців широкого діапазону: дизайнерів, художників-графіків, ілюстраторів, моушн-дизайнерів та художників анімації

Ключові слова: українське мистецтво; малювання з натури; освітній процес; техніки рисунка; начерк