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Вакуленко Ю. Є. Формування музейного зібрання Національного музею «Київська картинна галерея»: націоналізовані колекції. Частина 1. *Вісник Національної академії керівних кадрів культури і мистецтв* : наук. журнал. 2025. № 2. С. 266–271.

FORMATION OF THE MUSEUM COLLECTION OF THE "KYIV ART GALLERY" NATIONAL MUSEUM: NATIONALIZED COLLECTIONS. PART 1

The purpose of the article: analysis of the ways and forms of creating museum funds in domestic museums at the beginning of the 20th century, using the example of the "Kyiv Art Gallery" National Museum. **The methodology of research:** the research methodology involves the application of general scientific methods, such as synthesis, analysis, classification, and periodization of scientific data, as well as special research methods, including historical and comparative-historical approaches. **The scientific novelty:** the research expands our understanding of the "Kyiv Art Gallery" National Museum's activities, specifically the processes of forming its museum fund in the 1920s. Additionally, archival data on the museum's functioning have been supplemented and expanded. **Conclusions.** Based on the analysis of the formation of museum funds in domestic museums in the 1920s, using the example of the "Kyiv Art Gallery" National Museum, it becomes clear that the museum's fund was formed through the expropriation and nationalization of private art collections, particularly the Tereshchenko family and O. Hansen's collections, and their subsequent redistribution among museums, thus determining the museum's development concept.

Keywords: museum, museum fund, museum collections, nationalization of art collections, Tereshchenko family's art collection, O. Hansen's art collection, "Kyiv Art Gallery" National Museum.

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Формування музейного зібрання Національного музею «Київська картинна галерея»: націоналізовані колекції. Частина 1

Мета роботи: аналіз шляхів та форм створення фондів вітчизняних музеїв на початку ХХ століття, на прикладі Національного музею «Київська картинна галерея». **Методологія дослідження** полягає у застосуванні загальнонаукових методів, таких, як синтез, аналіз, класифікація, періодизація отриманих наукових даних, а також спеціальних методів дослідження, зокрема, історичного та порівняльно-історичного. **Наукова новизна** полягає у розширенні уявлень щодо особливостей діяльності Національного музею «Київська картинна галерея», а саме – процесів формування музейного фонду на початку свого становлення у 20-х роках ХХ ст. Крім того, доповнені та розширені для наукового обігу архівні дані щодо функціонування музею на початку ХХ століття. **Висновки.** Підводячи підсумки аналізу формування музейних фондів вітчизняних музейних установ у 20-х роках ХХ століття на прикладі Національного музею «Київська картинна галерея», стає зрозумілим, що в його основі покладено процеси експропріації та націоналізації приватних мистецьких колекцій, зокрема родини Терещенків та Гансена О., та їх подальший, регламентований державними установами, перерозподіл між музеями, таким чином детермінуючи концепцію розвитку музею.

Ключові слова: музей, музейний фонд, музейні зібрання, націоналізація мистецьких колекцій, мистецька колекція родини Терещенків, мистецька колекція Гансена О., Національний музей «Київська картинна галерея».

Relevance of the subject of the research. The article analyzes an important and relevant problem of the specifics of creating domestic museums and their art collections at the beginning of the 20th century, through the lens of

researching the establishment of the National Museum "Kyiv Art Gallery". The article also raises the important issue of identifying the owners of art collections that have entered the funds of domestic museums and the importance

of conducting qualitative and quantitative analysis of art collections.

Analysis of research and publications. The analysis of research and publications on this topic is limited to several publications by researchers - museologists and art historians, including museologists like T.P. Borys [4], L. Melnychuk [17], V.V. Kovalynsky [15, 171-173], and A. Illing [14, 46-47]. Of particular value for a more complete understanding of the processes of domestic museum creation at the beginning of the 20th century are the scientific essays and publications of direct participants in those events - museologists and art historians F. Ernst [7] and A. S. Dakhnovych [6].

The objective of the article is to analyze the ways and forms of forming museum funds, using the example of the "Kyiv Art Gallery" National Museum, at the beginning of the 20th century.

Main Material Presentation. The formation of museum funds occurs through various methods and forms. In particular, methods include systematic - the formation of museum funds through the replenishment of museum collections with similar, systematic art objects; thematic - the formation of museum funds through the collection of various art objects on a single theme; and complex formation, which combines elements of systematic and thematic approaches. The forms of museum funds creation can include purchasing art objects through specially allocated museum funds; targeted orders; receiving gifts from private individuals or organizations of private collections; and exchanging museum objects. Additionally, the formation of museum funds can be ongoing, i.e., regular, planned, or operational, i.e., irregular, made once in a while, during certain extraordinary events.

In scientific research literature, several stages of forming domestic museum funds can be identified during the period from the 1920s to the 1980s, including: 1. Confiscation of private cultural values (1917-1922); 2. State redistribution of museum objects between museums (1920s-1941); 3. Movement of cultural values during the period from 1941 to 1945; 4. Restitution of cultural values from the territories of former unfriendly states to the territory of the USSR; 5. Individual acquisitions of cultural values in state museum collections (1960s-1980s). This article is dedicated to the analysis of the first two stages of forming museum collections.

The development of the Ukrainian museology at the end of the 19th and beginning of the 20th centuries is closely correlated to the processes of formation and development of private collecting. Private collections of art works

became the basis for the development of private galleries, and later, state museums. As researcher D.I. Akimov notes, collecting performs an important social function through the gathering and preservation of art works [3]. It is worth noting that in post-revolutionary Kyiv, artistic museum life was very poor. As the first director of the "Kyiv Art Gallery" National Museum A.S. Dakhnovych recalls in his scientific essays: "Before the revolution, Kyiv did not have a picture gallery open to the wide masses, except for the occasional paintings in the former Municipal, now the All-Ukrainian Historical Museum named after Shevchenko" [6]. Researcher T. Borys notes that in Kyiv, until 1919, there were only private collections. Museologist L. Melnychuk mentions in her essays that private collections of the early 19th century were mostly collected by representatives of the nobility during their travels abroad. Later, at the end of the 19th and beginning of the 20th centuries, gathering private art collections became popular among industrialists, intellectuals, and artists themselves, due to the process of commercialization of art, i.e., considering art works from the perspective of their value. As researcher D.I. Akimov notes, it was at the beginning of the 20th century that the name of the artist acquired special value, in other words, the original art work became an economic factor [2]. In addition, the desire to acquire certain art works served as a kind of transition to "social recognition", as researcher D.I. Akimov notes: "...the process of collecting significantly influences the financial and social status of the collector" [1]. Thus, researcher O.M. Donik notes that the desire of industrialists to collect art works was caused by their desire to get high standards of living and to acquire certain attributes of aristocracy [8]. Domestic art collections of the early 19th century were mainly characterized by a Western European orientation. And only at the end of the 19th century, collectors started showing interest in local artists, this phenomenon gained particular popularity in the mid-20th century. As L. Melnychuk notes, private collections of art works of the late 19th century were characterized by a greater completeness and often included not only paintings but also artistic and industrial works, sculptures, furniture, etc. [17].

Types and Forms of Private Collections
Researcher S. I. Pobojiy considers private collections as a socio-cultural phenomenon and identifies several types and forms of private collections, including: «- A collection that emerged due to the will of a highly intellectual personality and bears the imprint of the collector's

tastes; - A collection that has developed over the life of several generations of cultural families; - A collection as a manifestation of personal taste; - A private collection as a form of capital investment; - A collection that was not intentionally collected, but rather formed over the life of several generations. Types of private collections: - Monographic collection; - Thematic collection; - Mixed-type collection; - A collection as a prototype of a public museum in the future» [19]. N.D. Shpytkovska proposes differentiating private collections of that time by direction, for example, L. Zhemchuzhnikov collected graphics, V. Tarnawsky collected works by T.G. Shevchenko, while Ivan Tereshchenko collected works by Vereshchagin [20, 106].

Thus, the process of expropriation and nationalization of private art collections at the beginning of the 20th century led to the emergence of a number of state museums, the foundation for which was the Museum Fund of the All-Ukrainian Committee for the Protection of Art and Antiquity Monuments, which was responsible for preserving, protecting, and redistributing art and antiquity monuments between museums. T. Borys recalled that the museum fund of the Committee was formed at the expense of nationalized and abandoned art works, and it was determined by the fact that all private collections of art objects of museum value would become public property and come under the control of All-Ukrainian Committee for the Protection of Art and Antiquity Monuments [4], [5].

As a rule, art objects collected in this way were mostly brought to the premises of the Museum Fund of the Committee without proper evaluation of their artistic and historical value and without corresponding documentation, which often led to complete or partial depersonalization of the owner of the art collection. This made it difficult to conduct a more complete analysis of the art objects and required additional attribution and expertise of the art collections. In addition, the process of the so-called "equal exchanges" between museums that took place in the first half of the 20th century, led to the dispersal of nationalized collections, making their further reconstruction more complicated [17]. As A.S. Dakhnovych notes in his essays, the Fund of All-Ukrainian Committee for the Protection of Art and Antiquity Monuments, was located in various scattered premises across Kyiv, often not adapted for the storage of artistic and historical values. The main storage was the basement of the Historical Museum, "where paintings, furniture,

bronze, porcelain, glass, textiles, and other objects were piled up in disarray" [6].

On May 22, 1922, on the initiative of the Kyiv Governorate for political education, a commission was established to organize the "Kyiv Art Gallery" National Museum, which included S. K. Hlevaskyi, A. S. Dakhnovych, Yu. F. Krasyskyi, M.O. Makarenko, S.Im. Sandalzhi, A.F. Sereda, and F.L. Ernst. The commission was tasked with analyzing the materials stored in the Museum Fund and selecting objects for the future picture gallery. Attribution and expertise of the art objects in the Museum Fund showed that most of the paintings were represented by Russian art, mainly paintings of the "Wanderers" period of the second half of the 19th century, with a small number of paintings from the second half of the 18th century and the first half of the 19th century. As A. S. Dakhnovych recalls, there were no examples of contemporary art, including representatives of the "World of Art" movement. Western European art, which mostly came from Polish collections, was mostly represented by copies of old paintings by French, Dutch, and Italian artists. Occasionally, works of Western European art of the 19th century were encountered, but they rarely had museum value. Artistic and industrial works were also selected from the Museum Fund.

Thus, the museum collection of the "Kyiv Art Gallery" National Museum incorporated a significant part of the private art collection of the Tereshchenko family, which at that time constituted a third of all the paintings in the museum, as well as gatherings from other private collectors, philanthropists, industrialists, and intellectuals. In particular, the art and industry department was replenished with porcelain and glass objects, furniture, and books from the private collection of industrialist, collector, and philanthropist O.G. Hansen., porcelain objects, such as the Sèvres service from the 1770s-80s, crystal and bronze objects from the late 18th century from the private collection of Countess Branitskaya, and examples of Russian "lubok" porcelain from the Rosenberg collection [4, 11].

Here's what M. Makarenko wrote about the "Kyiv Art Gallery" National Museum in the then-popular magazine "Globus" in the 1920s: "A part of the good collection of the famous Kyiv amateur O.G. Hansen, some things from the collection of A. Tereshchenko, then F. Tereshchenko. Further, a small remainder from the large property of Branitskaya... And the gallery was also replenished... from the great treasures of the All-Ukrainian Museum Fund, which was formed during the revolution from artistic and partly other

property of various individuals from Kyiv and other places in Ukraine (Yahotyn, Bila Tserkva, etc.)" [16]. Thus, the exposition of the "Kyiv Art Gallery" National Museum in the early 1920s was represented by 19th-century paintings, a small part of late 18th-century and early 20th-century paintings, so-called "narodnichestvo", works by the best representatives of the "Wanderers" movement, as well as paintings that did not stand out either in technique or in depth of conception [16].

Who are the Tereshchenkos? The Tereshchenko family was not only a dynasty of successful industrialists and landowners, but also one of the most famous families of collectors, often referred to as the main competitors of merchant P.M. Tretyakov. The Tereshchenkos were actively engaged in various social projects and took an active part in the cultural life of society. All members of the Tereshchenko family actively acquired works of art, forming their own collections, thereby creating prerequisites for preserving the best examples of foreign, Russian, and Ukrainian art for posterity [5].

Mykola Artemiyovych Tereshchenko and his children Oleksander, Ivan, and Varvara, son-in-law Bohdan Khanenko, and brother Fedir Tereshchenko stood out for their special attention and enthusiasm for collecting art objects. They replenished their collections by visiting exhibitions and auctions, both in Kyiv and abroad. The criteria for selecting a particular painting were primarily its value and conformity to the artistic canons of the time. The Tereshchenko collectors were particularly drawn to the art of the Wanderers, which largely determined the character of the future picture gallery's exposition. The Tereshchenko family's collection included such masterpieces of painting as "Girl with a Kitten" and "Peasant with a Bridle" by I.N. Kramskoi, "The Fool" by V.G. Perov, "Maiden's Evening" by K.E. Makovsky, "Portrait of V.M. Garshin" and "Poryschin" by I.Y. Repin, "Three Princesses of the Underground Kingdom" by V.M. Vasnetsov, P.A. Fedotov ("Card Players"), I.K. Aivazovsky ("Storm"), "Twilight" and "After the Rain" by A.M. Vasnetsov, and a numerous collection of landscapes by I.I. Shishkin (including "Oak Grove"), as well as a number of excellent works by V.V. Vereshchagin and M.A. Vrubel, including "Girl against the Background of a Persian Carpet". The Tereshchenko collection also included works by artists who were natives of Ukraine or worked there for a long time, including N.N. Ge, V.A. Tropinin, N.K. Pimonenko, S.P. Kostenko, and many others [18]. It is worth noting that even

then, the Tereshchenkos, creating their art collections, considered them as future museums, which was preceded by the periodic exhibition of parts of their own collections at art exhibitions, particularly during the exhibitions of the drawing school by I.N. Murashko (where philanthropist Ivan Tereshchenko was a patron) [18].

Ivan Mykolayovich Tereshchenko, possessing artistic taste, approached the issue of collecting art objects more thoroughly and responsibly. During his military service, I.M. Tereshchenko became acquainted with the future world-renowned artist V. Vereshchagin who inspired him love for art. I.M. Tereshchenko once provided worthy competition to the famous collector and philanthropist P. Tretyakov, about which the latter wrote: "...there are strong competitors - the Tereshchenko gentlemen (I am, however, glad when they get something: it seems to me they will follow my path)." As F. Ernst recalls in his essays, the collection of Ivan Mykolayovich Tereshchenko included a number of drawings by T.G. Shevchenko, D.G. Levitzky, V.L. Borovikovsky, V.I. Sternberg, and a collection of several thousand paintings by L.M. Zhemchuzhnikov. I.M. Tereshchenko stored his art collection in his own palace in Kyiv and in the Volfin estate in the Sumy region. After the death of Ivan Tereshchenko, his wife Elizaveta Mykhailovna and son Mykhailo continued his work, replenishing the collection with new masterpieces of painting. In particular, in 1913, at one of the exhibitions, the wife and son of Tereshchenko acquired about 200 drawings by M.A. Vrubel [8].

Another representative of the Tereshchenko family, Mykola Artemiyovych, stored his collection of paintings in his own estate at 12, Shevchenko Boulevard (now the National Museum of T.G. Shevchenko). In 1902, the private painting collection numbered 87 paintings, with a total value of 105 thousand rubles [18].

Fedir Artemiyovych Tereshchenko stored his art collection in his own estate at 9, Tereshchenkovska Street. By the end of the 19th century, the collection numbered about 76 paintings, silver, porcelain, and bronze items. After the death of Fedir Artemiyovych, his niece Olga Mykolayivna took care of the collection, replenishing it with new works of art. In particular, in 1911-1912, she acquired a number of paintings by I.I. Shishkin, N.A. Yaroshenko, V.A. Tropinin, V.A. Volkov, and other artists [18].

During the revolutionary events of the early 20th century, the art collections of the Tereshchenko family were plundered. T.M. Nikolaeva recalls that the collection of Fedir

Artemiyovich Tereshchenko was preserved most fully. As F. Ernst notes, the collection of Ivan Mykolayovich Tereshchenko, which was to be transferred to the art school (formerly the Murashko drawing school) under his will, was partially transported to Petrograd during the German occupation of Kyiv in 1915, and at the beginning of 1918, the collection (over 50 paintings and 5,000 drawings) was transferred to the State Russian Museum [21, 11]. The second part of I. M. Tereshchenko's collections that remained in Kyiv, according to researcher V.V. Kovalinsky, was plundered by the Bolsheviks in 1919 [15, 171-173].

Conclusion. Summing up the analysis of the formation of museum funds of domestic museum institutions in the 1920s on the example of the National Museum "Kyiv Art Gallery", it becomes clear that it was based on the processes of expropriation and nationalization of private art collections, in particular, the Tereshchenko family and O. Hansen, and their further redistribution between museums, thus determining the concept of museum development.

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