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Expertise of porcelain and faience in museum practice

Abstract. The article deals with methods of research of museum porcelain and faience in art history expertise. An important part of the methodology expert research wares of fine ceramics XIX – early XX century is the development of classification of products for the comparative analysis of typical items. The publication also highlights the main criteria of modern attribution, expertise and identification of Ukrainian porcelain and faience in scientific papers.

These results in the article can promote the practical implementation of the proposed methods during the examination of art-works of porcelain-faience in museum scientific research work.

Keywords: research, restoration, ceramics of museum, expertise of porcelain and faience.

Introductions. The expert studies of the identification of cultural values, including porcelain and faience wares are a key issue today.

Museum pieces of fine ceramics in the process of fund checks or during their restoration sometimes require some clarifications and identification, which are provided by a series of art researches, laboratory studies, professional scientific records management, description of the sights and others.

The expert research of porcelain, faience is a process of comparative analysis of the characteristics of the object with thorough description of its parts, typical signs on the example authentically well-known analogues.

Methods. Conducted in the article researches may contribute to practical application of the recommendations in carrying out expertise of art-works of porcelain-faience and scientific research work of museums.

Literature Review. The problems of attributive identification of the cultural property artworks were studied in the writings of famous Russian and Ukrainian scientists. The well-known art critic B. Whipper, who studied some aspects of attribution, claimed that «the attribution is the touchstone of scientific research in museum and at the same time it is the most mature fruit, its crown» [6]. The scope of these studies proved quite diverse and received its realization in several scientific directions. Museum expertise should be usually aimed at the searches of the name and granting reliable information about exhibit. More complete

characterization of attribution questions is given in works of V. Indutny [7], [8], V. Bitayev [5], B. Platonov [10], T. Artyukh [1], [2], A. Batutina [3] etc.

The special importance in the light of scientific expertise has become the task of developing effective ways of its conducting by V. Indutny.

Particularly in the book «Evaluation of cultural values, «he justly says that «the attribution of historical attractions of decorative art is a difficult process in which the analysis of form, decoration, color, material, technics should comprise interconnected elements of a single whole» [7, p. 51]. The author proposes essentially new approaches to the solutions of the historical and cultural research problems. According to V. Indutny «in order to get the right answer, we have to turn to the written sources, including these of the archival. However the literature knowledge only is not enough, constant work with the very object is needed and it is important not only adequately emotional understanding of the subject, but the sense of touch to it» [8, p. 51]. The views of the author and highlighted by him some theoretical questions of scientific attribution of ceramic products are reasonable and convincing, but he sometimes comes to conclusions that are not always confirmed by the factual material.

Modern researchers such as T. Artyukh, B. Platonov, V. Indutny, A. Minzhulin agree that the fine art work and attribution of historical attractions is a process consistent accumulation of scientific knowledge about the work of art with documentary registration of the information one could find on it.

By carrying out theoretical analysis of special literature, we can state that the problems of implementation of attribution of historical monuments were raised by many researchers. At the same time, a number of specific methodological issues related to the art expertise of Ukrainian porcelain and faience of the late XIX – early XX centuries are underdeveloped, such as problems of fine ceramics researches, their technical and technological nature.

The purpose of the paper is to highlight basic methods of museum attribution of porcelain and faience articles in the process of fine art studies as it can be seen in scientific and restoration practice.

Novelty of the scientific research lies in studying the porcelain and faience works of art and in a comparative analysis of the principles of fine art expertise and practical methods of porcelain and faience scientific restoration which are applied in Ukrainian museums.

Presentation of the basic material. Attribution of cultural valuables (lat. attribution – ascription, attachment, crediting) is an activity of professionals aimed at researching the authenticity of objects, establishing the authorship, the period and the place where the piece of the art was made. The main characteristics of attribution are stylistic analysis, the composition and subject examination, iconography, technique and technology examination which provide for making some physical and chemical analyses, etc.

Particular features of porcelain and faience fine art articles expertise are identify of its main characteristics, finding out their historical name, their

purpose and availability in everyday use. If it is a museum piece it is necessary to establish its connections with historical facts or persons, to decipher its inscriptions, brands, markings and other signs and symbols, to determine how good the piece is preserved and to make a list of all its defects.

Visually a specialist can try to tell the European porcelain of the XIX century from domestic porcelain of the XIX century manufactured by Koretsky, Volokytynsky or Baranivsky potteries. For example, researching some attribution questions of fine art porcelain pieces A. Saltykov gives us such wording: "Establishing the authenticity of the object has an important place in defining things. The reason the authenticity has such a place is that a great number of fakes and falsifications came into being while counterfeiting methods at the beginning of the XX-th century became so sophisticated that it has been hard to establish authenticity. It is worth noting that most frequently fakes are met among rare fine pottery precious articles. That is why in order to establish authenticity professionals make use of special catalogues with pictures of porcelain and faience articles of different epochs and catalogues of the auctions.

Therefore, in characterizing products of the fine ceramics let us determine its main features which can confirm its authenticity or to refute its correspondence with the original:

1. Condition of the object
2. Time of creation of the relic of the past as an important criterion in conducting attribution, as it gives data regarding stylistics of the object.
3. Uniqueness and rarity of the object. Uniqueness is determined by the technique, degree of complexity and some other factors. As for the rarity of the object, the less pieces were made and the fewer direct analogues it has, the more valuable it is, that is more rare.
4. Availability of marks on the object, which were made by different methods and means – under the glaze, over the glaze, in which colors, on the surface, whether it was done in relief, in the raw material, etc.

Porcelain and faience works of art are described by taking into consideration certain well established common identical elements and taking into account a range of certain specific details.

The aim of attribute identification is the comparison of similar features studied porcelain and earthenware products with the same characteristics and establishing work, therefore, work or author, or enterprise which it has issued.

The problems of museum attribution, expertise and restoration were not once discussed in domestic and international scientifically-practical conferences. In this context the publication by the head of pottery collection department of National Museum of Ukrainian folk art I. Beketova «Some aspects of the works of pottery attribution (in the case of collection of The National Museum of Ukrainian folk art)» has been relevant where a number of discussion points were outlined specifying stylistic features of the pottery articles: «Attribution includes analysis of stylistic features of the work of art. The «style» term means a historically determined set or

combination of pictorial system of artistic ways and means» [4, p. 180]. I. Beketova also points that while studying the stylistics of the relics of the past it is necessary to take into account the individual style of the author. «Studying stylistic features helps to determine the time and place where the object was available. Outlining stylistic features of the work of art is to be made on the basis of analysis of its form and decoration. Museum relics far from always have bright stylistic features. Imitations, stylization, copies are always in the way of defining the object's style» [4, p. 180]. From what has been said one can conclude that the work of attribution of the porcelain and faience sights means first of all an examination of its stylistic features, form and decor.

It is also important to say that while researching many aspects of history and culture sights, porcelain and faience in particular, its attribution in many cases is made according to the analogues, that is to the works of art which are similar to the originals, which can be made from suchlike materials or can have elements of similar painting or some separate details of decor (ornament, scrolls, dressing with bouquet separate parts of the surface of the work of art, presence of some sculptural elements in decoration etc).

In the aspect of the problems raised by the method of analogues while attributing works of arts, our attention is drawn to the studies by V. Indutny. For example, in his work «Cultural values evaluation» art critic pointed out that the method of analogues «is in finding out sings of affinity between exported object (analogue) and the objects already sold (prototypes) and to build any meaningful non-contradictory statement. This method provides for the use of mathematical logics and logics of predicates and displays results in black-and-white in terms of «yes» or «no» [7, c. 30].

Researchers V. Indutny and I. Beketova further agree that «cultural valuables attribution is done by analytical method, method of documentation, lab (techniques and technology) methods, and by studding stylistics and comparative analysis and interpretation».

Records management is an important factor while attributing and restoration works of art. «Documenting includes inventory and informatively – introducing in scientific the turnover and making a databank» [7, p. 48].

The comment of I. Beketova requires specific attention which says each relic of the past is linked to a particular environment, epoch and event and this link is to be established: «Especially important thing is to find out all the objects that have anything to do with the outstanding statement or events, which is the material objects. Information relating historical attractions to their owners could be recorded in written or visual sources» [4, p. 181].

Thus art critics, both theoreticians and practitioners, while studying cultural historical attractions of the past were guided by the scientific approach, which enabled them objectively to solve the problems of attributions of the porcelain and faience sights.

Research of marks, different brands, heraldic symbols, stamps, brands in the paste, numerical designations, inscriptions under the glaze, over the glaze markings in gold etc. made usually on the backsides is an important factor in carrying out expertise and attribution of the works of fine ceramics, in establishing the

time and the place where the historical attractions was made, its authorship.

Therefore to carrying out attribution effectively one has to define clearly particular features of the object and it is necessary to give it a thorough look and make:

- photo fixation of the object from various points of view;
- to measurement of object: its height, width and depth, diameter etc;
- to determine typological characteristics and whether the object belongs to any particular period of time and to study stylistic features of the ornamental painting (if these are floral ornament, geometric, anthropomorphic, zoomorphic ornament others) and its placing (on the brink, on the body, on the mirror, on the whole surface etc.);
- to find out historical records about the of subjects of the past, its function, its functioning, revenues museum etc;
- to find out the constant storage place, name of the owner and the author;
- to determine the name of the object (if there is a specific term) and the time it was made;
- to do a full description of the studied object, the material from which its was made of, its basis;
- to determine the technique, technology and the means of its manufacturing (if it was a clay modeling, made on potter's wheel, sludge casting), if it has slipware, glaze (specify the color);
- to determine the ornament (if it is deep, bas relief or painted) and the colors of painting (monochrome, polychrome, colors of paints).

In cultural studies the principle of structural and functional analysis is widely used, which is important in art studies of porcelain and faience of museums because each of museum exhibits has its specific functions and is a bearer of the specific historically important information.

Since types of adornments of fine pottery articles, using decorative elements in particular, are quite different, it is involves particular systematizing for professional art expert conclusions and restoration documentation.

Works of porcelain and faience are an important source of cultural and historical information, therefore studying these cultural objects, especially museum exhibits provides for deciphering of this information.

The purpose of structural and functional analysis of fine pottery articles provides for the description of its design features and characteristics of its material texture, the detailed characteristic of artistic and pictorial choice of the objects of studies.

Conclusions. As a result of attributive identification and finding analogues in pieces which have signs of definite attribution and comparing them with the studied porcelain and faience works of art one can establish authorship or manufacturer. Detailed description shows how the art critic-expert or restorer understands the structure of the subjects of art, its importance as a bearer of information of a particular epoch or event. Museum exhibit in such a description is regarded as a cultural phenomenon with its specific functions.

Expert researches of works of fine ceramics enable us to broaden our knowledge of the subjects and thus affect historical and cultural rethinking of the object of cultural heritage.

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Експертиза порцеляни й фаянсу у музейній практиці

Наталія Ревенюк

Анотація. У статті йдеться про методи дослідження музейної порцеляни і фаянсу у мистецтвознавчій експертизі. Важливою частиною методології експертних досліджень тонкокерамічних виробів ХІХ – початку ХХ ст. є розробка класифікації виробів для проведення порівняльного аналізу типових предметів. У публікації також висвітлені основні критерії сучасної атрибуції, експертизи та ідентифікації українського фарфору та фаянсу в наукових розвідках.

Наведені у статті результати можуть сприяти практичному застосуванню запропонованих методів під час проведення мистецтвознавчої експертизи творів з фарфору і фаянсу у музейній науково-дослідній роботі.

Ключові слова: дослідження, експертиза, реставрація, музейна кераміка, фарфор, фаянс.

Експертиза фарфора и фаянса в музейной практике*Наталья Ревенок*

Аннотация. В статье говорится о методах исследования музейного фарфора и фаянса в искусствоведческой экспертизе. Важной частью методологии экспертных исследований тонкокерамических изделий XIX – начала XX в. является разработка классификации изделий для проведения сравнительного анализа типичных предметов.

В публикации также освещены основные критерии современной атрибуции, экспертизы и идентификации украинского фарфора и фаянса в научных исследованиях.

Приведенные в статье результаты могут способствовать практическому применению предложенных методов при проведении искусствоведческой экспертизы произведений из фарфора и фаянса в музейной научно-исследовательской работе.

Ключевые слова: исследования, экспертиза, реставрация, музейная керамика, фарфор, фаянс.

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Одухотворення у мистецтві

Анотація. У статті йдеться про мету образотворчого мистецтва, а саме – створення одухотвореного образу в завершеному мистецькому творі.

Ключові слова: одухотворення, живопис, композиція, образ, час.

Постановка проблеми. Питання розуміння одухотворення живопису було важливим в усі часи. Із кожною зміною мистецької епохи змінюються мистецькі вимоги для сучасників, але враховується досвід минулих поколінь.

Актуальність дослідження. Зведення сучасних мистецьких процесів до об'єктивної оцінки у порівнянні з історичним досвідом є актуальним для подальшого переосмислення проблеми одухотворення у сучасній мистецькій освіті.

Тема дослідження безпосередньо пов'язана з **методичними науковими програмами** кафедри живопису і композиції Національної академії образотворчого мистецтва і архітектури (НАОМА).

Аналіз останніх досліджень та публікацій свідчить про недостатнє вивчення зазначених проблем. Поняття одухотворення зустрічається у монографіях та статтях М. Стороженка, спогадах Г. Атаян про Т. Яблонську у журналі «Віче».

Зазначення невирішених раніше частин загальної проблеми, яким присвячується стаття. Автор досліджує питання взаємозв'язку творчих мистецьких духовних уподобань в історичному аспекті.

Новизна наукового дослідження полягає у спробі надати об'єктивну оцінку духовних уподобань суспільства за допомогою живопису.

Методологічне та загальнонаукове значення авторських розробок зводиться до використання їхніх результатів у мистецькій освіті з академічного живопису.

Виклад основного матеріалу. У мистецькій освіті велику увагу приділяють методикам подання інформації для виховання досвідченого фахівця у своїй галузі. При методичному поданні матеріалів зауважується, що ключовим елементом у створенні художнього твору є відображення правди життя через надання одухотвореності образу. Останнє втілюється шляхом реалізму, котрий, своєю чергою, прагне у мистецтві до правди. Правда художня глибша, ніж просто правда. Художня правда – це перетворення суб'єктивного переживання на об'єктивне уявлення [4, с. 24].

У мистецтві багато йдеться про ремісничий бік технічного виконання живописного твору, тобто, про фізіологію кольору, колорит, закони композиції, фізичні властивості фарби [2, с. 91], про психологічні властивості зображуваного об'єкта тощо. Але коли аналізується завершений твір, розмова про фізичні властивості відступає на другий план – натомість постає проблема