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Utopian Vision of the Future by Referring to the Past – the Female Artisan Cooperatives of 'Folk Futurists'

Keywords: avant-garde, folk futurists, Ukrainian art, peasant artisans.

Introduction

In the 1910s, the so called folk futurists – members of a female artisans' cooperative in the small Ukrainian villages of Verbivka and Skoptsi (which at that time were part of the Russian Empire) – represented a specific combination of local traditions and revolutionary avant-garde ideas. Dmytro Horbachov coined the term 'folk futurism' (*narodnyi futurizm*) to describe ornamental paintings by local peasant artists who were influenced by the dynamics and expressivity of the new avant-garde ideas.[1] Avant-garde peasants' centres combined traditional female handicrafts with the new, stimulating patterns and techniques of Russian avant-garde art. Working with famous avant-garde artists, the peasant artisans transferred suprematism, cubism and futurism to typical Ukrainian handicrafts such as stitched scarves and handmade woven rugs. In the following article, I will discuss some aspects of how these creative people in Verbivka and Skoptsi tried to realize the utopian futuristic vision of the avant-garde by borrowing from the past. I will also point out different dichotomies and inconsistencies that can be observed in this particular type of female artisans' collective.

The phenomenon of folk futurism was established in the early 1910s, the first years of the avant-garde. The artist Natalia Davydova, who later also became a member of Malevich's Supremus movement, was the first to

[1] D. Horbačov, Introduction, in *Ukrajins'kij Avanhard 1910–1930 rokiv / Ukrainian Avant-garde Art 1910s–1930s*, ed. by D. Horbachov, Kyjiv, 1996 (s.p.).

attempt to connect modern art with traditional handicrafts.[2] Living outside of Poltava in the village of Verbivka, she was motivated not only by interest in the newly emerging art forms, but also by the wish to improve the situation of local handicraft industries, which at that time had fallen into decline.[3] Alexandra Exter, a friend of Davydova and key figure in the Russian, Ukrainian and French avant-gardes, was highly instrumental in connecting the suprematist artists with Davydova's groups in Verbivka. In 1912, before suprematism was even officially introduced, Exter's support led to cooperative arrangements between artisans, fine artists and folk painters.[4] According to Horbachov, Exter's initiative was what brought Malevich to Verbivka,[5] where he developed new concepts of fashion design together with Davydova.[6] In Verbivka the folk-futurists crafted 'embroidered dresses, bags, kerchiefs, blotting-pads, napkins',[7] and so on.

In 1910, while Davydova was pioneering folk futurism, Yevhenia Prybylska began setting up the workshops in Skoptsi (now Veselynivka), another village in central Ukraine. The first workshop was founded with the support of A. Semigradova, a wealthy landlord.[8] In the following years, artists like Vadym Meller, Kazimir Malevich and Nina Henke-Meller joined these workshops. Prybylska and her colleagues Ol'ga Rozanova, Nadezhda Udaltsova and Ksenia Bohuslavskaya provided local women with instruction. The workshops used patterns from original drawings and paintings as templates for needlework charts. (fig. 1) The embroidery of dresses, scarves and handbags was another important technique. (fig. 2)

[2] L. Zhadova, Some Notes on the History of Clothes Design and Other Everyday Items, in *Künstlerinnen der russischen Avantgarde / Russian Women Artists of the Avant-garde. 1910–1930. Ausstellung der Galerie Gmurzynska*, ed. by. K. Gmurzynska, H. Jordan, Köln, 1979, p. 67.

[3] D. Sarabianov, N. Adaskina, *Popova*, New York, 1990, p. 273.

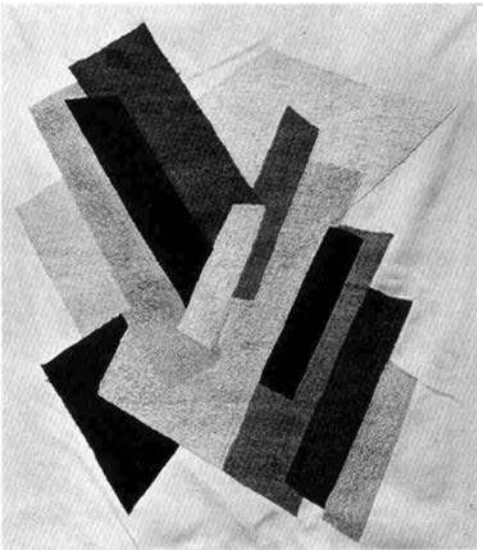
[4] See N. Gurianova, *Exploring Color. Olga Rozanova and the Early Russian Avant-garde, 1910–1918*, Amsterdam, 2000, p. 127.

[5] See D. Horbachov, In the Epicentre of Abstraction: Kyiv during the Time of Kurbas, in *Modernism in Kiiv / Kyjiv / Kiev / Kijów / Kiev: jubilant experimentation*, ed. by I. R. Makaryk, V. Tkacz, Toronto et al., 2010, p. 172.

[6] See http://be-inart.com/post/view/1032 (09 02 2017).

[7] L. Zhadova, op. cit., p. 67.

[8] M. Dmitrieva (ed.), *Zwischen Stadt und Steppe. Künstlerische Texte der ukrainischen Moderne aus den 1910er bis 1930er Jahren*, Berlin, 2012, p. 90.



1. Nadezhda Udaltsova. Embroided design. 1916–1917. Location unknown

2. Ol'ga Rozanova. Embroided handbags. 1916–1917. Location unknown

Charlotte Douglas has shown that plans were drawn up to move into printed textiles and decorative paper[9]; however, these plans were not realized.

The Skoptsi workshops focused mainly on reclaiming traditional patterns and creating new folk designs. Verbivka, on the other hand, did not aim to revive traditional culture.[10] Like the local female artists, the local craftsmen Yevmen Pshechenko and Volodymyr Dovhoshiya can be considered representatives of folk futurism in Verbivka.[11]

Handcrafting was especially important in the Ukrainian avant-garde. Applied arts often were connected to typically female types of handicraft, such as embroidered scarves and woven carpets. Folk futurism combined this specific, traditionally female handcrafting with new, modernist approaches. Exter describes this as following:

[9] C. Douglas, Suprematist Embroidered Ornaments, *Art Journal*, 1995, vol. 54, no. 1, p. 42–45 .
[10] C. Douglas, op. cit., p. 42.
[11] D. Horbačov, op. cit., (s.p.).

> Design of woven cloth rugs, embroidery and textile printing are one of the decorative art forms. The essential peculiarity of this art is a two-dimensional solution of the form in plant, zoomorphic and architectural ornaments.[12]

The Avant-garde and Oppositions

As in folk futurism, where past and future merged, inconsistency and oppositions were typical of many other avant-garde movements. Concepts and reality often contradicted each other. This is interesting because the futurist movement itself was based mostly on theoretical proclamations, which sometimes were very radical. In fact, manifestos and declarations can themselves be said to constitute a central avant-garde genre.[13] According to Walter Fähnders, the manifestos of the avant-garde 'offered instructions on how art was to be produced, how artists and society were to behave and to act; but furthermore they called for aesthetic, social, and political actions'.[14] Yet although ideas and aims were announced, only rarely were they put into practice. One of these aims was the radical renewal of arts, to be accomplished by completely eradicating the past. This same aim was stated by different movements throughout Europe around this time. In Italian futurism, arts and literature would be renewed 'by dumping the ballast of past centuries' in a rejection of past styles, ages and traditions rejected.[15] At almost the same time, similar concepts of 'rejecting the past' were announced in Russia, where the futurists polemically called on artists 'to throw Pushkin, Dostoevsky, Tolstoy, etc., etc. overboard from the Ship of Modernity'.[16]

[12] O. Exter, Speech at the Opening Ceremony of the Exhibition of Decorative Works by Yevhenia Prybylska and Peasant Artist Hanna Sobachko in Kyiv, 31 March, 1918, in *Ukrajins'kij Avanhard*, ed. by D. Horbačov, Kyjiv, 1996 (s.p.).

[13] W. Fähnders, *Avantgarde und Moderne 1890–1933*, Stuttgart-Weimar, 2010, p. 210.

[14] W. Fähnders, Projekt Avantgarde und avantgardistischer Manifestantismus, in *Der Blick vom Wolkenkratzer: Avantgarde, Avantgardekritik, Avantgardeforschung*, ed. by W. Asholt, W. Fähnders, Amsterdam, 2000, p. 69–96.

[15] F. Esposito, *Fascism, Aviation and Mythical Modernity*, Houndmills, 2015, p. 295.

[16] D. Burliuk, A. Kruchenykh, V. Mayakovsky, V. Khlebnikov, *A Slap in the Face of Public Taste*, http://www.unknown.nu/futurism/slap.html (09 02 2017).

These proclaimed aims were not really meant to be enacted, so they remained only visions, described but unfulfilled. For instance, many artists who broke with the past in their manifestos and concepts still relied on old artistic methods and techniques,[17] and their continuing use of traditional forms and genres belied their total rejection of them. Therefore concept (complete rejection of the past) and reality (reference to the past) not only differed; they stood in opposition to one another. Among such dichotomies, strong tension between past and future was especially common in the early years of futurism before and during World War I, when the revival of primitivism was very popular. The 'use of elements or forms that are considered primal, natural, tribal, exotic, spiritual and instinctive in the visual arts, primarily painting and sculpture'[18] also became an important and characteristic feature of the Russian avant-garde. Folk futurism can be regarded as one of these revivals.

Though meant to adhere to a utopian vision of the future, the groups and collectives of the early avant-garde often referred to the past. Russian artists such as Natalia Goncharova and Mikhail Larionov integrated primitivism and traditional elements into their art. Nadezhda Udaltsova's work, for instance, included colourful bags, small rugs and scarves.[19] Ol'ga Rozanova and Lyubov Popova were likewise famous for their neo-primitivist style. Decorative arts played an important role within primitivism. Vladimir Tatlin, Alexandra Exter and Natalia Goncharova incorporated elements of folk costumes in their stage designs.[20] The interest in traditional art and archaism was exceptionally strong in Ukraine, where artists integrated traditional elements – motifs from rural life, old Ukrainian tales of Cossacks, designs and materials taken from traditional handicrafts – into their work. Unlike other modernist movements such as cubism and Fauvism, folk futurism revived archaic elements with reference not to the Other but to the Self, thus inverting

[17] W. Hofmann, *Grundlagen der modernen Kunst*, Stuttgart, 1966, p. 302–303.

[18] A. Jokinen, *Primitivism and the Avant-Garde,* https://modernlatinamericanart.wordpress.com/2013/05/08/primitivism-and-the-avant-garde/ (09 02 2017).

[19] L. Zhadova, op. cit., p. 67.

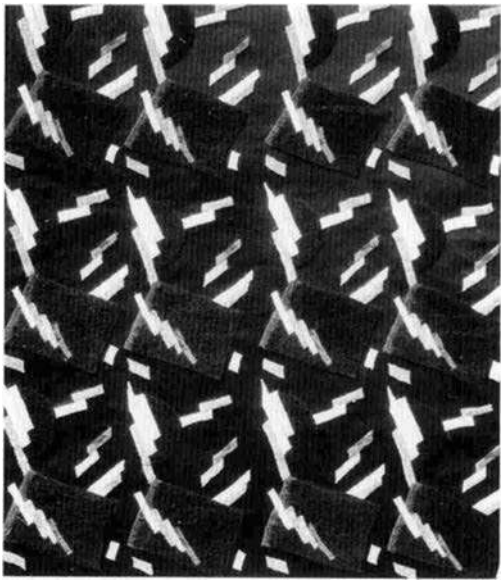
[20] L. Zhadova, op. cit., p. 68.

the self-other-relationship. This can be seen in the context of a 're-enculturation' or 'self-Orientalization' – an attempt to locate exotic aspects within one's own history. Mikhail Bakhtin has shown that the specific and radical popular character of (these) images can serve as a basis for their 'exceptional saturation with the future'.[21] His analysis of the work of François Rabelais alludes strongly to the situation in post-revolutionary Russia. Bakhtin describes popular culture as a sign of nonconformity with the predominant literary norms and canons.

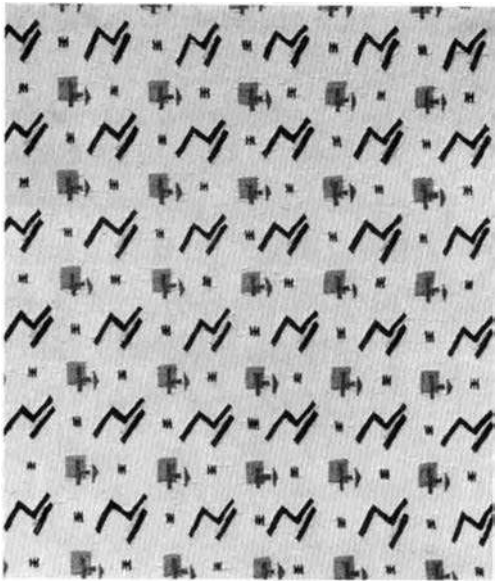
Yevhenia Prybylska was one of the first artists to set the motifs of handicrafts in the modern context. Working in Paris in the 1910s, she started to incorporate traditional ornamentation into her creations. In those years, many Russian (and later Ukrainian) artists lived or studied in Paris. Dmytro Horbachov, however, states that it was Ukrainian artists like Alexandra Exter, Alexander Arkhipenko and Sonia Delaunay who, with their recourse to traditional Ukrainian art, enriched French cubism by imparting 'an oriental colourfulness, melodious and jubilant, drawn from the depths of collective creativity, from ceramics, lubok, icons, embroideries, dolls, carpets and painted Easter eggs.'[22]

Instead of combining traditional patterns with modern techniques as others did, the folk futurists combined modern designs with traditional handicraft, using specific techniques such as sewing, embroidery, and other needle crafts. Around the turn of the century, a number of different collectives were actively contributing to the handicrafts revival. Abramtsevo in the greater Moscow area and Talashkino near Smolensk were examples of such collectives. The works of the collective in Verbivka represented an early instance of production of avant-garde fabrics.[23] (figs. 3, 4) Fabric design later became associated with post-revolutionary production art, in particular its interest in the creation of fabrics. During the war, when industry and production collapsed, the artisans' collectives represented the only opportunity to continue the production of fabrics.

[21] M. Bakhtin, *Rabelais and His World*, Bloomington, 1984, p. 2.
[22] D. Horbachov (ed.), *Ukrajins'kij Avanhard 1910–1930 rokiv / Ukrainian Avant-garde Art 1910s–1930s,* Kyjiv, 1996, (s.p.).
[23] C. Douglas, op cit., p. 42.



3. Unknown artists. Fabrics. 1916–1917



4. Unknown artists. Fabrics. 1916–1917

The revival of the past also involved ambivalence towards the civilized, urbanized world. Avant-garde concepts originally included a strong focus on urbanism, even as the artists endeavoured to escape from civilization. Attempt to increase the distance from civilization can be seen in many different movements. Avant-garde art often concerned the periphery. Both Verbivka and Skoptsi were far from the population centres of Moscow and Petersburg. As stated above, these two new hubs of the avant-garde appeared on the periphery thanks to Alexandra Exter, Yevhenia Prybylska and Natalia Davydova. Hence, the dedication shown by women – who until then had played a minor role within art – rendered them key players in establishing those avant-garde outposts. Decentralization was also discernible in art itself, for example when artists rejected urbanism in favour of traditional art. Rozanova did this in her costume designs, for instance. Her designs, representing her own interpretation of

traditional peasant dresses, featured an 'anti-urbanistic' style – yet another manifestation of opposition to urbanism.[24] Verbivka and Skoptsi owed their importance to their cooperation with such well-known artists of the avant-garde, a privilege not enjoyed by many similar collectives existing in Russia and Ukraine at that time.

The folk futurists also carried on the tradition of founding of artists' collectives. This had played an important role within the avant-garde in the 1910s, a time when various artists' groups arose in Russia and throughout Europe. Collectives usually acted as a whole entity, aiming to achieve a de-individualization of the individual artist. This concept of the *collective* became especially significant in post-revolutionary Russia, whereas the *individual* carried a negative connotation.[25] In his "Short History of Photography", a critique on the emerging reproduction techniques, Walter Benjamin states that reproductions

> [...] can no longer be seen as the productions of individuals; they have become collective formations of such enormous dimensions that their assimilation is dependent precisely on their diminution. The result of the mechanical methods of reproduction, ultimately, is to have provided a technique of diminution which helps men to a degree of control over works of art without whose aid they could no longer be used.[26]

The creations of the folk futurists, if I may rephrase Benjamin here, did not constitute the 'work of art in the age of mechanical reproduction', but rather the 'work of art in the age of artisanal reproduction'. Again: the copies, being the result of pure handicraft, were produced in opposition to the futurist belief in new techniques and innovations. Nevertheless, the works of the folk futurists anticipated the idea of industrialized art, which came along only a few years later in the forms of constructivism and productive art. Since these creations were strongly focused on the needs of everyday life, they also can be seen as an early anticipation of productivism in the arts.

[24] L. Zhadova, op. cit., p. 68.

[25] R. Grübel, *Russischer Konstruktivismus*, Wiesbaden, 1981, p. 93.

[26] W. Benjamin: *A short history of photography,* https://monoskop.org/images/7/79/Benjamin_Walter_1931_1972_A_Short_History_of_Photography.pdf (26 04 2016), p. 23.

Later, the practice of transferring avant-garde patterns to fabrics continued in everyday life. The fact that Malevich's mother is said to have knitted sweaters in a suprematistic design shows the importance attached to combining traditional artwork with futuristic ideas. Zhadova mentions that in the 1920s, the painter's friends and relatives wore sweaters his mother had knitted using Malevich's patterns.[27]

Still, the question remains whether an artisans' collective can be regarded as a community. Other artists' communities, like the Monte Veritá in Switzerland, were home to anarchists and theosophists, or were located far from civilization, like the gathering of Dadaists in the mountains of Tyrol in 1921 and 1922.[28] The artisans' collectives of Verbivka and Skoptsi, on the other hand, were simple workplaces that were not intended to revolt against norms and conventions; rather, the collectives consisting almost exclusively of women represented the realization of women's right to earn their own income. Excepting the artists who provided some of the patterns, the artisans' collectives in Verbivka and Skoptsi were overwhelmingly female. Moreover, the founding of artisans' collectives like the ones in Ukrainian villages was one result of efforts to promote the independence of women in rural areas by enabling them to gain income of their own. The familial and social situation of women had been a topic of discussion since the mid–19th century. An item in a women's magazine in September 1866 notes that at that time, 'private communities were founded in the capitals and in many provincial towns to organize female labour correctly and to provide assistance to needy women.'[29] Therefore the issue of artisans' collectives already existed at that time. From the outset of the 20th century the Women's Progressive Party fought for women's rights, and at the same time the Central Committee of the Union of Women Workers tried to improve the conditions of women's workplaces.[30]

[27] L. Zhadova, op. cit., p. 67.

[28] For Dadaism in Tyrol see R. Schrott, *Dada 21/22. Musikalische Fischsuppe mit Reiseeindrücken. Eine Dokumentation über die beiden Dadajahre in Tirol & ein Fortsatz: Gerald Nitsche. Dada und Danach*, Innsbruck, 1988.

[29] G. Freeze, *From Supplication to Revolution. A Documentary Social History of Imperial Russia*, New York, 1988, p. 194.

[30] G. Freeze, op. cit., p. 307.

Yet even though women's equality was a prominent theme within the Russian avant-garde from an early stage, there were no separate groups consisting only of women.[31] In many groups women, as part of a heterogenous collective, occasionally took a leading position. Regarding the so-called Amazons of the Russian avant-garde, John Bowlt states that female artists of the avant-garde

> had little in common either personally or esthetically; they exhibited together at certain exhibitions, sometimes they travelled together, but they did not constitute a single, uniform group and were certainly not joined by common support of 'feminine' or 'feminist' ideas.[32]

Perception

Who were those local artists that worked with some of the most important artists of the day? Little is known about the members of the folk futurist collectives; usually they were women from the participating villages. As mentioned above, the collective represents de-individualization. The artist himself/herself gains no recognition, either by person or by name – the collective is the only entity that is recognized. Yuri Lotman mentions the romantic myth that archaic societies adhered not only to the idea of the collective as a social practice, but also to the idea of a society without individual differentiation.[33] The collective was dominant over the single artists. The artist, as the creator and producer who existed in earlier movements, was meant to be destroyed. Here another interesting fact becomes apparent: when searching for information on the phenomenon of folk futurism, almost all available documentation concerns the renowned artists from outside who participated in the collective as teachers or as masters, or by providing their patterns – not the actual local artists themselves. Only a few local masters gained national or international recognition,

[31] Here it bears mention that early futurism in Italy was a misogynous movement.

[32] J. Bowlt, Some Very Elegant Ladies, in *Künstlerinnen der russischen Avantgarde / Russian Women Artists of the Avant-garde. 1910–1930*, ed. by. K. Gmurzynska, H. Jordan, Köln, 1979, p. 34.

[33] J. Lotman, *Kultur und Explosion*, Berlin, 2010, p. 197.

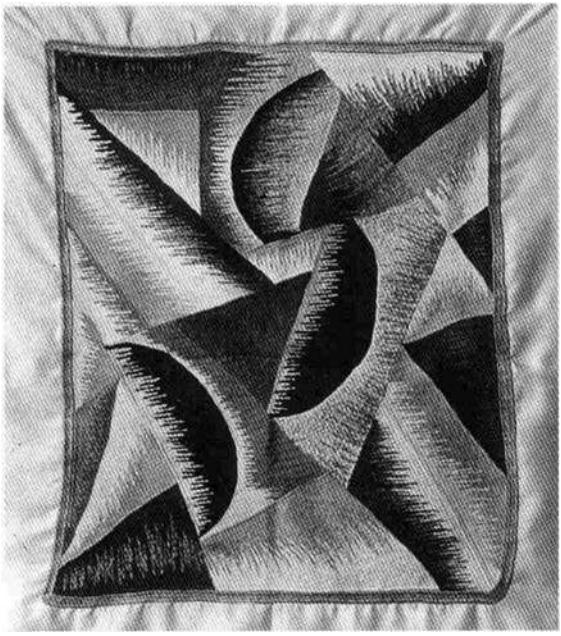
5. Hanna Sobachko in Skoptsi. 1915

Hanna Sobachko (fig. 5) and Natalia Vovk being the most important and the most recognized ones. Ukraine boasted a long tradition of women working as folk artists and painters. In Russia, the wood carvings that served to improve and decorate private homes were manufactured by men, whereas in Ukraine, women were in charge of improving homes with their handicrafts. The fact that some patterns used to decorate walls and chimneys were also influenced by Art Nouveau points to Ukrainian folk art's openness to the impetus of modern art.[34] Given that the local masters went unrecognized, the idea of the 'collective' worker – the artist who remains anonymous – was much better fulfilled by peasant artists than by the avantegarde artists who had originally proclaimed the idea of the collective.

Eventually, the work of folk futurists was displayed inside and outside of Russia (Ukraine did not exist as a state at that time). Suprematist rugs, scarves and pillows were sold in Poltava and Kiev, Moscow and Berlin.[35] (fig. 6) Yet at national and international contemporary exhibitions, it was not the artisan masters who received the attention, but the

[34] I. Meleškina, Die Sammlung der ukrainischen szenographischen Avantgarde im Fonds des Nationalen Museums für Theater, Musik und Kino, in *Österreichische und ukrainische Literatur und Kunst. Kontakte und Kontexte in Moderne und Avantgarde*, ed. by V. Faber, D. Horbachov, J. Sonnleitner, Frankfurt a.M., 2016, p. 203.

[35] D. Horbachov, In the Epicentre of Abstraction: Kyiv during the Time of Kurbas, op. cit., p. 170.



6. Liubov Popova. Pieced and embroidered pillowcase. Location unknown

suprematistic and futuristic artists whose works had served as templates for the handicrafts. In 1915 Moscow hosted the First Exhibition of Modern Decorative Art, where works from peasant artists from Verbivka and Skoptsi were shown. Nina Gurianova mentions that the works exhibited there were inspired by sketches from patterns by Kazimir Malevich, Jean Pougny (Ivan Puni), Ksenia Bohuslavskaya, Alexandra Exter and others.[36] The exhibited works included items for everyday use such as pillows, umbrellas and scarves. Dresses were also seen.[37] Interestingly, this exhibition took place about a month before the famous exhibition *0.10. The Last Futurist Exhibition*, which brought the Suprematist painting of Kazimir

[36] N. Gurianova, op. cit., p. 127.
[37] L. Zhadova, op. cit., p. 68.

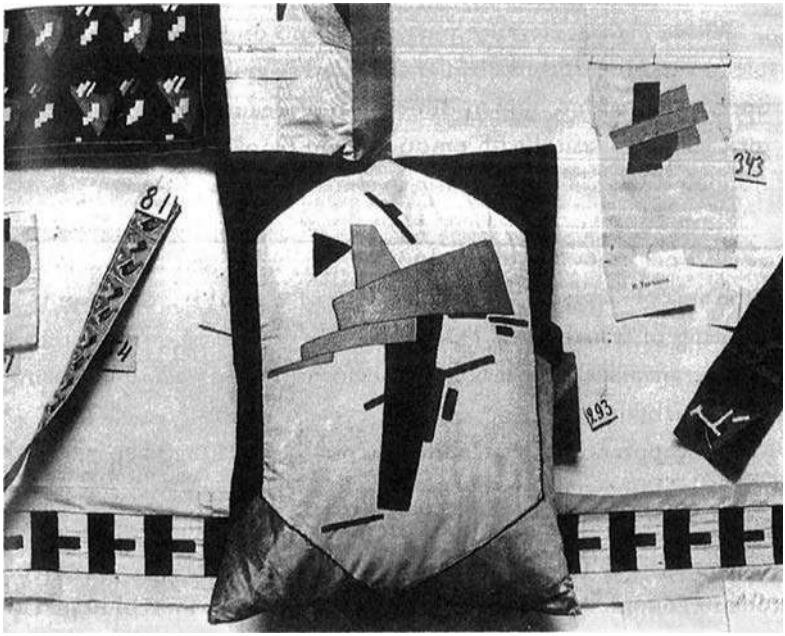
Malevich before the public for the first time. Charlotte Douglas observes that 'it is possible that Suprematist works first appeared in public not as paintings, but as needlework or sketches for needlework'.[38] The 1915 exhibition also reflected the break between futurism and suprematism. For instance, many artists' abandonment of cubo-futurism for suprematism was followed by their immediate adaptation to the patterns produced by folk futurists in Verbivka and Skoptsi.[39]

In 1917, Moscow's Second Exhibition of Modern Decorative Art showed around 400 works sewn and embroidered by peasant artists from Verbivka. The works contained designs by sixteen avant-garde artists who were mentioned by name, including such luminaries as Ol'ga Rozanova, Liubov Popova and Nadezhda Udaltsova.[40] (fig. 7) Douglas states that 'many of the designs were suprematist in style, related to the geometric abstraction developed by Malevich two years earlier.'[41] In 1918, at the opening of another exhibition in Kiev, Exter delivered a speech in which she described the work of the local masters of the collective:

> This merging of arts [...] is obvious in the works of Hanna Sobachko, a peasant from the village of Skoptsi, Poltava Gubernia, who embroidered ornaments from the first period of Prybylska's activities. Here, in handicraft workshops of O. Semigradova, where the embroidery and weaving were done, Ye. Prybylska employed drawings both as embroidery patterns and as creative art. Sobachko ranked first among others for her colouring and composition, and from her early period displayed her creative potential.[42]

The following year, works of the Verbivka collective were displayed at the State Exhibition of the Applied Art Workshop at the Moscow Museum of Fine Arts.[43] Whereas the official catalogue of the exhibition does not mention the participating artists by name, it does recognize the influence of the famous avant-garde artists that were involved:

[38] C. Douglas, op. cit., p. 42.
[39] C. Douglas, op. cit., p. 43.
[40] C. Douglas, op. cit., p. 42.
[41] C. Douglas, op. cit., p. 42.
[42] O. Exter, op. cit., (s.p.).
[43] L. Zhadova, op. cit., p. 67.



7. Display of works designed by Olga Rozanova, Nadezhda Udaltsova, and Natalia Davydova. Verbivka exhibition in Moscow. 1917

The workshop of the Verbovka village in Kiev province. Peasant embroideries after designs of Rozanova, Udaltsova, Puni and Malevich[44].

The exhibit of the Verbivka collective's output included scarves, handbags, blotting pads, wall pockets for letters and papers, embroideries for pillows, and skirts. Although the art collectives of Verbivka and Skoptsi were renowned in contemporary art circles, folk futurism itself remained virtually unknown. Later, the influence of folk futurism became evident in both the use of technique and the recourse to traditional art.

[44] Catalogue of the exhibition, quoted by L. Zhadova, op cit., p. 67.

The work of the colony in Verbivka ultimately served as a source for later-established designs for costumes and items of everyday use.[45] Costume design was one of the most specific genres within the Ukrainian avant-garde. Though the movement itself received little attention in the international context, some costume and stage designers enjoyed international success, at least in some respects. In particular, Alexandra Exter, who lived in Kiev, Moscow and Paris, gained attention in Western Europe as well.

Conclusion

In conclusion, one can say that in several examples of the use of traditional techniques, the folk futurists foresaw aims that the avant-garde would later proclaim. In many respects their work served to link the post-revolutionary activities of the avant-garde to those conducted before the revolution.[46]

Anonymous collectives were represented by folk futurism much more than by suprematism or futurism, and also more than were groups existing in the post-revolutionary years. The fact that folk-futurist collectives consisted almost entirely of women was another peculiarity. Because their work was a form of reproduction, the collectives also anticipated industrial production and, crucially, industrial design. Industrial designs by folk futurists can be seen as precursors of modern technologies. Meanwhile, the fabric designs produced in the artisans' collectives in the years after the revolution finally became very popular, especially within constructivism and internationalism. Soviet fabric designs of the 1920s are very much connected to the ideas of the revolution. Folk futurism thus offers a completely different perspective of the origin and development of Soviet design.

[45] L. Zhadova, op. cit., p. 67.
[46] See L. Zhadova, op. cit., p. 67.

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Utopinės ateities vizijos, paremtos praeitimi – „folk-futuristų“ amatininkių kooperatyvai

Summary

20 a. pradžioje Ukrainoje avangardo dailininkai neabejotinai rėmėsi tradiciniu, archajišku menu, ypač taikomojo meno srityje, kur avangardo dailininkės siejo savo kūrybą su tradicinėmis moterų kūrybos formomis. Vadinamieji „folk-futuristai“ avangardinio meno idėjoms pritaikė vietines valstiečių dailės tradicijas. Kartu su žymiais avangardo menininkais, tokiais kaip Kazimiras Malevičius, Aleksandra Exter, Liubov Popova, liaudies meistrės suprematizmo, kubizmo, futurizmo principus perkėlė į tipiškus ukrainietiškus amatus. Straipsnyje siekiama parodyti, kaip Ukrainos kaimuose Verbivka ir Skoptsi avangardo dailininkai utopines futuristines idėjas įgyvendino skoliniais iš praeities. Šiame kontekste pagrindinis dėmesys skiriamas tokioms binarinėms opozicijoms, kaip kolektyvas/individas, praeitis/dabartis ir centras/periferija.