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NAIVE ART: FEATURES OF CREATIVE PERCEPTION

The purpose of the article is to define the specificity of the concept of "naive", to analyse the peculiarities of the works of art of this direction, their distinctive features on the basis of the visual works of Ukrainian naïvists.

Methodology. The research methodology is based on the art history analysis, the complex use of historical and comparative methods, system analysis, synthesis and generalization.

Results. The concept of naïve has been defined, its specificity in relation to the related, but not identical terms, such as "primitive art" and "outsider art" has been singled out, and the components of the development of the given tendency have been studied. On the example of Ukrainian naïve art representatives, the characteristic features of the artists of this direction were defined. The urgency of the application of artistic images of naïve in the realities of contemporary design is underlined.

The scientific novelty. The category of artistic and compositional features of this kind of art in the works of Ukrainian naïve artists have been investigated, the characteristic visual techniques of this artistic direction, which are actual for the application in the modern design projects, have been determined.

Practical significance. The identified features of the concept of naïve, originality of creative implementation of this trend can contribute to the further research of this topical for the design of postmodern art form, and become a part of the discipline of art studies of students-designers to enhance their competitiveness in creating a visual culture of the modern society on the basis of images close to the national mentality.

Keywords: naïve art; design; primitive; mythology; artistic image; outsider art.

Introduction. In the conditions of postmodern non-perception of the stereotypical and generally standardized, the society's attention to the search for simple, accessible to everyone ways of artistic reflection of reality by means of an artistic image is increasing. Intuitive and mystical insights of naïve artists, whose work has taken its important place in the artistic space of the XX century, are considered today as such alternative practices. The alternative of this aesthetic was most perceived by the representatives of the avant-garde and later the post of the avant-garde. Naïve has become widespread in the folk art of Ukrainians, Croats, Serbs, who, despite the influence of global social transformations of the twentieth century, remained relevant desire to create artistic images, based on the mystical traditions of folklore and mythology.

We use the term naïve to mean the art of artists who have no professional education and in their own way try to convey the

impression of the perception of the surrounding reality, because of the uniqueness of their multifaceted inner world. This meaning has been in use since the end of the XIX century. – beg. XX century in European art. The French poet Arthur Rimbaud in his poem "In the Green Cabaret" first applied to art the epithet "naïve" in the sense of unpretentious, this concept was soon actively applied to the art of French artist Henri Rousseau [14].

Naïve is also identified with the definition of "primitive", but not in the sense of the art of Oceania, Africa, Asia, Latin America, but in the sense of the art of professionals who consciously copy and imitate the techniques of naïve art. Also, along with the concept of "naïve" use the related term "art of outsiders" which is more consistent with the meaning of the work of self-taught artists with mental and psychological features of development.

In contemporary art, the line between professional and non-professional art in general is gradually disappearing and the art

of naive and outsiders is increasingly exhibited at major exhibitions and biennials. No less questions arise when trying to consider the naive against the background of peasant decorative and applied arts and things created by out-of-shop artisans and artisans.

The study of artistic perception of masters of naive art, the peculiarities of creative research, is a relevant and interesting area of modern art in connection with the need to consider the factors that determine the specifics of the art world of this art. Thus, we are talking, for example, about the analysis of the nature of creativity, which is inherent in a particular author, the patterns of development and functioning in the socio-cultural space of "informal" phenomena of the artistic process and their self-determination in a number of similar works.

Analysis of previous researches. Naive art is increasingly the focus of researchers, becoming a source of inspiration for professional artists and a self-sufficient area, the study of which is devoted to individual monographs, exhibitions and museum projects. Among those who studied the work of folk artists, highlighting the peculiarities of their activities were: G. Ostrovsky, T. Kara-Vasilieva, V. Otkovych, O. Kyrychenko, V. Ovsyichuk, L. Lykhach, P. Honchar, I. Savchenko, T. Poshivailo-Marchenko and others. Thus, Doctor of Arts T. Kara-Vasilieva devoted her research to the analysis of works by Hanna Sobachko, Paraska Vlasenko, Yevmen Pshechenko, Vasyl Dovgoshi and masters of avant-garde and Suprematist [9].

K. Bohemka, Doctor of Arts, in her book "Art outside the norms" [3] explores the brightest representatives of naive art of the twentieth century in Europe, Ukraine, Russia, Asia and America. The author considers the very problem of naive art as a key one in the history of art, in which practical and theoretical ideas about the first elements of artistic creativity are inextricably linked [3, p. 64].

In 2014, Rodovid Publishing House became the founder of a project to study

Ukrainian naive art, search for information about naive masters, collect a collection of their works and print a catalog dedicated to artists in this field, their creative achievements and exhibitions [4]. Popular science art magazine "Folk Art" [8], disseminates the best achievements of primitive style in Ukraine, research in this field, the work of modern masters, provides information about museums and exhibitions dedicated to naive art in Ukraine.

A significant event in the Ukrainian cultural space was the first online festival of naive art (November 2020) organized by the founder and curator of the art center "I Gallery" in Kiev and Lviv, designer P. Gudimov, curators, art critics, museologists A. Lozhkina, P. Gonchar, K. Akinsha and others. The project combines educational, exhibition and research parts: "those who research, collect and create Ukrainian naïve, have joined forces to open a new artistic page" [12].

Results of the research. The definition of "naive" has been in use since the second half of the twentieth century, when the form of this art was recognized by art critics. This concept has many synonyms, such as amateur, marginal, unprofessional, but to call naive unprofessional art is a somewhat debatable issue. Thus, naive art took its place in the socio-cultural space of the XX century, entering into a kind of interaction with other cultural phenomena, especially actively – with the avant-garde trends. In particular, the early works of avant-garde, conceptualists and postmodernists were based on the vision of naive artists. In Ukraine, the community of avant-garde artists and folk artists has reached a qualitatively new level of cooperation, manifesting itself in a combination of specific language of Suprematism and folk crafts of such outstanding masters as Hanna Sobachko, Paraska Vlasenko, Yevmen Pshechenko, Vasyl Dovgoshiya and others.

Appeal to unusual artistic images and immediacy of perception of the world unite naive artists of different nationalities. At the

same time, the manifestation of naive art in certain locations has a very specific character, which allows researchers to talk about the "naive art" of different national schools.

The idea of artistic naivety, enshrined in modern consciousness, has a certain duality: from enthusiastic to contemptuous. The latter is due to a certain rejection or underestimation of non-perceived art, as naive is sometimes called.

Representatives of this type of visual art in the vast majority are artists, in which naivety implies a disengagement from other people's images and the influence of professional education, as if the artist for the first time realizes his inner intentions through creativity. The naive artist violates centuries-old structures at all levels – perspectives, composition, form, rhythm, color, the internal logic of the image, the artistic tradition unconsciously. Naive artists know about the graphic perspective and compositional institutions, but do not use them, or deliberately ignore them.

A characteristic feature that distinguishes professional art from the naive is that the amateur artist does not seek the fame and evaluation of experts. An important property of the creative component is also that the naive consciousness opens the world of harmony of man and nature, a world that does not carry the temptation of doubt and reflection [10]. That is, among the main features of the artistic vision of naive artists is a sense of the magical fabulous nature, the surrounding world. Contemporary English abstract artist John A. Walker argues that the representative of the naive is gifted by nature, and his works are childishly direct [15, p. 75].

The works of the representatives of naive art reflected the worldview of the people through archetypal images-symbols. In these works, we can see the flowers that are associated with the festive mood; an idyllic village reminiscent of paradise on earth; pairs of pigeons and swans, symbolizing peace, harmony, love; deer as a sign of prosperity.

Here it is appropriate to mention the image of the Cossack defender, who is best embodied in Ukrainian art in the plot of the Kozak Mamaia. There was no more vivid and characteristic image in Ukrainian painting than this symbolic picture, repeated again and again in many variations and filled with deep meanings. So, we can say that all these images-symbols, which the artists transferred to the paintings, in one way or another tell about social values, Ukrainian, in particular.

It should also be noted that naive artists often paint not what they see, but what they imagine and feel, thus describing what surrounds them – portraits of loved ones, loved ones, life events. Thus, Panas Yarmolenko, an artist of Pereyaslav-Khmelnysky, painted portraits of his compatriots all his life, and during 1932–1945 he created a whole gallery of portraits of peasants in the Kyiv region (Fig. 1) [11]. There is evidence that the artist studied painting in Pereyaslav for a short time as a teenager. He also painted landscapes, genre scenes, but the most expressive were the portraits, which actually show a certain period of history of this region.

A professional artist while working keeps in mind many rules, a naive artist on the contrary, brilliantly violates the canons of art simply not knowing that this is not possible. In the works of sisters Sofia and Yarina Gomenyuk (Fig. 2) the perspective is ignored, and the scale of the object often depends on its relative importance in the scene. Their work is based on common folk traditions, and each of them has its own individual way of expressing the artistic image. The sisters' paintings are made in gouache on paper or cardboard. The artists made their own brushes from forest grass; for each paint – a brush. The work of the sisters is life-affirming and optimistic, it is characterized by inexhaustible imagination, metaphorical and associative images. Unusual versatility of simple plots, the ability to endow flower-plant compositions with signs of human life – a defining feature of the creative method of the Gomenyuk sisters.



Fig. 1. Portrait of Natalia Kucherenko, P. Yarmolenko, 1925 [11]



Fig. 2. In the village yard, Ya. Homenyuk, 1970 [6]



Fig. 3 (a) Anxiety, H. Sobachko, 1916 [13]



Fig. 3 (b) Fire-birds, H. Sobachko, 1964 [13]



Fig. 4. Marusya spun the spinning wheel, M. Primachenko, 1968 [7]



Fig. 5. This beast caught sparrows, M. Primachenko, 1983 [5]

In the works of many Ukrainian naive artists can be found works that are in the field

of a certain mystical development of reality, born of the author's imagination, is a work of

fiction. One of the characteristic features of the artistic direction was "mythologizing", which, for example, is observed in the embroidered works of Hanna Sobachko (Fig. 3). Her compositions are saturated with rhythm, color intensity, built on the contrasts of blue, brown, red. Hanna Sobachko conveys the atmosphere of movement in a circle through the contours of her images, thus emphasizing continuity, special strength, and energy.

The sharpened imagination of the master generates a variety of flowers, which right before your eyes turn into fabulous creatures, unseen birds, fish, thus demonstrating the "own" fauna and flora of the author. Flowers-birds, flowers-fish, flowers-rainbows – integral in form, one flower organically passes into another, constantly changing and transforming. In some compositions, the petals of flowers turn into birds, fish, sometimes into images of people, but they are all a certain integrity, woven together. Such symbolism of images has ancient foundations of Slavic folk ornaments, in which the motifs of living beings and plants merged into one composition. "The works of Hanna Sobachko are a golden page in the history of Ukrainian art," said the famous Ukrainian writer and admirer of folk art, Mykhailo Stelmakh [13]. The artist's paintings, marked by the high culture of form, characteristic of folk art, are of great historical and aesthetic value and can be the subject of serious and careful study. Flowers in the works of Hanna Sobachko are not nameless – they are flowers of dreams, hopes, thoughts, actions, happiness, they are filled with these deep meanings of the life of the average person, as well as the color and richness of Ukrainian nature.

The works of the famous Ukrainian artist Maria Prymachenko are also enriched with an atmosphere of fairy tales and mythology. According to the typology, her works are divided into plot and ornamental (Fig. 4) [7]. A special flowering of her plot work dates back to the early 1970s: "Wedding", "Catherine

sings a song", "Roman and Oksana", "Galya invites to the wedding", "Matchmaking", "After the wedding of the godfather and the godmother are taken to the store". Her "Animal Series" (Fig. 5) [5] is a unique phenomenon in the world of art. The plot works have in common with folk pictures, but fantastic beasts are a pure work of imagination. The enlarged forms of incredible animals, the use of bright colors in combination with ornamental design create powerful images that convey the rhythms of movements, the impression of breathing.

It should also be noted that among the representatives of naive art there were even certain groups and schools, such as the association of Croatian artists "Earth", which in search of stylized forms came to primitivism, thus advocating for an independent creative style. Bright representatives of naive art in Ukraine, in addition to the already mentioned artists, were Ivan Skolozdra, Kateryna Bilokur, Oles Semernya, Polina Raiko and many others [3].

Museum exhibitions are dedicated to naive art. In Germany, the largest collection is the Charlotte Zander Museum, there are collections of the Suzdal State Museum-Reserve. The famous A. Zhakovsky Museum of Naive Art operates in France.

Currently, the phenomenon of reviving interest in the masters of folk naivety prevails. An example of this, in particular in design, is the collection of clothes autumn-winter 2014–2015 (Fig. 6) of modern Ukrainian designer Olga Andreeva, who based her collection on images from paintings by famous Ukrainian artist Maria Prymachenko. The main idea is a symbiosis of urban, functional clothes and images of Ukrainian naive. The designer dedicated the next collection to the discovery of artistic images of Hanna Sobachko-Shostak (Fig. 7) [1, 2]. The emphasis on this choice of plots for the collection can be explained in a kind of postmodern "reboot" from the stereotypical and expected.



Fig. 6. Model of collection of clothes, Olga Andreeva, Autumn-winter 2014-2015 [2]



Fig. 7. Model of collection of clothes, Olga Andreeva, Spring-summer 2015 [1]

Conclusions. Summing up, let us pay attention to the unconditional fact that the inner intentions for the birth of artistic images are the most mysterious, transcendent feature of the human soul, and it is vividly represented in the so-called naive or amateur painting of amateur artists.

The works of these artists are in a field whose characteristic feature is the lack of established boundaries of institutional classification systems of art, which is a complete miracle in a society where everything is covered by standardization, verification, optimization, and so on. Naive art attracts viewers with its sincerity, simplicity of form, concise language. Traditionally close to folklore, "non-serious", often resembles children's drawings – it is easy to perceive and does not require additional thorough training from the viewer. However, such works can be no less artistically significant than the works of artists who have a classical art education. The work of these artists has aroused great interest, as already noted, however, the

recognition of naive art has appeared relatively recently.

Thus, naive art is a special expression of the depths of the author's subjective intentions, as well as a certain Ukrainian collective aesthetics, which manifests itself through the translation of a direct, pure worldview, a kind of mythological view of the world with its subsequent embodiment in artistic images. Today, naive art in the modern scientific discourse of the problems of artistic culture of the XX – XXI centuries is beginning to attract an increasingly powerful circle of researchers. Scholars are currently examining the relationship of naivety with other artistic phenomena, in particular, with the art of outsiders. At the same time, a comprehensive coverage of the place of naive art in contemporary art needs further research, as such forms of art culture have remained out of the attention of art analysts.

All naive artists develop their personal vision of the compositional structure, based on both folk traditions and their own worldviews

in the field of aesthetics. Artists such as Maria Primachenko, the author of her fairy-tale beasts, Hanna Sobachko, with her fantastic flowers, the Gomenyuk sisters and many others, became the authors of the translation of powerful both authorial and collective aesthetics, which allowed the magic of Ukrainian folk art to influence for the

development of contemporary art and design. As a result, we have works that allow us to immerse ourselves in the inner microcosm of the artist (as G. Skovoroda would say) which is filled with amazing, charming images, because of which the naive has its fans among representatives of different social strata and contemporary professional artists, in particular.

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НАЇВНЕ МИСТЕЦТВО: ОСОБЛИВОСТІ ТВОРЧОГО СПРИЙНЯТТЯ

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Метою статті є визначення специфіки поняття «наїву», аналіз особливостей творів мистецтва цього напрямку, їх характерних ознак на основі образотворчих робіт українських наївістів.

Методологія. Основа методології дослідження включає мистецтвознавчий аналіз, комплексне використання історичного і порівняльного методів, системний аналіз, синтез, узагальнення.

Результати. Окреслено поняття «наїву»,

НАИВНОЕ ИСКУССТВО: ОСОБЕННОСТИ ТВОРЧЕСКОГО ВОСПРИЯТИЯ

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Целью статьи является определение специфики понятия «наива», анализ особенностей произведений искусства этого направления, их отличительных признаков на основе изобразительных работ украинских наивистов.

Методология. Основанием методологии исследования выступает искусствоведческий анализ, комплексное использование исторического и сравнительного методов, системный анализ, синтез, обобщение.

Результаты. Определено понятие «наива»,

виокремлена його специфіка відносно близьких, але не тотожних термінів, таких як «мистецтво примітиву» та «мистецтво аутсайдерів», розглянуті складові розвитку даного напрямку. На прикладі творчості представників українського наївного мистецтва визначено характерні особливості цього напрямку. Підкреслена актуальність застосування художніх образів «наїву» в реаліях сучасного дизайну.

Наукова новизна. Досліджено категорію «наїву», художньо-композиційні особливості цього виду мистецтва на творчості окремих українських художників-наївістів, визначені характерні візуальні прийоми даного мистецького спрямування, які є актуальними для застосування в сучасних дизайн-проектах.

Практична значущість. Виявлення особливостей творчої реалізації даного напрямку може сприяти як подальшим дослідженням цього актуального для дизайну постмодерну виду мистецтва, так і надихати на вивчення мистецтва наївістів у відповідних навчальних курсах студентів-дизайнерів з метою підвищення їх конкурентоздатності у творенні візуальної культури сучасного соціуму на ґрунті близьких до національної ментальності образів.

Ключові слова: мистецтво наївістів; примітив; міфологічність; художній образ; мистецтво аутсайдерів.

выделена его специфика в отношении близких, но не тождественных терминов, таких как «искусство примитива» и «искусство аутсайдеров», рассмотрены составляющие развития данного направления. На примере творчества представителей украинского наивного искусства определены характерные черты этого направления. Подчеркнута актуальность применения художественных образов «наива» в реалиях современного дизайна.

Научная новизна. Исследовано категорию «наива», художественно-композиционные особенности этого вида искусства в творчестве отдельных украинских художников-наивистов, определены характерные визуальные приемы данного художественного направления, которые актуальны для применения в современных дизайн-проектах.

Практическая значимость. Выявление особенностей творческой реализации данного направления может способствовать как дальнейшим исследованиям этого актуального для дизайна постмодерна вида искусства, так и вдохновлять на изучение искусства наивистов в соответствующих учебных курсах студентов-дизайнеров с целью повышения их конкурентоспособности в создании визуальной культуры современного социума на почве близких к национальной ментальности образов.

Ключевые слова: искусство наивистов; дизайн; примитив; мифологичность; художественный образ; искусство аутсайдеров.

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