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Мить та протяжність у воєнному рисунку українських митців

Анотація: У дослідженні проаналізовано засади відтворення часопростору в рисунках українських митців періоду Першої та Другої світових воєн, а також сучасного російського вторгнення в Україну. Провідний вплив на спосіб відтворення часу в рисунку (поряд із стилем доби) має психоемоційний стан митців, що знаходяться в різних умовах фронту, евакуації, окупації.

Ключові слова: *рисунок, фронтовий рисунок, часопростір, Перша світова війна, Друга світова війна, російське вторгнення в Україну (2022).*

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Moment and timespan in wartime drawings by Ukrainian artists

Key words: *drawing, frontline drawing, spacetime, World War I, World War II, Russian invasion of Ukraine (2022).*

The variety of ways to embody spacetime concepts in a drawing due to the evolution of artistic styles comprise a complex multifaceted issue. War drawings by Ukrainian artists in different stylistic periods—modernism of World War I, socialist realism of World War II and postmodernism of the current Russian-Ukrainian War—have common features due to the common background of physical and psychological threats.

As it is known, the instinctive reaction of a living being to danger includes aggression, escape, and freezing. Different circumstances in which artists find themselves in a war have an emotionally opposite but equally strong influence on their creativity. For example, when an artist serves on the front line, he/she actively opposes the enemy, and feels constant emotional overstrain. In evacuation, an artist lives a peaceful life but feels nostalgia or even guilt in an exile. If an artist stays at home in a war zone, he/she is deprived of safety, under constant fire and shelling in fear of death.

The constant feeling of threat pushes the human psyche into the “here and now” pattern of life. Time becomes discrete and crumbles into small intervals. A person is able to focus only on a specific action or an object. Thus, frontline drawings as a rule are similar to freeze-frames. These short sketches depict only a moment, a fixation of current events.

Living in evacuation has a completely different, almost the opposite impact on how artists represent time in their artworks. Psychological state of a displaced artist urges him/her to depict temporal duration and emotional depth in drawings. The insufferable pain from realizing the increasing number of co-citizens being killed, tortured and injured, comes into conflict

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with a safe life in evacuation and careless lifestyle led by people around. This creates a sense of duality, as if a refugee is living in two worlds at the same time, and explains the multilayered nature of the spacetime representation in the art works.

With the help of a drawing, some artists are trying to “reconstruct” and put back together the reality they were used to. By contrast, others filter reality through the depths of their subconscious, finding parallels in combining images and plunging into a half real world of phantasmagoria. In these drawings, time gets extended and layered, and real-life images emerge at the nexus of different time intervals, as if they are re-stitching the torn pieces of the temporal canvas back together.

There are quite a few artists who do not feel capable of creating artworks under psychological pressure of the war. Those artists who were under military occupation have almost no works of that time. The constant fear for one's own life and for the lives of relatives was intensified by forced cohabitation, and in some cases by cooperation, with the enemy for the sake of physical survival. Under the conditions of military occupation, when a person loses the opportunity to escape from danger or to resist in battle, an artist may freeze, be in a psychological stupor which paralyzes his/her creative abilities.

Our experience of the terrible war unleashed by the Russian Federation on February 24, 2022, gave us the opportunity to analyze the reflection of time in realistic figurative drawings of the First and Second World Wars by Ukrainian artists. Based on the direct experience of war by contemporary Ukrainian artists, we came to the conclusion that the depiction of wartime was determined not only by the artistic style of the era, but also depended on psychological and emotional perception of time by the artist who lived in the corresponding conditions of war.

