

7.036.2(477):75.047  
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## ЕКСЛІБРИС ПАВЛА КОВЖУНА

**Кіс-Федорук О. М. Екслібрис Павла Ковжуна.** Стаття присвячена одній із важливих ділянок графічної творчості П. Ковжуна — книжковому знаку. У 1910-х рр. у Львові певну увагу цьому жанру приділили О. Кульчицька та М. Сосенко. Утім, тільки для П. Ковжуна екслібрис став предметом особливої уваги в художній творчості і засобом пропаганди бібліофілії в суспільстві. Досліджено організаційну і видавничу діяльність П. Ковжуна з впровадження книжкового знаку в мистецький процес галицького суспільства засобами проведення виставок, упорядкування каталогів, написання критичних статей відповідної тематики. Уперше виявлено і класифіковано значну кількість (30 взірців) екслібрисів П. Ковжуна, проведено їх стилістичний аналіз, який показав особливості індивідуальної манери митця, полістилізм його пластичної мови. Розкрито вплив П. Ковжуна на творчість художників-графіків — його сучасників і послідовників, які розвивали цей жанр.

**Ключові слова:** українське мистецтво, книжкова графіка, екслібрис, Павло Ковжун, полістилізм, видавничі діяльність.

**Кіс-Федорук Е. М. Эклибрис Павла Ковжуна.** Статья посвящена одной из важных сфер графического творчества П. Ковжуна — книжному знаку. В 1910-х гг. во Львове определенное внимание этому жанру уделили Е. Кульчицкая и М. Сосенко. Тем не менее только для П. Ковжуна экслибрис стал предметом особого внимания в художественном творчестве и средством пропаганды библиофильства в обществе. Исследованы организационная и издательская деятельность П. Ковжуна по внедрению книжного знака в художественный процесс посредством проведения выставок, упорядочения каталогов, написания критических статей соответствующей тематики. Впервые выявлено и классифицировано значительное число (30 образцов) экслибрисов П. Ковжуна, проведен их стилистический анализ, который показал особенности индивидуальной манеры художника, полистилизм его художественного языка. Раскрыто влияние П. Ковжуна на творчество художников-графиков — его современников и последователей, работавших в этом жанре.

**Ключевые слова:** украинское искусство, книжная графика, экслибрис, Павло Ковжун, полистилизм, издательская деятельность.

**Kis-Fedoruk O. Bookmark of Pavlo Kovzhun.**

**Background.** Pavlo Kovzhun gave rise to the large-scale revival of the art of book graphics in Halychyna during the interwar period, which contributed to a significant reactivation of book publishing among the Ukrainian public. His book design, which included all the necessary decorative elements, was in fact a harbinger of modern art-books. He caused a new stage in the development of this art, and by his art work and critical thought he had a profound influence on contemporaries and future generations of artists, which predetermined the continuity of the development of Ukrainian graphics in the 20th–21st centuries. He brought this art to the pan-European expanse.

The research of the raised problem will contribute to the further restoration of the true picture of the development of the art process in Ukraine, which determines the relevance of the topic.

**Methods.** The systematic and structural approach is the core of the study by which the author considers the exlibris as part of the graphic art of the Ukrainian artist P. Kovzhun in the context of the development of art processes in Ukraine in the 1920s–1930s. The art-stylistic, historical and cultural, mythological and comparative analyses became the main methods of this research.

**Objectives.** Complete collection of the now well-known bookmarks of P. Kovzhun, created in the 1920–30s in the Lviv period of creativity, became the subject of our study for the first time.

**Results.** The art of exlibris in Ukraine has a long tradition. This kind of applied graphics, closely related to the book, attracted the attention of many artists.

From the first signs in ancient manuscripts through simple, stamped initials of the owners of printed books and accomplished artistic compositions with their specific thematic basis and peculiar means of embodiment of artistic design – this is the way of the formation of artistic exlibris.

In Ukraine, the bookmarks began to develop along with book printing. The appearance of the exlibris is explained by the owner's desire to mark the book, to fix it as an expensive and a worthwhile thing. The first bookmarks that came to us from the sixteenth and seventeenth centuries were heraldic marks. They were based on prototype of bookmarks and include the owner's mark or brand. Already in the 18th century the bookmarks appeared in Lviv with font type of design in conjunction with decorative elements – the works by the graphic artist Ivan Filippovych. In the 19th century exlibris became a separate genre of book graphics. On the one hand, this process contributed to the increase in the production of books, and hence to the augment of the number of customers who had private libraries. And on the other hand – the invention of photozincography gave the possibility of large circulation.

At the beginning of the 20th century this type of graphics was of interest to many artists. In Kyiv, the first who created high-art works in this genre of that period was H. Narbut. His first exlibrises were made in the 1910s and had a heraldic construction, based on ancient compositional schemes, and at the same time they were marked by the noble performance, high technical culture, inherent in the manner of the master.

The first exlibrises, which testified about the origin of a new genre of applied graphics in Halychyna, were created in Lviv by M. Sosenko and O. Kulchytska in

the 1910s at the same time as H. Narbut. With the beginning of the activities of these artists, the new Lviv exlibris acquires specific features, and the bookmarks of individual masters – an individual expression. O. Kulchytska, for example, skillfully combining elements of the characteristics of the owner of the library with national ornamentation and lyrical-song symbolism, put the exlibris on a national basis. Yet by the mid-1920s, until time when Kovzhun began to work actively in this direction, exlibris in Halychyna remained a rare phenomenon.

Recent researchers of exlibris call it the elitist genre of graphics. And this has reasons. Exlibris is a personal mark. It is an emblem of a separate book lover and has to laconically reflect his character and tastes, aesthetic preferences and orientation, the originality of his book collection.

The artistic bookmark in its development replaced the seal, a personal signature, a brand and a stamp of the owner of the book, performing first of all the function of the life guard, affirming the ownership. Subsequently, the exlibris became an artistic decoration of the book. The content of the bookmark is most comprehensible to the client and the artist-executant, the others often need explanation of such bookmark. But precisely because of its artistic value, the exlibris became objects of collectibility, exhibitions, artistic and scientific interpretation, that is, a notable phenomenon of culture.

The intensive development of the exlibris on the western Ukrainian lands fell on the 1920's and 1930's. In 1930, an exhibition of Slavic exlibris was opened in Lviv at the Lviv Industrial Museum (held together with the exhibition of the then leader of the Polish exlibris in Lviv R. Menkitsky). For the first time, a separate Ukrainian section exhibited widely the achievements of Lviv graphics, among which was also P. Kovzhun. Works of the artists from Eastern Ukraine, in particular, H. Narbut, were presented at this exhibition too. P. Kovzhun presented at the exposition 10 bookmarks, which caused general enthusiasm. The next, 1931, ANUM organized the Ukrainian section at the International Exhibition of Exlibris in Los Angeles. For the sign of the Society of Writers and Journalists named after I. Franko, Kovzhun received an honorary award. In 1932, with the help of ANUM a large national exhibition of Ukrainian exlibris was organized. The works of Kovzhun formed a separate section of the exhibition.

The high professional level of the displayed works was widely discussed on the pages of the Ukrainian and Polish periodicals. The album "Exlibris" (250 copies), decorated with the best original samples, became the first in Ukraine logical completion of the exhibition. Kovzhun was the editor of this issue. The catalog was a dreamy child of Kovzhun, the result of his tireless work on the rehabilitation of a bookmark in Ukrainian society. P. Kovzhun, first of all, cared about the development of a book mark as a separate graphic genre, as well as its propaganda in society. Due to such active propaganda, many graphic artists and those who sometimes tried to create their own works created a great deal of interesting variety of works, which directly influenced the flowering of the Halician graphic in the interwar period.

This, in turn, prepared a whole galaxy of young artists, whose art had the features of a kind of "Halician school". Thanks to the light hand of P. Kovzhun such

artists as P. Kholdnyj, R. Lisovskyj, Y. Muzyka, M. Butovych, S. Hordynskyj, who created a lot of original works in this genre, became interested in the exlibris. Their art was of a high aesthetic and formal-professional level and became a large-scale phenomenon in Halychyna. The general deepening of the graphic culture of that era had a definitely positive effect on the bookmark. Guided by the new requirements of graphic arts, using the richness of formal methods and a variety of techniques, artists of the interwar period created true miniature masterpieces and thus developed the art of Ukrainian exlibris to a high world level.

**Conclusions.** The systematization and extension of the circle of exlibris of P. Kovzhun due to introducing into the scientific circulation of new works of the master gave us the opportunity for the first time:

1. To conduct a complex art-study analysis of the bookmarks of P. Kovzhun and to introduce them into the context of artistic processes in Ukraine and Europe of the twentieth century.

2. To discover the influence of P. Kovzhun on the work of graphic artists who worked in Halychyna during the interwar period and created a fairly large number of bookmarks that, in their artistic qualities, competed with European exlibris at international exhibitions, where Ukrainian sections were created in contrast to the Soviet ones.

3. To show the art of exlibris as a powerful phenomenon in the artistic culture of Ukraine in the 1920's and 1930's on the example of P. Kovzhun's works.

**Perspective for further research.** Further research can be directed to artistic practice and professional training in book design in specialized artistic institutions.

**Keywords:** Ukrainian art, Halician art school, bookmark, book graphic, exlibris, Pavlo Kovzhun, polystylism, editor activity.

**Постановка проблеми. Актуальність теми.**

**Зв'язок із науковими чи практичними завданнями.**

**Аналіз останніх досліджень і публікацій.**

1910-1913 рр. (1910-1913 рр.), 200 [12]. [17, с. 529-530] [13, с. 14]. [10]. 1910- [1]. 28 [1].

**Метою роботи**

**Виклад основних результатів дослідження.**

1920-1930-1930 рр. (1920-1930-1930 рр.), VI- V [1]. V 1920-

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**Подальші наукові дослідження**

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