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TO OUR READERS

Dear Reader,



this journal, the "Scientific Letters of Academic Society of Michal Baludansky", has been conceived by the founders of the Michal Baludansky International Academic Society as a printed platform for exchanging knowledge between university scholars and experts of different countries who take a keen interest in the life and activity of the outstanding scientist, educationalist and statesman Michal Baludansky

Шановний читателю,

предлагаемый журнал «Scientific Letters of Academic Society of Michal Baludansky» задуман основателями Академического сообщества Михаила Балудянского как печатаное издание по обмену знаний между учеными и специалистами разных стран, имеющих непосредственное отношение к жизни и деятельности выдающего ученого, педагога и государственного деятеля Михаила Балудянского.

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Kuziv Mykhailo, Tiutiunnyk Iryna

EUROPEAN TRENDS IN DMYTRO SHAINOHA'S PAINTING AS A VECTOR GOING OUTSIDE SOCIAL ART

Annotation

The article proves the existence of modern trends in the Ternopil painting on the background of the established at that time the creative method of socialist realism, which makes it illegal claim of the provinciality of the local Fine Arts of the second half of the twentieth century. For art analysis, we have chosen Dmytro Shainoha's paintings of different time periods as he was a bearer of the traditional Lviv school of painting with his attraction to modernism. We observe the master's non-standard approach to the interpretation of portraits, epic and urban landscapes, still-lives.

The change of the artist's palette was found in the most iconic canvases of the Siberian period of creativity (1960's) – "Bitter memories of Siberia" and "Sayano-Shushenska expedition". These works are marked by the peculiar approach in which nature was the only model that organized the form and time of the year.

The artist's attraction to the panorama was highlighted, which manifested as much as possible in the cycle of urbanistic landscapes dedicated to Ternopil. The tendency to non-standard number of plans is revealed, but at the same time the main thing is clearly outlined in the foreground, which is completely revealed both in color and in the form, demonstrating the basis of professional requirements.

The contrast between compositional and colorist methods of social realism and the artist's painting focused on the latest European trends is shown. The application of methods of peculiar mounting of relief in a single row, the creation of a composition with a load the middle ground, the departure from documentary reproduction of the surrounding reality, pastoral manner letters, formal use of bright, pure shades in composite conditions of the second plan are analyzed. On this basis the parallels between Shainoha's painting and European post-impressionists', in particular Vincent van Gogh, Edward Munch, Paul Cezan, P & B Barnard and others are made.

It was revealed that the artist's artistic character was distinguished by the use of formalistic admission to design the shape with the color, the chromatic accentuation of the details of the work not so openly and expressively, as in the works of European and even Lviv artists. It was more restrained, veiled, which corresponded to local paintings based on the ground of local coloring.

Keywords: social realism; expressionism; landscape; painting; color; post-impressionism.

Кузів Михайло, Тютюнник Ірина

ЄВРОПЕЙСЬКІ ТЕНДЕНЦІЇ У ЖИВОПИСІ ДМИТРА ШАЙНОГИ ЯК ВЕКТОР ВИХОДУ З СОЦАРТУ

Анотація

У статті доведено існування модернових течій в тернопільському живописі на тлі усталеного на той час творчого методу соцреалізму, що робить неправомірним твердження про провінційність місцевого образотворчого мистецтва другої половини ХХ століття. Для мистецтвознавчого аналізу обрано картини Дмитра Шайноги різного часового періоду як носія традиційної львівської школи живопису з її тяжінням до модернізму. Спостерігаємо нешаблонний підхід до трактування портретів, епічних та урбаністичних пейзажів, натюрмортів майстра.

Виявлено зміну палітри митця у найбільш знакових полотнах сибірського періоду творчості (1960-ті роки) «Гірка пам'ять про Сибір» та «Саяно-Шушенська експедиція». Ці твори відзначені своєрідним підходом, у якому натура – лише модель, яка організувала форму та пору року.

Висвітлено тяжіння художника до панорамності, яке максимально проявлялося у циклі урбаністичних пейзажів, присвячених Тернополю. Виявлено схильність до нестандартної кількості планів, але при цьому чітко подане на передньому плані головне, яке повністю розкрито і в кольорі, і в формі, демонструючи засади фахових вимог.

Показано контраст між композиційними та колористичними прийомами соцреалістичного живопису та орієнтованого на новітні європейські тенденції письма у творчості художника. Проаналізовано застосування прийомів своєрідного монтажу рельєфу в єдиний ряд, створення композиції з навантаженням середнього плану, відходу від документального відтворення навколишньої дійсності, пастозною манерою письма, формальним вживанням яскравих, чистих відтінків у композиційних умовах другого плану. На цій основі проведено паралелі між манерою живопису Шайноги і європейських постімпресіоністів, зокрема Вінсентом ван Гогом, Едвардом Мунком, Полем Сезаном, П'єром Боннаром та іншими.

З'ясовано, що образотворчість художника вирізнялася застосуванням прийому формалістичного конструювання форми кольором, хроматичного акцентування деталей твору не так відкрито та виразно, як у творчості європейських, та навіть львівських художників. Це відбувалось більш стримано, забульовано, що відповідало місцевим живописним традиціям, базованих на ґрунті місцевого колориту.

Ключові слова: соцреалізм; експресіонізм; пейзаж; живопис; колір; постімпресіонізм.

1. Setting the problem

The creative work of the famous Ternopil painter, Honored Artist of Ukraine Dmytro Andriyovych Shainoha (1929–2005) is multifaceted and endowed with a unique approach to the choice of the plot, manner of painting and stylistics. He laid the groundwork for the development of open-air painting, in which now a young generation of landscape painters creates. Shainoha never was "sweet" in his work, but always complicated and thoughtful, producing "logical" painting. This year we celebrate the 90th anniversary of the artist's birth, who was endowed with a very valuable feature – a significant "resource of the course", that is, the strategic vision of tomorrow, and worked on the advance of his time. The state and public of the city of Ternopil highly appreciated the achievements

of the artist, rewarding him with the honorary title "Honored Artist of Ukraine", the regional artistic M. Boychuk and II degree honors from the Ternopil city council for merits to the city.

The author of the article has already tried to highlight the main features of the artist's work [5]. However, there is an urgent need to analyze in more detail the manner of D. Shainoha painting in view of the relevance of the features of post-impressionism painting of domestic artists in the context of contemporary art studies.

Often his paintings do not have an author's signature and are not dated, which indicates a complete independence of purely professional moments. It should be noted that, despite the lack of lifelong personal exhibitions, Shainoha, quite famous in the artistic circles, his work became the object of attention of renowned national art historians. In 1960, the artist presented a collection of works to the city of Ternopil, but it was scattered in the number of private collections and museums, not only in Ternopil, but around Ukraine and abroad. This complicates the thorough study of the artist's creative work. We managed to find some unpublished canvases, which made it possible to make a more complete representation of the main milestones of the artist's work. But based on the analysis, we mostly took into account those published in the catalog of a personal exhibition, issued after the death of the artist [1].

The desire to analyze and highlight the creative work and contribution to the development of Ukrainian art gives rise to the fact that only one of the Ternopil art historians, Ihor Duda, described in detail the artist's contribution to the art of Dmytro Shainoha, examining his biography and creative work for decades [1]; there are other studies [7; 10], which, however, are too short, descriptive, that do not cover all the problems of the artist's art. The article is also based on his own memoirs of M. Kuziv, the author of the publication, which provides a retrospective analytical comparison of the artist's creative work with contemporary European trends in painting.

It is worth noting that in Ukrainian art studies a thorough study of the processes of adaptation of the post-impressionism of the late XIX century. in the territories of Galicia of the second half of the XX century was conducted by O. Pavelchuk [8, 9]. She describes the works of well-known Western Ukrainian artists such as V. Patyka, G. Glyuk, K. Zvirynskiy, V. Mykyta and other representatives of the Lviv painting school. This proves the relevance of our research.

The purpose of the publication is to show the peculiarities of paintings by Dmytro Shainoha, which speak about the existence of modern trends in the art of Ternopil against the background of the creative work of social realism that was established at that time.

2. Specification of the main research material

Most artists in their biography give a special place to the teachers of the specialty. The platform of creativity for Dmitry Shainoha was the Lviv Art School, namely the Lviv School of Applied Arts (now the Lviv College of Decorative and Applied Arts named after Ivan Trush), which at one time graduated from V. O. Kurylas, O. Kulchytska, A. Manastyrskiy, S. Karaffa-Korbut, E. Mysko, R. Selskyi, Z. Flint, B. I. Marchuk and many other well-known artists of Ukraine. Among those who taught Dmitry Andreevich were the well-known painters: Oleksa Shatkivskiy and Carlo Zvirynskiy (a student of R. Selskyi, J. Bokshay). He always spoke about them with great respect.

O. Shatkivskiy's creative work is marked by the features of impressionism, and belongs to the direction of Impressionism in fine art, which professed adherence to not only visual impressions, but also free and expressive transmission of the materiality of the world, the use of decorative stylization. According to the conclusions of art critic studies Y. Kravchenko, "Oleksa Shatkivskiy's landscapes reveal the skill of the colorist, based on the ability to harmoniously combine the main and complementary colors, the sophistication of the warm and cold colors, the sense of colored dominant in the compositional decision of a landscape" [4].

K. Zvirynskiy's work became a bright page in the history of Ukrainian art of the second half of the XX century, where interactive European advanced trends with the best features of the Ukrainian painting school were combined. His teacher paid special attention to studying the achievements of world culture and development of student's artistic consciousness. As an artist, relying on objective reality, he devoted much of his creative life to abstract painting, speaking as "an innovator in the field of form (plastic idea, rhythm, contrast), master of color writing (texture, pulsation of light echoes)" [3].

However, based on the philosophical attitudes of the artists of the Lviv school, Dmytro Shainoha was not only a carrier but also constantly enriched by other cultural influences. He analyzed the stylistics of painting from the St. Petersburg, Odessa and Kyiv art schools, who worked in Ternopil at that time. Also, he compared his own work with the achievements of the best representatives of European fine art schools, including Bulgarian artists whose works were published in the magazine "ARTA", one of the few officially authorized art magazines in the Soviet Union. This group of advanced artists was close in spirit to the landscape painter D. Shainoha. In his work, the search and reproduction of the world acquired not the usual "sweet" tone and beauty smears, but true feelings and nature of nature.

Such a synthesis of diverse artistic practices, in particular the combination of the European school with the traditions of Ukrainian folk art, led to the manifestation of innovation embodied in a specific colorism, monumentality, setting of composition, expressiveness of lines and forms. Many of the own works of communication with Dmytro Andriyovych come with individual moments of quotations, one of which is the work "Michael, because expression is always expression. It does not have a certain age."

The artist lived and worked on the brink of political and artistic eras, but his work was always true to his native land and not subject to pro-government and fashion trends.

Already in the early paintings of the 1960s, D. Shainoha departs from an understanding of established typical stories, constructs of composition and colors that are peculiar to social realism. Thus, in the works "Father" (1960) and "Mother" (1968), we can observe the non-standard approach to the formulation of the image, which is embodied in particular in the position of the hands, "free" treatment of the turn of the head, so

inaccuracies, the euthyroidism of the transmission of forms of the figure, volume, color and picturesque interpretation.

This period includes a well-known series of paintings with Siberian landscapes, which reminds of their own experiences and hard memories associated with this severe but incredibly beautiful land. "Here, nature is embodied in life on canvas with the soul of a subtle lyric poet, the artist who is able to simulate and perform a complex epic composition. The images from under his brush turn into a stormy colored plastic, when the greatness of the mountains and water finds in his soul the identification with his own personality, while confidently and logically lies in a layer of paint on the canvas"[5].

In the picture "The bitter memory of Siberia" the painting is energetic with smears in shape, unusually heat-cold, but the soft coloring, the yellowness of the sky and the water, as if lit by the sun, immediately prompts us to look for parallels with P. Cezan's painting (il. 1). The small image of a shuttle with a human figure underlines the scope and greatness of the nature. Similar is the performance of the canvas "Sayano-Shushenska expedition" (il. 2).



Il. 1 D. Shainoha. The bitter memory of Siberia.

* Illustration is taken from [1] Dmytro Shaynoha: al'bom-kataloh, avtor vstup. statti Ihor Duda. – Ternopil: TOV "Ternopil'Onlayn", 2005. – 28 p.



Il. 2. D. Shainoha. Sayano-Shushenska expedition. 1980.

* Illustration is taken from [1] Dmytro Shaynoha: al'bom-kataloh, avtor vstup. statti Ihor Duda. – Ternopil: TOV "Ternopil'Onlayn", 2005. – 28 p.

If in the previous paintings the artist did not want to approach to something specific, he, in the work "Autumn in the Sayan", tried to show the specifics of the image. By the manner of painting, there are clearly three parts. On the left, the style of painting is preserved by the dynamic broad smears in form and warm-cold contrasts, in the middle – there is a non-sizeable interpretation of the form, which is more characteristic for graphic art, and on the right – a peculiar mix of stylistics, a more realistic interpretation of the mountain forest. Probably the very natural variety encouraged D. Shainoha to experiment – to risk-taking picturesque techniques of a number of schools and various

methods of writing. However, due to this detailing, the artist did not partially reproduce the rhythm and monumentality that are present in previous works.

We can assert that after the trip to Siberia (1968) the palette of D. Shainoha changed, painting technique became freer, as if freed from the shackles, peculiarly covering the position of the free man. The severe beauty of Sayans, which was not to be estimated by the prisoner, struck the painter. The image of nature here often acquired a phantasmagoric character. Such a deviation from the norms of social realism in the artist's work was facilitated by a brief democratization of the fine art of the Khrushchev "thaw" period.

For comparison, we will give a description of the style of contemporary Soviet landscape painting. One of its most prominent representatives was George Niskyi. In the interpretation of the landscape by the Russian artist, there is a panoramic view of space, horizontality, muted colors, clean open planes, where the focus is placed on the informativeness of the image, the compositional balance of colorful spots, rather than on the search for color, the emotional transmission of the impression. This kind of "poster" approach was tried by many painters of the 1960's and 70's of the twentieth century. On the contrary, Shainoha, in contrast to such painting, even in geographically similar natural forms, finds a completely different pictorial pitch, inherent in certain European impressionists and post-impressionists.

As I. Pavelchuk notes, the essential methodology of painting in the practice of post-impressionism is the creative reassessment of the artistic image from the initial empirical impression to the final result. Namely, the creation of an image in memory "contributed to the artistic localization of symbolic content", allowed "to depart from the full-length narrative in the direction of large-scale artistic generalizations," and "due to the growth of color expressiveness, which emphasized its symbolic immanence," the need for documentary reproduction subjects and plans disappeared [8, p. 33]. The author of the article mentions that D. Shainoha also appreciated the method of writing paintings on memory; he put on the canvas only the main color spots: sky, mountains, earth, water. That is, took the main relations and mood color. The rest, he said, can be added at the workshop.

Such style D. Shainoha also embodied in later works with the depiction of the nature of the already Ukrainian region. He often glorified the corners of the old cities, fortresses, churches, churches [2]. So in the work "The Primordial Berehynya (Slavic goddess, home protector) – Guardian of the Land of Galicia – Terebovlya" the artist used the layered scheme of the composition with clearly defined verticals and the conscious exaggeration of the proportions of the fortress and the environment, which contributed to the strengthening of the architectural themes in the work. In other works for this purpose, the artist chooses the appropriate angle. In the painting "Folk Pearls," the composition seems fragmented at first glance, but if we look at the essence, we will find a peculiar transition of the form of the temple into the sky, the output of the crosses from the composition as if symbolizing the merger of the temple and heaven. The art historian I. Duda originally describes one of his cycles devoted to our history: "The painter D. Shainoha seemed to have heard the call of the poet of the XVI century S. F. Klonovich:" Who can glorify your proud glory, Kamyanets? "[1, c. 5]. D. Shainoha also created the names of his fellow countrymen by his work. The works performed on the artistic plein air "Barefooted tracks of B. Lepky" (Berezhany region, 1996) were already somewhat different load – it was a new perspective of the vision of the epic landscape, restrained in color with the prevailing language of the line and a special attention to the contour of relief. Now his submission of nature acquires new meaning and more internal influence on the viewer.

A large number of works by D. Shainoha devoted to Ternopil. Especially highlighted by expressionism is the painting "Boat Station" (1979), which proves the flexibility in the construction of the composition (il. 3). We observe the contrast of two lines - straight and curved, which is like a comparison of a moving and stationary factor. The colored spot – red water – contributes to this, it affects a flexible line, which is outlined in cold color. The factor which proves the expression is the image of the boats, maybe a little chaotic (which predetermines the peculiar mobility of the picture) and complemented by verticals of sails and strained shape. The movement is also reinforced to some extent by exaggerated bent top tips of the boats. In the end, we have the contrast of the static forms in the foreground and the mobility of the forms on the front, which again create an expressive environment and reveal the theme inherent in post-impressionism.

Shainoha's panoramic manifests itself as much as possible in the cycle of urban landscapes devoted to Ternopil. In these canvases, painted in the 1980's ("Ternopil is being rebuilt", diptych "Spring in Ternopil, 1944", "Updated Ternopil", the artist depicted to some extent a non-standard number of plans. Therefore, in these paintings we have everything, and at the same time D. Shainoha, at first glance, supplements the distant plan with details, creating a kind of chaos, while clearly presenting the main thing in the foreground, which is completely uncovered in color and form and contrasts with the medium and long-range plan, demonstrating the foundations of professional requirements. In the canvas "Spring in Ternopil" (the right part of the diptych) depicts an overly large cloud on the size of the buildings. Such an "unnatural" scale is deliberately chosen – in order to convey the contrast of the power of nature to the finer forms of the city, which in its own turn, from the point of a human view, also seems large-scale. The artist chose the perspective of a half-winged flight in the embodiment of the plan. Similar traits of the composition are observed in P. Cezan's paintings ("View of the Gulf in Marseille from the side of Estak") and some of his followers. In the image of urban landscapes, D. Shainoha often used excessive illumination of some elements of the group to give ease to the work, to help contrast the transmission of multiplicity of composition, and to focus on the main.



Il. 3. D. Shainoha. Boat Station. 1979.

* Illustration is taken from [1] Dmytro Shaynoha: al'bom-kataloh, avtor vstup. statti Ihor Duda. – Ternopil: TOV "Ternopil'Onlayn", 2005. – 28 p.

The book "The Last Attack for Ternopil" (1974) is a tell-tale in terms of Europe-directed works of the author. Here we observe some influence of the Baltic painting of the time, where the stroke of bright motifs of the picture is clearly read by the dark contour. Due to this, the artist achieved the smoothness, streamlined elements of the foreground. The work "Humble of the Brody Region" (1970) differs, which is to some extent built on the principles of composition of geometric expressionism. Here, there is a smoothness of shapes and moderate drawing tension.

Of course, as a representative of his time, D. Shainoha perfectly possessed the compositional and colorful techniques of social realism painting. The landscapes "Winter Evening", "Winter Silence", "Evening Symphony" show his level as the master of classics of this period (il. 4). Here we observe the muffled color of the winter evening, the vertical of single trees and arrays of houses, enclosed in the middle of the strip. These are the works in which the active life does not rage, but the moment of deep silence takes place. In them the main weight of the image is emphasized by the complexity and refinement of the colors, which deeply emphasize the smallest intricacies of the intersection of nature and human presence in the plot. Here, each smear carries the necessary information in color, is fascinating with the ease and virtuosity of the tree trunks. With an easy touch of the brush to the canvas artist transfers plastic to the natural form. This emphasizes and enhances the airspace experience and does not overload the foreground, helps the viewer to enter the main part of the plot, which is concentrated in the middle part of the work.



Il. 4. D. Shainoha. Winter silence.

* Illustration is taken from private collection of M. Kuziv

But Dmytro Shainoha is not satisfied only with his skill, but constantly searches for new picturesque moves, drawing on the achievements of the world classics of postmodern painting. The artist goes into the so-called spiritual period of his creativity. Therefore, even in the winter scenery there are bright colored moments. In the painting "Vertep" the color of the holiday is felt at once. There is also a similar composition with the load of the middle plan, the pasty manner of writing, somewhere a paletteknife, but colorist – a completely different presentation, which somehow has in common with the paintings of post-impressionists. The dynamics in the work creates the direction of the road, which leads the viewer to the main colorful spot – a bus, groups of people and a bus-stop. Balance this mass with two dark figures of carolers with a bright star, acting as the centerpiece of the picture.

It is worth noting that such formal use of bright, pure shades in compositional conditions of the second plan is present in the work of other Ukrainian artists oriented to the position of post-Impressionism. I. Pavelchuk writes that in 1939, one of the most prominent representatives of the Lviv school, V. Patyk "began to subconsciously ignore the generally accepted academic norms of the air prospect. It is known that the objects located in the distance, wrapped in layers of the air, should be depicted using moderate cool shades, to create an illusion of remoteness from the images of the first plan" [8, p. 28]. Also, Patyk leaned forward to the type of frontal composition, "which reproduces natural motifs in the form of monumental fragments: these are the details of rocks, boats, sky, houses, roofs alternating between irregular patterns, optically reminiscent of decorative elements of color tapestry ornament" [8, p. 30]. These traits are present in the work of many fans of post-impressionistic painting in the territory of Western Ukraine.

Within the artist's creative work of the Soviet period there is a series of still lives on folk themes. Each of them feels a thoughtful attitude to the composition and a certain task that the artist specifically puts before him. So, in the piece "Folk Pearls" (1977) we see the expressive rhythms of the folds of a towel, the arrangement of dishes, which creates the impression of a reverse perspective. The still life is written in semitransparent paint, but this watercolor lightness compensates composition arrangement, which creates certain rhythms and several points of the east.

The artist's late paintings "My Land", "The Village Near the Pond", and "Mother's House" (2004) are overwhelming with the expression of color and rapid smear (il. 5). Particularly striking is the painting "Mother's House", where the colorfulness of the summer, warmly on a bright day thanks to a distinct, solemn range of colors, is beautifully transmitted (il. 6). Here we see, already known to us, the compositional strip of the middle plan, which depicts Ukrainian huts and gardens. The blue dot on the right serves as a kind of pause and deep space, in order to the loaded parts of the strip on the left "work" better. The combination of colors creates a living expressive plane in which "light" works. The same technique is present as in earlier works, for example, "Siberian Etudy", where the main thing is a very general line of houses. This is a peculiar mounting of the relief in a single row, but already for another locality. The same techniques are found in the landscapes of the French post-impressionist Pierre Bonnard, who built a drawing line of plans.



Il. 5. D. Shainoha. My Land.

* Illustration is taken from [1] Dmytro Shaynoha: al'bom-kataloh, avtor vstup. statti Ihor Duda. – Ternopil: TOV "Ternopil'Onlayn", 2005. – 28 p.



Il. 6. D. Shainoha. Mother's House. 2004.

* Illustration is taken from [1] Dmytro Shaynoha: al'bom-kataloh, avtor vstup. statti Ihor Duda. – Ternopil: TOV "Ternopil'Onlayn", 2005. – 28 p.

In the canvas "Village near the pond" there is the influence of the Ukrainian classical painting of the age of eminence, in particular the works of S. Vasylykivskiy, but with the more energetic writing. In the painting "Land of mine" the artist chose an even more generalized language of artistic expression, where the arable land, the path, the clouds in the sky are transmitted by continuous horizontal, narrower and wider, smears of paint. Consequently, we can assert that Shainoha is oriented to the language which is close to post-impressionism - expressive, strained lines, simplified forms (e.g., which are expressive in Edward Munch, Vincent van Gogh's works).

This is not just a skill, he wrote from the heart, wrote an impression, but did not hold on the form – it is an expressive features of impressionism. So, in the painting "Summer Flowers", the vegetation along the edges of the composition, like a whirlwind, bends around the central motive, creating the dynamics in a typically static still-life from a flower vase. The color and harmony of colored spots creates a feeling of tune-up here.

Dmytro Shainoha revered the artistic achievements of Western Ukrainian artists by constantly studying their painting. Thus, in the works "Nightingale", "The Church in Zarvanytsia", the influence of the stylistics of Oleksa Shatkivskiy is felt. In the canvas "In the Carpathians Autumn Walks", the artist chooses classic painting, a coherent manner of Joseph Bokshay. Here we observe the contrast between warm and cold spots, the generalization of the prior plans, everything as if "stuck" with a stroke. Classical for domestic painting are perceived and plenary sketches "Splash of Evening Water", "Dniester Liman", etc., where the emphasis is put on the transfer of the overall impression inspired by nature. The Ukrainian classical artist "is loading the taste of Europe".

Igor Dud writes as follows: "The views of Dmytro Shainoha, the elder artist of the painting shop of Ternopil, are always perceived as contemporary. For each product, he finds his expression, the horizon line and color. And dynamic brush movement, decorative color and internal hidden energy" combines them"[6, p. 5]. This emphasizes that, to the above conclusions of the evaluation of Dmytro Andriyovych works, there is also an energy component that is inherent not so much by landscape painters.

3. Conclusions

Therefore, we believe that the assertion about the provinciality of the Ternopil paintings of the second half of the twentieth century is not legitimate, because the artists with a solid professional education, who were aware of the latest trends in European art promoted by the Lviv art school, created here. One of them is Dmytro Shainoha. He was all screwed up in color, bursting with excessive expression, his mountains turned into hundreds of shades and colored transitions, so was only he, with his handwriting and creative attitude. The artist builds works not only in visual similarity to nature, but also forms them with a special approach, introducing complex technical factors, forestry, smear written in form, a chaotic light smudge, body cover, pastoral reliefs and layers created with a paletteknife. Having achieved the conceived "sound of painting", the author brings the viewer to the most awesome moments of the composition of the painting and presents them in his own way.

The canvases "The bitter memory of Siberia", "Sayano-Shushenska expedition", "Humble of the Brody region", "Mother's house", "Boat station", "Land of mine" are most significant in the artist's creative work and prove that it is post-impressionism with elements of expressionism, which began its life in the years of "social realism" in the territory of our region. These works are marked by a peculiar approach in which nature - the only model that organized the form and time of the year. In the future, the artist reveals his feelings on the canvas, presents a plastic

language, stylistics, and enhances the color scheme to the intended sound. Here social realism for him does not serve as the base platform, but he is looking for something else, greater in emotions and power. Shainoha often finds it in the openness of colors, abstraction of many parts of the work and monumentality, and sometimes decorativeness. The application of vertical, horizontal and angularly-smeard plains allows the artist to dig deeper and more emotionally, more expressively to convey the idea to the viewer, ready to perceive and understand such a treatment of the work. The artist introduces complicated technical factors, forestry, the smear which is written in form, the smear which is chaotic light, body cover, pastos reliefs and layers created by mastiquin. Having achieved the conceived "sound work", the author brings the viewer to the most awesome moments of the composition of the painting and presents them in his own way.

This style of execution brings characterized works to post-impressionism with elements of expressionism, and consider its author suggests to be a brave experimenter and a bright bearer of the Lviv school of painting with its inherent tendency to formalistic tendencies.

Many parallels can also be made between Shainoha and post-impressionists, in particular Paul Sezanne, Maurice de Vlaminck, Vincent van Gogh, Edvardo Munch, Paul Sezan, Pierre Bonnard and others. However, it should be noted that the painter's artistry was distinguished by the use of formalistic design of the form in color, the chromatic accentuation of the details of the work in not so open and distinct way as the works of European and even Lviv artists. It was more restrained, veiled, which corresponded to local, picturesque traditions based on the basis of local coloring.

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