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Vakulenko Yury,
Corresponding Member of the National Academy
of Arts of Ukraine,
Vice-President of the NAA of Ukraine,
Honored Culture Worker of Ukraine
<https://orcid.org/0009-0008-3411-6956>
fortuna@fortuna.org.ua

IMPLEMENTATION OF THE MAIN MUSEUMS' FUNCTIONS AND ART PROJECTS OF THE OCCUPATION AUTHORITIES IN UKRAINE FROM 1941 TO 1943

The purpose of the article is to research the implementation processes of the main museums' functions by visual arts museums' staff with the participation of the occupation authorities in Ukraine during the World War Two, to research the Ukrainian art museum workers' activities guided by the occupation authorities from a scientific point of view, or, seen as the implementation of the occupation art projects. **The methodology of research** lies in the application of a historical method that allows studying the origin and the development of the historical processes and events in their chronological order with the goal of a modern analysis of the way the museum workers fulfilled their job duties during the war. Empirical and theoretical methods are also used. Such methodological approach allows analysing the ways of tasks fulfilment aimed at the implementation of the main functions of the museums of Ukraine in times of its occupation during the World War Two. **The scientific novelty** stays in a new art studies-related scientific view of the fulfilment of the job tasks by the Ukrainian museum workers, military and intelligence men, from one part, and the art experts of the German occupiers' specially trained units that implemented German art, social and cultural projects in the Ukrainian museums from 1941 to 1943. **Conclusions.** Sociocultural planning of the Ukrainian museums staff's work under the guidance of the German occupation authorities during the World War Two did not include the approaches aimed at the implementation of museums' main functions in peacetime. It is worth saying that, due to full-scale hostilities on Ukraine's territory, its museum workers focused their attention on the implementation of the function of the artworks exhibition. While the acquisition function in the field of museum collections gathering was implemented thought the export of the stolen visual art objects from Ukraine to Germany with the goal of gathering art collections by the occupiers.

Keywords: visual arts museums' main functions, occupation authorities' art projects.

Вакуленко Юрій Євгенович, член-кореспондент Національної академії мистецтв України, віцепрезидент Національної академії мистецтв України, заслужений працівник культури України

Реалізація основних функцій музеїв та мистецькі проекти окупаційних адміністрацій у 1941–1943 роках на території України

Мета роботи – дослідження процесів реалізації основних функцій музейних закладів персоналами музеїв образотворчого мистецтва за участю окупаційних адміністрацій під час Другої світової війни на території України, дослідження дій працівників українських художніх музеїв під керівництвом окупаційних адміністрацій з наукової точки зору як реалізацію окупаційних мистецьких проектів. **Методологія дослідження** полягає в застосуванні історичного методу, завдяки якому досліджується формування та розвиток історичних процесів та подій у хронологічній послідовності з метою сучасного аналізу виконання посадових обов'язків музейними працівниками під час війни. Також застосовується емпіричний та теоретичний метод. Такий методологічний підхід дозволяє проаналізувати шляхи виконання завдань при реалізації основних функцій музеїв України під час окупаційного періоду Другої світової війни. **Наукова новизна** полягає в новому, мистецтвознавчому науковому погляді на виконання посадових обов'язків українськими музейними працівниками та військовослужбовцями і службовцями, мистецтвознавцями окупаційних німецьких спеціально створених підрозділів, що реалізовували німецькі мистецькі та соціокультурні проекти в українських музейних закладах в 1941–1943 роках. **Висновки.** Соціокультурне проектування роботи персоналу музейних закладів України під наглядом німецької окупаційної адміністрації під час Другої світової війни не відповідало типовим підходам, спрямованим на виконання основних функцій в діяльності музейних закладів в мирний час. Слід зазначити, що

за обставин масштабних бойових дій на території України музейні працівники зосереджували увагу на виконанні функції експонування творів мистецтва. А набуваюча функція у сфері формування музейних колекцій реалізовувалась в бік вивезення пограбованих предметів образотворчого мистецтва з території України в Німеччину з метою формування мистецьких колекцій окупантів.

Ключові слова: основні функції музеїв образотворчого мистецтва, мистецькі проекти окупаційних адміністрацій.

Relevance of the subject of the research. In the period of a difficult historical challenge, during hostilities on the Ukrainian land in the twenties of the twenty-first century, it is relevant for the art experts to study similar critical periods of the past. Thus, exploring and analysing the occupation of Ukraine by German troops during World War Two and the consequences of that period for the Ukrainian artistic and cultural institutions, it is necessary to compare the similar situations and to analyse them from the scientific point of view. In fact, the exploration of the tragic period of the occupation of Ukraine from the summer of 1941 to the end of the autumn of 1943 is a boundless space for a hard work of the scholars in the fields of art studies, cultural studies, history, sociology, international law. It is worth remarking that this article examines the activities of the museum workers and of the occupation authorities in the process of the implementation of museums' main functions during World War Two's hostilities in Ukraine.

Analysis of the research and publications. The list of publications on this article's subject will start with the articles by the Ukrainian scientist D. I. Akimov, namely, "The Main Functions of the Museums in the Context of the Art Marketing" published in NAKKKIM "Notes on Art Studies" Publishing House in 2019, D. I. Akimov's article "Marketing Technologies of Collections Gathering in the Visual Arts" published in the NAKKIM Almanac "Culture and Modernity" in 2020, in the same author's article "Marketing Expertise of Art Works As a Component of their Evaluation and Promotion on the Art Market" published in the scientific magazine "Bulletin of the National Academy of the Culture and Arts Management" in 2020 and in the art expert D. I. Akimov's article "Historical Retrospective of the Origin of Visual Arts Marketing" published on the "Bulletin of the National Academy of Culture and Arts Management" in 2023. In these publications, the art expert D. I. Akimov highlights the main functions of the museum institutions that are, in their turn, relevant in wartime in those countries where the said museums are situated. This article draws the audience's attention to the essay by the art expert N. Krutenko "Kyiv Museum of Western and Eastern art during the German occupation of Kyiv from 1941 to 1943" published in the "Documents of scientific and practical conference dedicated to

the 150th anniversary of the birth of B. I. Khanenko, philanthropist, collector, founder of a museum in Kyiv in 1999. Very close to the subject of the present publication is the article by the art expert A. Sych "The Fate of the Museum Values of the Eastern Ukraine during the Great Patriotic War" that was included in the collection of scientific works "Historical Panorama" in 2007.

Main contents presentation. In 1941, the first weeks of the German occupation of the Ukrainian lands were marked by a high level of pillaging and robbery of museum funds. It forced the German leadership to set up special bodies of control for cultural and historical values on the occupied territories. One of such bodies was the Operational headquarters unit headed by the Reichsleiter Alfred Ernst Rosenberg. Thanks to the work of the above said German occupation unit, the uncontrolled robbery of the Ukrainian museums and libraries stopped. However, certain museum exhibits were given to the German managers for their private use [6]. In 1948, the "Pravda" newspaper published the article on the robbery of the Ukrainian museum funds. This article stated that the Ukrainian museums' losses counted nearly 40,000 exhibits. Later on, in 1987, these numbers were updated, the Ministry of Culture of the Ukrainian Soviet Socialist Republic and the Ukrainian Cultural Fund declared to have lost 130,000 exhibits.

Since the country got its independence, the dimensions of the German looting during the occupation of Ukraine were reconsidered, and it was found out that the Ukrainian museum funds lost nearly 283,782 museum objects. According to other sources, this number is bigger and amounts to 330,000 exhibits [8, 59]. As for today, they say, during the German occupation, the Ukrainian museum funds lost 500,000 objects, 50 millions of books and almost the same number of archives [6].

The loss of the museum archives does not allow anyone to precisely assess the amount of damage and to organise the search for the lost exhibits.

Apart from robbery, the Germans tried to make an order and to keep record of the museum values. They also tried to concentrate the most precious artworks in the museums premises and organised exhibitions. Here, undoubtedly, the corresponding units of the German occupation authorities, military men and their co-workers should be defined as subjects of scientific activities

in the field of arts studies and cultural studies. However, traditionally it is assumed the German occupation authorities' activities in wartime were plundering and robbery. A considerable part of museum exhibits was taken away to Germany, mostly in secret; a certain part of artworks was destroyed by the occupiers due to their ideological beliefs. Jonathan Petropoulos, an American scientist, states in his research works that German occupiers brought to Germany, in the first place, the artworks of the world's relevance. It is worth underlining that, during the German occupation, the work of museums in Ukraine had no clear rules and depended mostly on the presence of the corresponding museum workers on the spot. The most part of museums worked then in Kyiv, Kharkiv, Dnipro (then called Dnepropetrovsk), Lviv. The occupation management gave museums the task to ideologically support the occupiers' regime, organise the entertainment of the German soldiers and make the local population develop a positive attitude towards the culture and the achievements of the fascist Germany. In 1942, the Kyiv museums were open for the German military only, while in Kharkiv, the German and the Ukrainian visitors could enter the museums just on different days of the week.

It is possible to ascertain there was a characteristic common to the occupation period, namely, a split of exhibition of art collections into the elite way (or, exhibition to the German military) and the ordinary way, or, exhibition to the inhabitants of the occupied territories. By stating the above facts, it is worth paying attention to the implementation of the main functions of the visual arts museums by the occupation authorities. As the art expert D. I. Akimov claims, it is possible to identify the following main functions of the art museums:

“- acquisition function, or, the one aimed at the acquisition by the museums of the art works of different authors like painters, sculptors;

- conservation function aimed at the safeguard of the artworks in the exhibition halls, storage rooms and depositories, including the special ones (it is known that, in the years 1930–1939, the USSR had special depositories to keep the artworks of the so-called "people's enemies");

- research function aimed at the analysis of the artworks, identification of their authorship, period of their creation, works' laboratory expertise preceding their acquisition by the museums and their safeguard for the collections gathering;

- description function aimed at the preparation of the information necessary to a further exhibition of the artworks;

- finally, the main function of the art museums stays in the exhibition of the artworks in the museum halls and at exhibitions, including the international ones” [1, 4–5].

As it can be seen, the occupation authorities implemented on the occupied territories of Ukraine: 1) acquisition function – by means of a selection of the exhibits from the robbed Ukrainian museums for the Museum of the Fuehrer and for the private collections of the officers of the occupation authorities; 2) conservation function – some of exhibits were kept by the occupiers in the museums of Kyiv, Kharkiv, Mariupol to mention a few; 3) research function – it is necessary to say, hundreds of art experts from Germany worked then in Ukraine, and this article dwells on this later on; 4) description function – the facts of the implementation of this function at the Ukrainian museums were confirmed by numerous publication referred to hereafter; 5) export function implemented by the occupation authorities from the end of 1941 to the summer of 1943.

Exploring the events of World War Two, it is possible to affirm that the occupation authorities in Ukraine designed sociocultural and art projects and searched for the ways to realise such projects. As it is known, looking back at the history of the world's arts, it is possible to claim that projects can be or standard or unique. In peacetime, the museums of different countries of the pre-war Europe, it was possible to compare different, but similar standard art projects that differed one from the other just as far as local conditions were concerned. However, during World War Two, unique conditions developed when the occupation authorities of Germany realised their unique projects on the occupied territories of the European countries including Ukraine. The uniqueness of the above German projects should be considered taking into account, in the first place, the goal of the occupiers to found a unique museum of visual arts in Linz, native town of Hitler. The collection of the Fuehrer's Museum was to be gathered by means of the artworks confiscated all over Europe. The uniqueness of the above project has no analogues in the world's history of arts. The project of the gathering of the collection for the Fuehrer's Museum in Linz, was to be realised on the whole territory of the hostilities in Europe and in the Northern Africa where the occupation troops of Germany fought together with their satellites. With the scope of realising that unique project, a series of other unique projects was developed. The occupation authorities' activities focused mainly on paying a particular attention to the work of the art institutions on the occupied lands of Ukraine and

of other countries of the European hostilities theatre.

Thus, on the territory of Ukraine, the occupation authorities often re-organised museums and changed names of the museum institutions. During the occupation period, the museum staffs changed in the following way: German citizens were appointed to the leading positions instead of the Ukrainian collaborators. For instance, the Germans changed the name of the Kyiv Central Historical Museum to the Museum of the Ancient History, several art museums were united into one called the Regional Museum, the Kharkiv Art Gallery was renamed to the Ukrainian Art Museum. With the goal of spreading among the local population a negative attitude towards the Soviet authorities, the Germans founded new museums, too. For instance, the Kyiv City Museum of the Transitional Period was founded whose main goal was to gather the information on the elimination of the Ukrainian culture by the Soviet power.

As the scholar A. Sych claims in his research works, the Kharkiv Art Gallery exposed, in the beginning of the occupation period, more than 30,000 artworks including 2,500 paintings and 27,000 engravings, a great number of porcelain and popular art products. As this researcher affirms, the documents of 7 August 1942, specified that the museum kept 2,112 paintings, 457 icons, 26,300 engravings, 2,900 ceramic products, 527 samples of fabrics, 148 units of furniture, 1,017 other art works. At that time, the museum exposed 556 paintings, 49 icons, 133 engravings, 24 sculptures, 456 ceramic products, 132 samples of fabrics. According to A. Sych, 103 of these objects were used by the Germans for their military needs. By the end of 1942, the number of exhibits disappeared from the museum funds of the Kharkiv Art Gallery counted 169 pieces. Nevertheless, in accordance with the acts signed by the Soviet authorities before and after the German occupation of Kharkiv, the number of exhibits in the Kharkiv Art Gallery before the Germans arrived was twice as large as afterward [8, 59]. In a series of the archive data and of literature sources, the Kharkiv Art Gallery lost almost 90% of its funds, namely, 70,000 out of 75,000 units it had before the war. That is why, according to A. Sych, in compliance with the verification acts signed by the occupiers and by the museum workers after the liberation of Kharkiv by the Soviet troops, the number of paintings, icons, engravings and sculptures coincided – A. Sych thinks it might show that the German inventory of the artworks was not full or that there was pillage among the local population. According to the German occupiers' records, in the

end of October 1941, the Kharkiv Art Gallery was plundered by the local inhabitants who robbed its 14 carpets and the porcelain [8, 59]. In December 1941, the Oberbuergomister of the City issued a Protection Letter for the Museum which was valid till the end of the German occupation of Kharkiv. According to the inventory of the lost and destroyed values, before the Germans left the city, they had brought away from the Kharkiv Art Gallery nearly 446 works of the Ukrainian and Russian paintings of the eighteenth century by such authors like I. Aivazovskyi, V. Vereshchahin, I. Shyshkin, A. Boholiubov and others, and 220 works of the Western art (paintings by such authors like B. Strozzi, J. F. Grooth and many others). Besides, 253 icons and 20,000 engravings were brought away from the museum to Germany. During the retreat, the Germans set fire to the Museum. Together with the building itself, 1,207 paintings, 24 sculptures and a great number of other artworks including the museum archives were burnt. Nevertheless, A. Sych affirms that later, during the interrogation of the SS Obersturnfuhrer Norman Fester, it was found out the archives had been taken to Germany.

The same happened to other museums of Ukraine. For instance, to one of the richest museums of the Donetsk region, the Mariupol museum of local history was ruthlessly looted. The German occupation reports claim that many objects of the museum funds were lost due to the marauding and the elimination of a part of the exhibits by the Bolsheviks during the German offensive.

A detailed analysis of the loss statement of Kharkiv museums makes it clear that, firstly, the numbers of the lost art objects is impressive, secondly, it is necessary to carefully check up the information shared by the Ukrainian scientists.

Admitting the numerous losses of the Ukrainian museums, it is worth remarking that, bringing the Ukrainian museums' artworks to Germany, the German occupation authorities acted to comply with their duty of the implementation of the acquisition function of the German museums and private collections.

The art expert D. I. Akimov analyses the origin of the art projects of different epochs and distinguishes, among others, even the looting projects realised during the hostilities. He cites the following of them: "- creation of treasuries and collections of visual art objects in the process of robbery of the already existing collections and treasuries and pillage of particular artworks" [4, 142].

Summing up this information, it is worth noticing that the study of the damage caused to the

Kharkiv museums during the occupation shows that no powerful instruments of international collaboration were used, to start with the international organisations of local cultural studies, to go on with law enforcement bodies of different European and extra-European countries and to finish with such worldwide organisations like UNESCO.

The occupation of Kyiv by the Germans influenced also the cultural and artistic life of the city. Several museums were closed or were kept open just for the Germans. The Germans actively led a propaganda work among the local population by means of press, exhibitions, and theatre performances. Thus, in December 1941, the "New Ukrainian Word" newspaper was first published. In May 1942, there was a message on its pages addressed to the scientific and artistic elite of the city: artists and scientists were supposed to register with the department of culture and education of the City Government. In such a way, the Germans identified a group of artists and intellectuals and cast groups of performers for the theatres including opera house, operetta theatre, choral chapel, chapel of bandura players, several orchestras and the "Ukrainefilm" Studios. In total, twelve theatre and art companies were set up whose main task was the entertainment of the German officers. There were eight cinemas then in Kyiv together with the Museum of the Transitional Period [7].

The art expert N. Krutenko states in her research works that some museums like the Museum of the Ukrainian Art and the Historical Museum, hosted exhibitions. The number of the art works exhibited was great enough. It is known that an exhibition held at the Historical Museum showed off the works of 216 painters. The author claims that there were several art workshops and studios. In particular, there was an Art Atelier at 38, Korolenko Street. There was an Art Studio in Khreshchatyk Street. It was called "The Painting Ukraine". In those workshops and studios, the inhabitants of Kyiv could order portraits, buy artworks or get a piece of advice on the antique things.

Set up in the beginning of the war by A. Hitler who issued the respective order, the group of 350 historians, art experts and library workers – the so-called "Reichsleiter Rosenberg's Working Group" (ЦЦАВОВУ. – Ф.КМФ -8, оп.1, спр.265, арк. 46-53) – pillaged the museums of the occupied territories, and these marauding activities had the code name of "Operation Linz" approved on 24 August 1941. According to the art expert N. Krutenko, the main group "Ukraine" was active on the Ukrainian territory. This group included the

"Special Headquarters of Libraries" and the Headquarters "Visual Arts".

As art expert N. Krutenko claims, all the cultural and educational institutions of the occupied territories were under the total control of the Germans who appointed their curators from the Reichsleiter Rosenberg's Headquarters (Einsatzstab Reichsleiter Rosenberg), the workers' staff was reduced to the minimum, and the institution went on working in a conservation regime. The Germans carefully studied all the cultural and historical values, museum funds and archives. They made an accurate inventory and prepared to send to Germany all the exhibits and documents they considered precious.

Conclusions. The sociocultural planning of the job done by the staff of the museum institutions of Ukraine under the guidance of the German occupation authorities during World War Two did not foresee any standard approach aimed at the implementation of the main functions of the museums in peacetime. It is worth remarking that, due to full-scale hostilities on the Ukrainian territory, the museum workers focused mostly on the implementation of the exposition function of the artworks. While the acquisition function in the field of museum collections gathering, was implemented through the export of the stolen artworks from Ukraine to Germany with the goal of a creation of the art collections run by the occupiers.

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