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*South Ukrainian National Pedagogical University named after K. D. Ushinsky, Odessa, Ukraine***TRANSFORMATION OF THE RITUAL GENEALOGICAL PORTRAIT IN PAINTING OF MIKHAILO GUIDA: EUROPEAN CONTEXT**

The purpose of the article is to investigate the significance of the European portrait canon in the genre painting by Mikhailo Guida: "Kuban Wedding: Dedication to Great-Grandfather Demian Doroshenko" (2004).

Methodology. The historical-cultural, comparative, iconographic, iconological, and hermeneutic methods are used.

Results. Based on a comparison with compositions on the theme of marriage in the art of antiquity, the Renaissance, and the Modern era, in Guida's painting the following has been identified: the presence of a spiritual centre (icon); the role of symmetry in constructing the ritual composition; the national character of the images and symbols (Ukrainian land, home yard, clothing, flowers, ritual objects). The wedding portrait of the Cossack family was created in the iconography of ceremonial aristocratic portraits, developed by Titian, Tintoretto, Velasquez, Rubens, Van Dyck, and Whistler.

Guida created a new form of portrait and self-portrait in the historical portrait, endowing the image of ancestors with the individual psychology of a person in times of crisis, with its inherent reflection and the desire to understand one's place in the universe. In the composition of the Ukrainian painter, there is a sacralisation of the land and the house-yard through the connection with the universal. The laconic composition plastically corresponds to the definition of the Kuban Cossack family's place in the steppe landscape. The family is shown as a monolithic integrity, which includes horses embodying the energy of nature. The golden ratio of the composition contains the archetype of the cross. The image of the birth-giving earth is revealed by the horizontal of fertile black soil. The family is included in the spiritual vertical of the ritual "axial time" – Axis Mundi. In the connection between heaven and earth, the strength of the Ukrainian lineage and people is affirmed.

The scientific novelty of the publication lies in the fact that, for the first time, a comparison is carried out of the ideological content and the form of Guida's painting with ritual compositions on the theme of weddings and the canon of European aristocratic portraits. The art of the Ukrainian painter is incorporated into the context of European art.

Practical significance. The presented materials, their artistic-stylistic analysis, and generalization can be used in scientific research dedicated to the art of portrait-painting in Ukraine.

Keywords: painting of Ukraine; Mykhailo Guyda; ritual; wedding; family; man in the model of the world; European portrait.

Introduction. The painting by Mikhailo Guida "Kuban Wedding. Dedicated to Great-Grandfather Demyan Doroshenko" (2004, oil on canvas, 170×230) (fig. 2) is part of the "Cossack Cycle", created by the Ukrainian master as a tribute to the ancestors to establish connections with the energy of the lineage of brave warriors and to gain the strength of the breadwinners. In this series of paintings, the artist experiences and conveys the dramatic history of people living on the Kuban land, many of whom were repressed and killed. "I owe my native land, my parents,

and great-grandparents, my own history," says M. Gaida [8, p. 97].

The very title of M. Gaida's composition contains a dual aspect: the wedding and portraits of ancestors. The purpose of the wedding ritual is to create a family for the continuation of the lineage and the nation. Marriage represents the union of opposites: male and female principles. In ancient cultures of cosmocentrism, sacred marriage was perceived as the union of the Sun and the Moon, Earth and Sky [2, p. 322]. The goal of the celebration is to exit everyday life and

enter being; to enter a timeless cycle and attain eternity.

The purpose of a portrait is primarily to immortalize a person's memory in the minds of their descendants, to achieve harmony: the connection between the living and the departed in another world. The idea is the same as in an icon: through a sensory image, a connection is made with the eternal, supernatural principle. Ancient Egyptians believed that a portrait image was one of the conditions for immortality (fig. 4).

The family portrait of M. Guyda, dedicated to the memory of his great-grandfather Demian Doroshenko, has a deep connection to the history of European portraiture, the origin of which is linked to the ritual of ancient Rome. A wax cast (mask) was taken from the face of the deceased, and a portrait was created based on it. Ancestral galleries were located in atriums, and through portraits, ancient people connected with their family members, gaining their patronage. Portraits demonstrated the nobility of the family and played an important role in performing rituals. For example, the "Statue of a Roman with Ancestral Portraits (Masks). Togatus Barberini" (1st century BC) (fig. 7). Renaissance artists followed the example of ancient Romans, creating sculptural and painted memorial portraits. Italian palaces and European courts (later museums) are filled with portraits (fig. 14, 16, 19, 20, 21–25).

Analysis of the previous research on the work of M. Guyda has been deeply analyzed by O. Fedoruk [3; 16; 17]. When examining the compositions of various genres, the art critic focuses on the poetization of the artist's paintings. O. Avramenko's monograph carefully examines the life and creative path of the artist [8]. P. Belets'kyi's fundamental book demonstrates the formation of Ukrainian portraiture in the second half of the 17th–18th centuries [9]. In the preface of the monograph on Van Dyck, Christopher Brown emphasizes the importance of Titian's painting in the development of the iconography of the

ceremonial portrait; the art critic pinpoints Van Dyck's role in transforming the art of portrait in England and Europe in general [1]. The monograph by A. Shilo and M. Panova, "Towards a Methodology of the Portrait," discusses the concept of "mask" in the canonical and non-canonical system [18]. Our articles have explored the ritual aspects of portraiture, including "Portrait and Ritual" [13] and "Reminiscences of Parsuna in the Paintings of Modernism and Avant-Garde" [14]. This current article continues the main theme of "The Worldview of Mikhailo Guida" [15].

In this research, we have utilized historical-cultural, iconographic, iconological, and hermeneutic methods. We draw upon the works of O. Potebnya [11], E. Panofsky [4], and Hans-Georg Gadamer [10]. The comparative analysis method allows us to identify similarities and differences in the interpretation of the theme of the "Wedding Portrait" presented in the contemporary artist's painting in the context of ancient art, the Renaissance, and the new times.

Problem statement. The aim of the article is to investigate the peculiarities of the genre portrait painting by the contemporary Ukrainian artist M. E. Guyda on the theme of "Wedding," presented in connection with the ceremonial family portraits of Europe; to demonstrate the relationship between portrait painting and religious-philosophical perceptions of the world throughout different times; and to contextualize the work of this great Ukrainian artist within the broader context of European and world art.

The results of the research and their discussion.

WEDDING RITUAL: the connection between the earthly and the heavenly. The sanctification of marriage through the wedding ritual implies spiritual unity. In the Epistle of Paul the Apostle to the Ephesians, it is said about family: "They shall be two in one flesh" (Eph. 3:15). In the article "Marriage and Family: An Untimely Experience of the Christian View of

Things," S. Averintsev states: "Every worldview realizes only the memory of the imperative of integrity" [7, p. 352]. In the collection of Roman legislative law "Digest of Justinian," approved by the Byzantine Emperor in 533 AD, the purpose of marriage is formulated as follows: "Marriage is the conjugal union of husband and wife, the community of all life, the unity of divine and human law" (Digests XXIII 2, 1) [5, p. 275].

1. Cosmocentrism. Greco-Roman sarcophagi. The cycle as an expression of eternity. Lets consider the relief "Wedding Ceremony" on the Roman sarcophagus of the 3rd century from the Hermitage Museum (fig. 5). The sarcophagus is a model of a house-temple-cosmos. The altar in the form of a tripod with a blazing fire, depicted in the center of the composition, is the axis mundi, the axis of the cosmos. In the middle of the central panel, there is a ritual scene of sacrifice performed to establish a connection between the earthly and the heavenly, the tangible and the intangible. The wedding ceremony is performed under the observation and protection of the gods residing on Olympus, in the space of the sky depicted on the lid of the sarcophagus. The composition of the upper relief has an analogue in the decoration of temple pediments (for example, the Parthenon). Like in the sculptural representations of ritual architecture, the viewer witnesses a cosmic event. The depiction of chariots with the quadriga of the rising Helios (on the left) and the descending team of horses of Semele beyond the horizon (on the right) demonstrates the integrity of the cycle of day and night. The morning heralds the birth of the day and of human beings, the victory of light. Night is defined as sleep and its analogue – death, personified by Hypnos and his twin brother Thanatos.

In the scene of the wedding ceremony on the relief of the central panel of the sarcophagus, the ritual is performed in the presence of the gods depicted among the people. Earthly and heavenly marriage takes place with the participation of Cupid and

Psyche, represented as children. The formidable Eros of ancient Greeks, born from the primordial chaos at the creation of the world, was renamed by the Romans as the mischievous Cupid. On the sarcophagus relief, the god of Love is represented on the left of the center as a boy with a quiver filled with fiery arrows. The girl with flowers on the right is Psyche. According to Ovid's "Metamorphoses" (8 AD), Psyche-Soul achieves harmony in union with Cupid on Olympus only after sleep-death.

2. Theocentrism. In the compositions of the Orthodox Byzantine canon, with their dominant spiritual element, earthly marriage was not depicted.

3. Anthropocentrism. In the multi-figure composition by Raphael "Sposalizio della Vergine (The Marriage of the Virgin)" (1504), from the Pinacoteca di Brera (fig. 8), the horizontal plane of the earth, where the scene of the betrothal of the Virgin Mary to Joseph is depicted, is united with the spiritual vertical of the sky. The shape of the canvas with the arched semi-circle at the top symbolizes the union of these two elements. The viewer is directed towards the blue of the sky through the central portal of the centric domed temple. The architectural image of the Heavenly Jerusalem is embodied through ideal geometric forms. In the center of the symmetrical composition, the high priest is shown (as in the priest on the Roman sarcophagus).

Ritual compositions are strictly symmetrical. Works by Eugene Wigner [6] are dedicated to the understanding of the fundamental principles of symmetry in natural sciences and the effectiveness of their application. Symmetry is present in the face and body of a human, creating balance, tranquility, harmony, and solemnity.

During the Renaissance, families were usually depicted on the side panels of altar compositions. For example, in the triptych "Portinari Altarpiece" (1477/78) by Hugo van der Goes from the Uffizi Gallery, the center of

the image depicts the Virgin Mary worshipping the Infant Christ, surrounded by witnesses to the miraculous event. Donors, a husband with sons and a wife with daughters, are symmetrically located in the lower register of the panels, in eternal supplication before the Mother of God.

In later family portraits, such as Giuseppe Arcimboldo's "Maximilian II with his family" (1563) (fig. 14) and Van Dyck's "Charles I with his family" (1632) (fig. 16), royal families are depicted in interiors without signs of divine presence. The "spatial breakthrough" in Van Dyck's portrait is shown by the ominous sky looming over the monarch, who was awaiting execution.

In Paul Rubens' painting "Presentation of the portrait of Maria Medici to Henry IV" (1625) from the Maria Medici cycle in the Louvre (fig. 10), the meeting of the French king with his bride-to-be, depicted on the portrait, is shown. The gods who approve of the marriage are a peculiar living frame of the composition's center – the portrait of Maria. The earthly woman takes the place of the heavenly Virgin Mary, whom the great Flemish painter often depicted in a wreath of flowers. Cupid is shown as a winged child, acting as a mediator between the bride and groom. Dense cumulus clouds are close to the ground, which is convincingly represented in a panoramic landscape with a perspective created by the rapid reduction of scale of the foreground and background.

The basis of **Taras Shevchenko's painting "Peasant Family"** (1843) (fig. 18) is the image of the Holy Family presented as an ideal family. The parents and child are incorporated into the composition of the sphere of eternity. The typological portrait of a Ukrainian family is represented in a characteristic space of a house and yard. The warm colors of the fruitful earth dominate the space of the canvas. The warm rays of the evening sun, illuminating the white wall of the hut, help to express the state of peace and tranquility. The gaze of the entering child, the

main character of T. Shevchenko's painting, is directed towards the viewer.

In M. Guyda's painting "**Kuban Wedding. Dedicated to Great-Grandfather Demian Doroshenko**" (2004) (fig. 2), the open gaze of a girl with an icon in her hands also introduces the viewer to the space of the painting. The icon of the Mother of God Odigitria (Guide) is the ideological center of the composition (fig. 9). The spiritual image introduces the space of the courtyard of the house as a symbol of heavenly patronage of a sanctified marriage. The gold of the icon's background embodies the non-material divine light, the highest form of fiery energy. The effect of gold in the painting is reproduced accurately by the found tone of oil paints.

The image of the child expresses the connection of generations, the inexhaustibility of the family, and the triumph of life. The Gospel text "Unless you become like little children, you cannot enter the kingdom of heaven" [Matthew 18:3] gives an adult a guideline for purity. The girl with the icon has an analogue with the image of Psyche depicted on the relief of Ancient Rome (fig. 5). The innocent child introduces the viewer to the cultural space of Guyda's universe: the world of his home and yard. The facial features of the girl are similar to those of the artist's youngest daughter Stefania (fig. 11, 17). M. Guyda has a unique visual memory that allows him to paint portraits without using nature [12]. For example, the five-year-old "Stefania with a Bunny" (1996) (fig. 17).

The bride is an earthly embodiment of the sanctity of motherhood: her inclined head and the gesture of her hand rhythmically follow the silhouette of the Mother of God on the wedding icon. The figures of the bride and the girl with the icon are the brightest spot on the painting, the shape of which resembles a mandorla – a glow around the Mother of God. The pointed shape of the silhouette towards the bottom can also be associated with a spindle. The symbolism of this attribute of the weaver is related to the theme of fabric, in

which the mother – matter, like Mary, carries within her the possibility of embodying the spirit of new life. Goethe poetically expressed the metaphor of the fabric of the world as a thread in his philosophical tragedy "Faust" with the words: "When nature spins the thread of life / And the spindle of time turns...". In the mosaic "Annunciation" of the St. Sophia Cathedral in Kiev (1st half of the 11th century), the Mother of God is depicted with red thread and a spindle in her hand.

The young bride is represented in Eastern attire. "According to family legend", the artist recounts, "my great-grandfather (the father of my grandfather Demian) supposedly brought a Turkish woman back from a military campaign. Later, my grandfather Demian stole the bride, who they didn't want to give him, just as my father stole my mother" [12]. In creating the image of the bride, the artist bases her appearance on that of Maria's eldest daughter (fig. 11, 13). In the ideal beauty of the bride, one can also notice reminiscences of the image of an Eastern princess depicted in Viktor Vasnetsov's panel painting "Three Princesses of the Underground Kingdom" (1884, National Museum "Kyiv Picture Gallery"), which impressed M. Guida in his youth.

The ascending diagonal of the graceful silhouette of the horse leads to the **portrait of Demian**, whose black papakha highlights his courageous face. The white Cherkesska, rich horse trappings, and precious weapons – a dagger for close combat and a shashka, a cavalry weapon – attest to the high status of the defender warrior. ("Gurda" – the name of the mark on the shashka is consonant with the artist's surname). Cossacks in the rank of colonel wore white clothes. Michael's grandfather was an inspector of Kuban primary schools, where children studied up to the 4th grade.

In creating the composition, Mikhalo immerses himself in the image of his great-grandfather Demian Doroshenko, fearlessly enriching his experience. The surviving

photographs from the early 20th century (unfortunately, not of his great-grandfather, but of his grandfather) have documentary value and testify to the familial resemblance of the men (fig. 1, 6). The stable pose of the determined groom, who performed a feat and (according to the myth) received a maiden's soul as a reward, is evidence of his decisiveness and strength. Such a pose is characteristic of a horseman. A straight back helps to avoid getting tired during long journeys.

In accordance with the iconography of the ceremonial portrait, the heroes of M. Guida's portrait painting are depicted in full growth (figs. 20–26). The artist combines different points of view: from bottom to top on the faces, from top to bottom on the ground. Thus, the space expands; resembling a hemisphere, it contains the potential of compressed energy. The artist's point of view is preserved in the viewer's perception. Looking up from below contributes to the magnification of the persons, which corresponds to the idea of the monument [9]. Rich clothing and attributes emphasize social status.

To achieve expressiveness, the artist uses stylistic techniques that are typical of Renaissance, Baroque, and Romantic parade portraiture (figs. 19, 23, 21, 24, 22):

- a solemn pose of the hero in a $\frac{3}{4}$ turn;
- a complex dynamic silhouette of the characters and horses;
- active interaction of figures and space.

Guida's duality of the universe is expressed through active tonal contrast, depicting light on dark and dark on light (earth and sky, black and white horse). The silvery Circassian coat of the Cossack is tonally related to the sky. While Caravaggio and Rembrandt depicted infinite, deep space, Guida ignores shadows and flattens large tonal areas. The portrait-painting's solution of space (elongated vertically) and its decorative style reveal features akin to the stylistics of the Far

East and related modernism (e.g. Whistler's portrait works) (fig. 25).

When creating his portrait-painting, M. Guida departed from the vertical format of canvas that is common for portraying a hero in full height. The artist expands the canvas size horizontally, incorporating the characters and horses into the characteristic laconic landscape of the Kuban. The boundless steppe largely determines the psychology of the free-spirited Cossacks. The compositions of M. Guida do not require a "spatial breakthrough" that connects the interior of a palace with the exterior in the portraits of the 17th–18th centuries (figs. 14, 16): the space of his heroes is all-encompassing. Man is included in the universe, serving as a kind of "axis mundi," connecting heaven and earth.

The Cossack house and yard are symbolically represented through decorative graphics of a woven lattice (There are allusions to the decor of rococo lattice work). The supports of the fence delimit the space, performing the function of columns in a formal portrait.

In canonical portraiture, a theatrical curtain is usually present, structuring the environment and highlighting the heroes in the foreground of the stage of life. The character of the curtain can be modified. For example, in Van Dyck's painting "Charles I on Horseback" (1635) (fig. 21), the curtain is replaced by the crown of a tree. In Guida's painting, horses are prancing behind the human figures, creating a dynamic second plane. The turbulent energy of the white and black horses demonstrates the duality of the world: darkness and light, night and day, earth and sky, female and male, black and white embody the unity and struggle of opposites, similar to the yin and yang in ancient Chinese culture.

The depiction of people together with horses characterizes the lifestyle of the Cossacks and their harmony of living that has not yet been lost. The horse embodies energy,

and this noble animal allows one to detach from the ground and merge with the element of wind. The depiction of the flowing mane and tail conveys movement. It is not coincidental that the equestrian theme is a favorite in the reliefs of Ancient Greece (fig. 20), Baroque (fig. 21), Romanticism (fig. 22), Modernism, and Avant-garde.

The white wedding towel (rushnik) tied with a knot on the fence at the entrance symbolizes the purity of the bride and is a sign of an unbreakable family bond. It is worth noting that the image of a towel is an important symbol in the image of the Virgin Mary: both in the monumental image of Oranta of the Kiev Sophia Cathedral (11th century) and in compositions on the theme of the Annunciation. For example, in the painting "Merode Altarpiece" (1432) by Robert Campin. The white flowers of the bride's wreath resemble a young flowering tree ready to bear fruit (for example, fleur d'orange – orange blossom flowers in Botticelli's painting "Primavera" (1482)).

The irises or "peacock eyes" depicted on the right side of the canvas grew at Mikhailo's ancestral home in the village of Tikhienkiy in the Pavlovs'ka stanitsa of the Krasnodar Territory. The artist recalls his grandmother Ulyana (his father's mother), who grew only flowers, read a lot, and made her grandchildren read as well [12]. In Egypt, the iris symbolized strength. In Ancient Greece, this flower was associated with the messenger of the gods, Iris. The iris symbolizes the power of Light and hope. In Christianity, as a variation of the lily, the iris is a symbol of the Immaculate Conception of the Virgin Mary [2, p. 121]. Since the green leaves of the iris resemble swords, they are associated with the sorrow of the Virgin Mary, who knew about the impending sacrifice before the birth of her son: "And a sword will pierce your own soul too – so that the thoughts of many hearts will be revealed" [Lk 2:33-35].

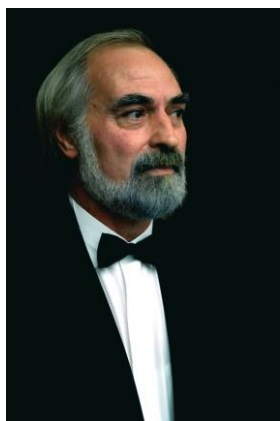


Fig. 1. Mikhailo Guida. Photographic portrait. 2013



Fig. 2. M. Guida. Kuban wedding. Dedicated to great-grandfather Demyan Doroshenko. 2004. Canvas, oil. 170×230



Fig. 3. Titian. Unknown with gray eyes. 1540–1545. Oil on canvas. 111×93. Pitti Palace, Florence



Fig. 4. The Ptahmery family group. New Kingdom. XIX Dynasty. 1250–1200 BC Egyptian Museum, Berlin

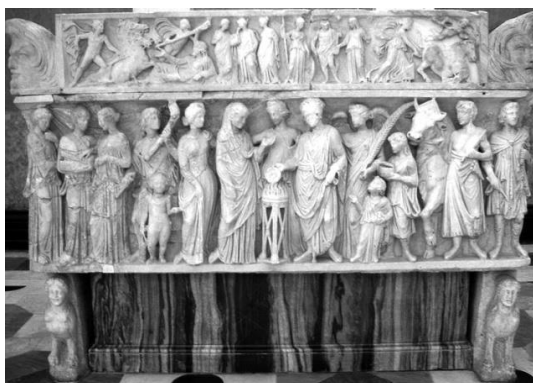


Fig. 5. Wedding ceremony. Roman sarcophagus. III century AD. The Hermitage, St. Petersburg



Fig. 6. Great-grandfather Demyan Doroshenko with relatives. Photograph. 1906



Fig. 7. Statue of a Roman with portraits (masks) of ancestors. Togatus Barberini. I century BC. Marble. Capitoline Museums, Rome



Fig. 8. Raphael. Spozalizio (Marriage of the Virgin). Board, oil. 170×117. Pinacoteca di Brera, Milan



Fig. 9. The Virgin Hodegetria. Beginning of the XVIII century. Cross-exaltation church in the near caves, Kyiv



Fig. 10. Peter Paul Rubens. Presentation of the portrait of Maria de' Medici to Henry IV. Cycle of Maria de' Medici. 1622–1625. 394×295. The Louvre Museum, Paris



Fig. 11. M. Guida. Maria and Stefania. 1994. P., oil on canvas. 130×110



Fig. 12. M. Guida. Kuban Wedding. Dedicated to Great-Grandfather Demyan Doroshenko. Sketch. 1998. Cardboard, oil



Fig. 13. Mikhailo Guida with his daughter Maria. Photograph



Fig. 14. Giuseppe Arcimboldo. Maximilian II and his family. 1563. Museum of Art History, Vienna



Fig. 15. Sysoi Shalmatov. Carving. Nativity of the Virgin. Ukrainian Baroque decor. Poltava. 18th century. National Art Museum of Ukraine, Kiev



Fig. 16. Van Dyck. Charles I and his Family. 1632. Oil on canvas. 303.8×256.5. Palazzo Pitti, Florence



Fig. 17. M. Guida. Stefania with a Rabbit. 1996. P., oil on canvas. 80×85



Fig. 18. T. Shevchenko. Peasant Family. 1843. P., oil on canvas. 60×72.5. National Museum of Shevchenko, Kiev



Fig. 19. Tintoretto. Man in Armor. 1550. Oil on canvas. 116×98. Museum of Art History, Vienna



Fig. 20. Tomb of the Athenian horseman. Greece. 380s BC. Pushkin Museum of Fine Arts, Moscow



Fig. 21. Van Dyck. Charles I on horseback. 1635. Louvre Museum, Paris



Fig. 22. Thomas Lawrence. Ataman Matvei Ivanovich Platov during a visit to England. 1814. Royal Collection, Windsor Castle



Fig. 23. Titian. Don Diego de Mendoza. 1540. 179×114. Palazzo Pitti, Florence



Fig. 24. Diego Velázquez. Philip IV of Spain in brown and silver. 1631. National Gallery, London

Fig. 25. Van Dyck. James Stuart, Duke of Lennox and Richmond. 1632-1640. Metropolitan Museum of Art, New York

Fig. 26. James McNeill Whistler. Portrait of Theodore Duret. 1883. Oil on canvas. 193.4×90.8. Metropolitan Museum of Art, New York



Fig. 27. Heorhiy Narbut. Photograph. 1917. National Art Museum of Ukraine, Kiev

The dramaturgy of the warrior's image, whose life is constantly in danger, is embodied in the dominant saturated dark earth relative to the light gray sky. The figures of the young people are highlighted by a bright light spot against the background of the boundless steppe. Such a tonal solution unites the family and faithful horses into a single whole. The golden-yellow caparison of the white horse, the red flowers in its mane, and the blue irises with emerald-green leaves determine a colorful chord in the tonal dominant of the

master's painting, based on a contrasting comparison of black and white, on the harmony of gray tones in various arrangements. The tonal spots – black, white, and gray – are balanced. In the ability to show the value of black and gray in painting, Guida is a worthy successor to the heritage of the art of the Far East and such masters as Whistler and Sickert. Guida's palette is exquisite and harmonious.

Conclusions. Transformation from the everyday events to living to being is realized

through ritual; hence, the importance of the "Wedding" theme, which is interconnected with the theme of "Family". The marriage ritual makes the union sacred.

By creating the composition "Kuban Wedding. Dedicated to great-grandfather Demyan Doroshenko" (2004) from the "Cossack Cycle," Guida incorporates himself into the unity of the family, lineage, and people. While painting the portrait-picture, the artist "lived" in the mythopoetic space and time. The boundaries of fragmentary historical time were overcome. The range of Mikhailo Guida's personality expanded due to the restoration of connection and harmonization with his ancestors. Creation of a psychological self-portrait inside a family portrait allowed the artist to empathize with the tragic events of his family members' lives and, having paid tribute to their memory, to reach a new level of consciousness.

The study of Guida's composition in connection with the depiction of the wedding ritual in a historical aspect in European art showed the preservation of the spiritual vertical in the work of the Ukrainian master. The compositional organization of the canvas expresses the archetypal basis of the cross: the luminous vertical of the family with the icon stands out in the space of the horizontal of dark earth. The image of the family and the homestead represents the unity of spirit and matter, heaven and earth. The connection with the higher, spiritual principle is symbolized by

the icon in the girl's hands. The image of the child signifies the continuity of the life cycle.

The wedding family portrait is created in the iconography of ceremonial aristocratic portraits of Ancient Rome, revived and developed in Renaissance and modern art by Titian, Velázquez, Rubens, and Van Dyck. The complex, dynamic silhouette of the figures and the active interaction of "mass and space" share stylistic similarities with late Baroque and Art Nouveau. The canonical form of the ceremonial portrait, refined over the centuries, helps to convey the significance of the characters: not aristocrats, but farmers and Cossack warriors living on the land.

In Guida's painting, there is a connection with psychologically rich portraits of the 19th century, particularly with the self-portraits of T. Shevchenko. The persuasiveness of the retrospective family portrait-picture is achieved largely by "reviving" the characters with distinctive features and the emotional world of their living descendants.

Guda is an heir not only to his Cossack lineage but also to the creators of past cultures. Artists of previous centuries and millennia are the ancestors of the contemporary painter. By engaging with their legacy, created during moments of artistic inspiration, the Ukrainian master establishes a connection between times. Focusing on tradition allows Guda to contribute to the living history of European portraiture and join the ranks of his master predecessors.

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ТРАНСФОРМАЦІЯ РИТУАЛЬНОГО РОДОВОГО ПОРТРЕТУ В ТВОРЧОСТІ МИХАЙЛА ГУЙДИ: ЄВРОПЕЙСЬКИЙ КОНТЕКСТ

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Метою статті є дослідження значення канону європейського портрета у жанровій картині Михайла Гуйди: «Кубанське весілля. Посвята прадіду Дем'яну Дорошенку» (2004).

Методологія. Використовуються історико-культурологічний, компаративний, іконографічний, іконологічний, герменевтичний методи.

Результати. На основі порівняння з композиціями на тему одруження у мистецтві античності, Ренесансу та Нового часу у картині Гуйди виявлено: наявність духовного центру (ікона); показано роль симетрії у побудові ритуальної композиції; визначено національний характер образів та символів (української землі, домашнього двору, одягу, квітів, ритуальних предметів). Весільний портрет сім'ї козаків створено в іконографії парадних аристократичних портретів, розробленої Тіціаном, Тінторетто, Веласкесом, Рубенсом, Ван Дейком, Віслером.

Гуйда створив нову форму портрета та автопортрета в історичному портреті, наділивши образ предків індивідуальною психологією людини доби криз, з властивою йому рефлексією, прагненням до усвідомлення свого місця у світобудові. У композиції українського живописця відбувається сакралізація землі, будинку-двору через зв'язок із світовим початком. Лаконічна композиція пластично відповідає визначенню місця сім'ї кубанського козака в степовому ландшафті. Сім'я показана як монолітна цілісність, до якої включені коні, що втілюють енергію природи. У золотому перерізі композиції укладено архетип хреста. Образ народжувальної землі явлений горизонталлю родючого чорнозему. Сім'я включена до духовної вертикалі ритуального «осьового часу» – Axis Mundi. У взаємозв'язку неба та землі утверджується сила українського роду-народу.

Наукова новизна публікації полягає в тому, що в ній вперше проведено порівняння ідейного змісту та форми картини Гуйди з ритуальними композиціями на тему весілля та канонам аристократичного портрета Європи. Творчість українського художника включена до контексту мистецтва Європи.

Практична значущість. Представлені матеріали, їх художньо-стилістичний аналіз та узагальнення можуть бути використані у наукових дослідженнях, присвячених мистецтву картини-портрету в Україні.

Ключові слова: живопис України; Михайло Гуйда; ритуал; весілля; родина; людина у моделі світу; європейський портрет.

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