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ABSTRACT

The purpose of the article is to reconstruct the main stages of the development of Kharkiv art-Orientalism, highlight its paradigmatic field, circle of participants, identify modern trends and main achievements. The source base of the research includes scientific and non-fiction publications of the 20th and early 21st centuries, works of fine art, photos and video materials, interviews, materials from social networks (Facebook, Instagram). Accordingly, the methods of chronological reconstruction, statistical, comparative, formal, semantic and content analysis are used.

The article analyzes the research activities of Kharkiv scientists in the field of oriental art, taking into account the historical, cultural and political transformations of Ukraine, highlights the factors that influenced the development of the orientalist component of the science of art, outlines the main stages of its development. Scientific and creative institutions (formal and informal) have been established, which played the role of centers of acquisition and dissemination of knowledge about the art of the East, the names and achievements of representatives of Kharkiv art-Orientalism have been determined, and the continuity of its tradition has been shown.

As a result of the analysis of research works, publishing and museum-creative activity, changes in scientific approaches to understanding the art of the East, the main directions of scientific research, the degree of their development, correlation and collaboration with world scientific schools and museum institutions, the influence on the development of artistic practice and culture of the city in as a whole have been determined. It has been found, that regardless of the types of institutions and platforms that underwent numerous reorganizations, the tendency to study the art of the East was maintained throughout the century. The inter-institutional migration of scientists led to the formation of a single scientific and creative environment and the persistence of traditions.

The results of the work generalize and clarify the data, obtained by previous researchers. New names and facts were introduced into the scientific circulation, the peculiarities of Kharkiv art-Orientalism as a complete scientific and creative phenomenon have been defined for the first time.

The results of the study can serve as a heuristic model for further scientific studies of Ukrainian art-oriental studies; to be used in teaching during the conceptual development of relevant educational courses, can be useful in museum and creative activities.

KEYWORDS

Oriental studies in Ukraine, Kharkiv art-Orientalism, scientific schools, artistic life of Kharkiv, art of East Asia, art of the Middle East, Judaica, Japonism, Orientalism.

Oriental studies are a full-fledged and inseparable part of Ukrainian culture. Developments in this field are bright pages of the culture of the first third of the 20th century, and in terms of their achievements, scale of work, and enthusiasm for scientific research, they correspond to the Ukrainian avant-garde. The revival of this branch of scientific knowledge has become one of the tasks since the beginning of the restoration of Ukraine's independence as a state in the early 1990s. The importance of orientalist studies was emphasized by the famous Ukrainian scientist O. Prytsak¹. He emphasized that, on the one hand, there are oriental elements in Ukrainian culture, and therefore oriental studies is one of the tools of self-knowledge, on the other hand, participation in oriental studies is a means of spreading information about Ukraine [1].

During the thirty years of development of Ukraine as an independent state, the Institute of Oriental Studies was established as part of the National Academy of Sciences of Ukraine, scientific and publishing activities were resumed, scientific centers in Kyiv, Odesa, Kharkiv, and Lviv joined the process of reviving the national school of oriental studies. It is quite natural, that language and literature, historical-political science and economic studies became the leading directions of Ukrainian oriental studies. Artistic culture and, in particular, the fine arts also received a new push for development, but the analysis of this development only sporadically falls into the field of view of historiographers, mainly within the limits of other, more general, or, on the contrary, local studies.

Meanwhile, art-Orientalism is an integrative discipline that relies on the data of various branches of academic knowledge and at the same time requires the mastery of specific art history research methods, understanding of formal and technological aspects, peculiarities of plastic language. Its achievements have both a theoretical dimension and a practical one, aimed at museological and creative activities. That is why art Orientalism is a special branch of scientific knowledge that is inseparable from the development of art collections and artistic practice. In this sense, the Kharkiv scientific center is one of the powerful phenomena [1] and needs to be understood as a long scientific and artistic tradition.

The first review of the development of oriental studies in Kharkiv belongs to A. Kovalivskyi, one of the prominent representatives of the Kharkiv scientific school. In his article, he – a participant in the exploration of the art of the East in the 1920s and 30s – considered the origins of Kharkiv Orientalism, recorded the achievements of his university teachers and colleagues [2]. The further development of Kharkiv oriental studies research takes place mainly within the scope of reviews of the general national history of oriental studies [3], its individual directions [3–6], or as a component of the scientific heritage of Kharkiv University² [7–9]. The scientists reconstructed the chronology and activities of the first oriental studies institutions, represented the names and scientific works of the founders of the oriental-oriented research tradition. In connection with the

¹ Omelyan Prytsak (1919–2006) – philologist, orientalist, Doctor of Philosophy, founder and first director of the Institute of Oriental Studies of the National Academy of Sciences of Ukraine, newly established in Ukraine, editor of the journal "Eastern World" restored by his efforts

² Kharkiv Imperial University, later – M. Gorky Kharkiv State University named after, since 1990 – V. N. Karazin Kharkiv National University

latter, an encyclopedic edition containing data on Ukrainian scientists and their contribution to the study of the countries of the East [10] should be noted. At the same time, all the mentioned publications, with a rather broad interpretation of the concept of "East", focus mainly on works on history, language and literature. However, the research field of oriental studies is not exhausted by the listed branches. It is a full-fledged part of art-oriental studies. As a result of the special specificity of works of art of the East, their examination and interpretation cannot use exclusively art historical methods, but also require a combination of the methods of classical oriental studies, art historical and cultural methods and ones of analysis.

For a long time, mentions of separate articles, devoted to works of art, are few and, as a rule, do not constitute the subject of special attention. One of the first examples of the localization of the artistic direction in the field of oriental studies was the work of Kyiv scientists Yu. Kochubei and E. Tsyhankova, dedicated to the scientific work of the Kharkiv art critic V. Zimmer [11]. Soon, two articles by D. Popov were published, in which the concepts of art-Orientalism and the Kharkiv oriental studies center were clearly articulated [12, 13]. The researcher outlines the main achievements of the people of Kharkiv in the 1820s–1930s, highlights the first steps of the Department of Art History in the early 2000s in restoring the research tradition of studying cultural and artistic phenomena of the East. Ye. Kotlyar specifies the scientific output of outstanding Kharkiv scientists in the field of art Judaica [14–16]. A. Ozhoha-Maslovska's article [17] is devoted to the scientific and journalistic legacy of the Kharkiv University professor in the field of Japanese studies.

Academician of the Ukrainian Academy of Arts O. Fedoruk presents an overview of Ukrainian centers of art Orientalism. In his articles, he notes the role of Kharkiv scientists in the revival of this branch of scientific knowledge, argues for the importance and necessity of the development of the specified branch of art history [18, 19].

T. Litovko [20–23] and A. Ozhoha-Maslovska [24, 25] cover in detail the issue of the formation of collections of oriental art, at the expense of which the funds of state and private museums of Kharkiv were formed. Separate observations regarding the curatorial activities of Kharkiv art critics, namely exhibitions of private collections of oriental art that took place in Kharkiv at the beginning of the 21st century – are contained in the work of N. Usenko [26].

In the context of our topic, we will also mention the article of the famous Kharkiv scientist L. Sokoliuk "Kharkiv Art History School: 1900s – early 2020s" [27]. The article was intended for the anniversary of the academy, which led to its focus on the works of the teachers of the Kharkiv State Academy of Arts. Outlining the directions of scientific developments, the author also pays attention to developments in the field of Eastern art. Certain provisions of L. Sokoliuk's article were used in our investigation. Thus, to this day, we have separate scattered information about the artistic direction in oriental studies of the Kharkiv research center. Therefore, the need to systematize and generalize the scientific achievements of the predecessors, to analyze the latest works and achievements in the field of art-oriental studies, to determine the main trends of its development and prospects has come.

1.1 FORMATION OF THE ORIENTAL VECTOR IN ART STUDIES

The first information about oriental studies in Kharkiv is related to the activities of the Kharkiv Collegium. A. Kovalivskiy, based on the analysis of one of the catalogs of the collegium library, concluded that some teachers made translations from Eastern languages, used appropriate dictionaries and books on the history and geography of the East, among which he names H. Skovoroda and L. Kor-det. [2]. These thoughts of the scientist were later clarified and developed by a Kharkiv researcher Y. Posokhova. In her article "The Story "Suggested" by A. Kovalivskiy", the author proved that "many books in their totality were real "educational complexes" from certain disciplines, their selection was carefully thought out. They belonged to professors of collegiums or bishops (as they also taught in their time), and over time were transferred by them to the library [8]. Referring to administrative documentation, she notes that a number of books were purchased in large quantities precisely for the needs of education. As the scientist notes, all this confirms the existing interest in the study of the East. At the same time, as it follows from the studies of the activity of the collegium, oriental studies did not receive systematic development within the institution. Accordingly, there was no mention of the art component. Its formation begins only with the foundation of the university in 1805.

The establishment of oriental studies at Kharkiv University was largely determined by the city's geographical location and, accordingly, its ability to act as a mediator between the East and the West. The government of the empire and the founders of the university understood the importance of oriental studies not only in the context of academic research. Without going into the details of the history of the formation of classical oriental studies, which is well covered in a number of scientific works, we note that already at the early stage of the university's work, the collection of oriental texts and artefacts, which came from the teachers and intellectuals of the city, was started. Unfortunately, the university collection, which contained several collections of Near and Far Eastern works and manuscripts, has not been preserved to this day. According to T. Litovko, the first of three editions of the catalog of that collection ("Sculpture"), organized in 1870, contained a list of Chinese and Egyptian sculptures [20]. After the Bolshevik coup of 1917, the university collection was transferred to the museum, which after a series of reorganizations received the status of an art museum and was lost during the Second World War.

The department of Oriental languages was also founded at the university, where professors, invited from Germany and the Czech Republic, taught at first. The main emphasis was placed on the study of the languages of the Islamic and Caucasian peoples, which is explained by political factors. Research related to culture and art was usually conducted by teachers of other departments. Unarmed with the knowledge of Eastern languages, in the absence of methodological tools, specialists of various specialties were, in fact, pioneers of art-oriental studies to the extent of their own general erudition. For the sake of fairness, we note that Western science also passed through such a stage, albeit a little earlier. Thus, professor A. Krasnov³ can be considered Kharkiv's Siebold⁴.

³ *Professor of Kharkiv University Andrei Krasnov (1862–1914)*

⁴ *Philipp Franz von Siebold (1796–1866) – German doctor, researcher of Japan, author of several mono-graphs on the flora and fauna of Japan, ethnographic notes*

He visited the countries of East Asia twice and, like his German predecessor, gathered a botanical collection, made notes on the geography, climate and culture of the countries of East Asia, and brought a collection of artefacts. After his return, he wrote a lot about Japanese culture and gave public lectures. As for the collection, it was defined by the scientist himself as ethnographic and was to some extent a reflection of his scientific concept of a geographical and cultural area, where geography and culture are inseparable. The collection was later transferred to the ethnographic department of the Kharkiv City Art and Industrial Museum.

Professor I. Goguntsov⁵ played an important role in the establishment of the oriental trend in art history, whose collection of oriental objects was transferred to the Kharkiv University in the summer of 1910, where it replenished the fund of the Geographical Cabinet. The details of the collection and the fate of this collection are covered in detail by T. Litovko [23].

It should be noted, that the mentioned collections were perceived by their collectors as material useful for educational and cultural research work and, least of all, as works of art. Randomness and ethnography are the key characteristics of the mentioned gatherings. In such a situation, the collectors did not consider the artistic quality or representativeness of the objects from the point of view of the artistic traditions of the East. The already mentioned A. Krasnov was the first to express the problem of the quality of artistic products. Long trips, careful study of Japanese crafts directly in Japanese craft centers and art workshops gave the necessary experience for professional assessment. However, the scientist did not set a goal to develop a methodology or to formulate even a guide in the assessment of works of Chinese and Japanese art. He only notes in his book that usually Japanese porcelain products are distinguished from Chinese by their high quality, surprising amount of time spent. However, the wide demand for Japanese goods from Western dealers affected the decline of the artistic component and performing culture in particular [28].

The development of the art history direction as such in the field of oriental studies coincides with the establishment of the art history school in Kharkiv and is connected with the activities of Ye. Redin⁶, who taught and later headed the relevant department at the Kharkiv University. Researching the traditions of Christian art and, in particular, the ancient Kyiv period, the scientist studied the art of antiquity and Byzantium, traveled to Greece, Constantinople. His oriental studies were aimed, first of all, at forming the necessary basis for understanding the Ukrainian heritage.

After Redin's untimely death, the oriental direction of art studies at the Kharkiv University continued to be developed by F. Shmit⁷, an outstanding scientist who, since 1912, headed the department of art history and theory. In his opinion, "Ukrainian art was not only a specific continuation of Byzantine art, but through the Caucasus directly perceived influences from ancient Persia, in particular, in architecture" [10]. That is why for him, his students and followers, the study of the East was a part of a more general program of studying the art of Ukraine.

⁵ I. Goguntsov – name and dates of life unknown

⁶ Yehor Redin (1863–1908) – a student of the Byzantologist N. Kondakov

⁷ Fedir Shmit (Shmit) (1877–1937 (1941)) – Byzantium researcher, archaeologist, museologist, art critic, art theorist, teacher, Academician of the Ukrainian Academy of Sciences, professor at Kharkiv University (1912–1921)

Another characteristic feature of the contemporary art center was its close and long-term relationship with local artists, which, without a doubt, contributed to intellectual and creative exchange. Characterizing the artistic situation in the city at the end of the 19th and the beginning of the 20th centuries, we note that Kharkiv, like most European countries, experienced a fascination with the East, trying to reproduce exquisite examples of the Ottoman style in the interiors, Chinese gazebos in the estates, exotic figurines Chinese, Japanese, Arabs, etc. in porcelain. One cannot help but agree with the researchers who claim that the East attracted artists of all directions – from ardent realists to supporters of the salon-academic trend [21] and, let's add, innovators, tireless developers of a new artistic language. Artists travel to countries of the East and West, returning home with entire collections of weapons, clothes, fabrics, photos and graphic materials. According to the materials, stored in the Kharkiv Art Museum, the outstanding painter, the head of the workshop of battle painting, M. Samokysh⁸, returned after the Russian-Japanese War with a huge collection of weapons, horse harness, Chinese and Japanese clothing [21].

Art critics F. Shmit and D. Hordeev visited the studio of a Kharkiv artist Ye. Agafonov⁹. The owner's friend, the futurist painter D. Burlyuk¹⁰, the painters S. Shcherbakov¹¹ and M. Nedashkovskiy¹², and the avant-garde artist V. Yermilov¹³ often visited the studio. A special, elevated creative and intellectual atmosphere reigned in it. Disciplined, focused work ended with tea and discussions about art. Japanese woodblock prints, Persian miniatures, etc. were adored and discussed at length here. "We all feel like the grandchildren of Utamaro, Hokusai, Hiroshige"¹⁴, D. Burlyuk said, and, of course, he had every reason to do so.

The large-scale Bolshevik terror in Kharkiv in 1918–1920 caused mass emigration. A group of avant-garde artists, whose activities were connected with Kharkiv, in search of salvation, went to the Far East and from there to the USA via Japan. In Japan, they traveled a lot, painted pictures, organized exhibitions. The leader of this group, D. Burlyuk, an artist and writer, while on the Japanese islands, in addition to paintings and graphic sketches, wrote the ethnographic stories "Oshima" and "Across the Pacific Ocean" [29, 30]. It is noteworthy, that despite visiting almost all cultural centers of the country with their outstanding monuments, he wrote specifically about remote islands. Oshima is an island in the Izu archipelago, southeast of Tokyo, at that time it retained a rural structure and was perceived as exotic by the Japanese themselves. Ogasawara is a group of islands in the

⁸ Mykola Samokysh (1860–1944) – Ukrainian painter and graphic artist, master of battle and animalistic genres; taught at the Kharkiv Art Institute (now KhSADA)

⁹ Yevhen Agafonov (1879–1955) – one of the active representatives of the Kharkiv artistic life of the first quarter of the 20th century, a member of the Society of Kharkiv Artists (1906–1910); organizer and member of the "Ring" association (1911–1913); head of the "Blue Lily" studio (1907–1912); member of the Jack of Diamonds group (1913)

¹⁰ David Burlyuk (1882–1967) – Ukrainian artist and poet, writer, critic, publisher; is considered the founder of Ukrainian and Russian futurism

¹¹ Serhii Shcherbakov (1894–1967) – painter, pupil of Ye. Agafonov

¹² Mykola Nedashkovskiy (1895–1924) – Kharkiv painter, pupil of Ye. Agafonov

¹³ Vasyli Yermilov (1894–1968) – avant-garde artist, founder of the Kharkiv School of Design

¹⁴ Kitagawa Utamaro (1753–1806), Katsushika Hokusai (1760–1849), Utagawa Hiroshige (1797–1858) are outstanding representatives of Japanese ukiyo-e woodblock print

Pacific Ocean, the southern territories of Japan, which only a few decades after they began to be actively assimilated by the state, remained completely unknown to the majority of Japanese people.

Burlyuk's notes are full of insightful observations and detailed descriptions of the life and life-style of the islanders. In view of the further fate of the islands (the eruption of the volcano on Oshima, the bombing of Okinawa during the Second World War, almost a complete change of population), the ethnographic stories, written by the artist, are of considerable scientific value for the study of island Japan in the 1920s. Note that they remain the main sources for the study of the cultural and artistic traditions of the mentioned islands in Ukrainian oriental studies up to this day.

The books were published by the artist at his own expense in New York. Burlyuk sent copies of the book to his native Kharkiv region, but they did not gain a wide readership due to censorship restrictions. As an emigrant, Burlyuk was erased from the history of art by the Soviet authorities, his works – literary and pictorial – were partly destroyed, partly hidden in storerooms¹⁵.

A similar fate befell the works of his comrades. Due to emigration to the USA, memories, sketches, paintings, photos remained out of the attention of the Ukrainian community. The only exception was the publication of several works from V. Palmov's Japanese trip in the Kharkiv magazine "New Generation", which was a forum for avant-garde art in the late 1920s¹⁶.

After the victory of the Bolsheviks, Ukraine received the status of a republic within the newly formed USSR. Kharkiv was designated as the capital for ease of control. The capital status of the city during 1919–1934 ensured a high concentration of intellectual forces. The existing formal signs of Ukrainian autonomy caused a national rise and, ultimately, the rise of Ukrainian culture. The initiation of oriental studies in Kharkiv was considered by the Ukrainian intellectuals as an important component of the project of modern Ukraine. This is how teaching of the Japanese language began in the city, and in 1926 the first Japanese textbook was published. In 1928, academic scientists united in the All-Ukrainian Association of Orientalists for joint research, adopted the charter of the organization, started issuing a newsletter and founded the scientific journal "Eastern world", in which translations and research results were published.

In addition to history, politics and economics, issues of culture and artistic traditions occupied a significant place in the Association's scientific research. It organized expeditions, conferences, public lectures, performing academic and educational tasks. A whole cohort of Kharkiv scientists enthusiastically joined the development of oriental art studies. Among them is F. Shmit, his students and followers. S. Taranuschenko¹⁷, researching the folk architecture of Sloboda Ukraine¹⁸, traveled to the Caucasus, where he took part in archaeological excavations. Several

¹⁵ Nevertheless, Burlyuk's observations about the Japanese islands seeped through active correspondence with friends. The full volume of texts entered the scientific discourse only after the so-called Reconstruction, with the opening of archives and special funds

¹⁶ "Nova Heneratsiia" ("New Generation") – a magazine of Ukrainian futurists, published from 1927 to 1930 under the editorship of Mykhailo Semenko

¹⁷ Stefan Taranuschenko (1989–1976) is a Ukrainian art critic, researcher of Ukrainian antiquities, professor, organizer and active participant of the monument preservation movement. During 1920–1933 he was the director of the Kharkiv Art Museum, in 1924–1929 he was a professor at the Kharkiv Art Institute

¹⁸ Sloboda Ukraine is a historical region in the east of Ukraine

explorations by O. Berladina¹⁹, O. Nikolska²⁰, and D. Hordeev²¹ are devoted to the artistic traditions of the peoples of the Caucasus and Transcaucasia. P. Zholtovskiy²², researching folk architecture, went on a long expedition in 1930, during which he measured, photographed and described both Ukrainian and Jewish buildings. The scientist saw Jewish art in a close interaction between the "Ukrainian village" and the "Jewish township", traced influences at the level of plots, motifs, forms, and technologies. "At the same time, he emphasized the originality of Jewish artistic culture, its connection with the specifics of Jewish life and internal processes (plots about Hasidism)" [16].

It should be noted, that all these scientists were united by the archaeological and ethnographic approach, inherited from the older generation of scientists. This is tireless expeditionary work, collection of materials, careful treatment of artefacts and objects, independent measurements, photo fixation, and accurate descriptions. Not all works of scientists are destined to be published, most of the materials are stored in archives, but the mentioned qualities make their expedition achievements an invaluable source for further research by the next generations of scientists.

The minutes of the association's meetings contain certificates about the decision to organize a museum of Eastern art. At that time, several oriental collections were transferred to the foundation of the newly created Kharkiv State Art and History Museum (hereinafter: KSAHM) and, according to T. Litovko, united in the so-called "East Cabinet" [23]. Therefore, the exhibition of works of art of the countries of the East from the funds of the KSAHM, initiated and held by the Association, can be considered a certain prologue to the separation of the Museum of Oriental Art. A guide was compiled for the exhibition [31].

Another platform for publicizing oriental studies was a magazine "Universe", which published literary works and materials about the cultures of Ukraine and abroad. Only in 1929 a series of articles, devoted to artistic events in the field of Oriental studies, was published. Among them, the article by an orientalist V. Zummer²³, dedicated to the exhibition "Art of the East", which was organized by the Kharkiv Museum of Art and History together with Vseukrainska naukova asotsiatsiia skhodoznavstva (Ukrainian scientific association of orientalists, USAO), attracts special attention. The scientist reports that the exposition of the exhibition contained three sections: the rooms of the Far and Middle East and the Art of the Turkish peoples. "Usable things are displayed here, which, before they got on the museum shelves, satisfied life's needs: they sat on carpets, drank from glasses, cut with sabers. Even in the free manifestations of this art – Persian miniatures, Japanese woodblock prints – their applied functions are provided... the finest Japanese ivory products are simply buttons ("netsuke"). Useful things, not isolated from life, fill all periods of routine with elements of art" [32].

¹⁹ *Oksana Berladina (1894–1960) – ethnographer, art critic*

²⁰ *Olga Nikolska (1892–1943) – Ukrainian art critic, a representative of the Kharkiv school, known as a researcher of Armenian art, a specialist in museum and monument preservation*

²¹ *Dmytro Hordeev (1889–1968) – Ukrainian art critic, archaeologist, artist, teacher*

²² *Pavlo Zholtovskiy (1904–1986) – researcher and curator of Jewish art of Volyn and Galicia, researcher of sacred art of Ukraine*

²³ *Vsevolod Zummer (1885–1970) – historian of Eastern art, Turkologist, archaeologist*

It should be noted, that in all contemporary publications about the works of art of such distant countries of the East as China and Japan, the authors provide mainly information of a cultural, ethnographic, religious nature. For example, T. Ivanovska's²⁴ extensive report on Japanese art, dedicated to a netsuke from the collection of the Kharkiv State Art and History Museum, contains a description of the depicted characters and their characteristic features and, at the same time, unsubstantiated dating²⁵ [33]. Attribution errors can also be found in the mentioned article by A. Kovalivskiy [2]. The scientist provides a description of objects of oriental art from the collection of the University's Archaeological Museum, where he mentions a "Chinese stratulette", apparently following the attribution, made by his predecessors. The photo of the item and the signature on the plaque, given in the article, indicate that the carved figurine belongs to typical Japanese products of the beginning of the 20th century (okimono). Questions of artistic language, technology, school, attribution and expertise, determination of originals, copies and forgeries, in the end – evaluation of artistic quality by custom, remained outside the attention of researchers and in principle, quite objectively, could not be resolved due to the lack of access to model collections, workshops, art centers.

The mentioned factors to some extent explain the peripheral place of the art of the countries of East Asia in the scientific researches of art critics, in contrast to the cultures of the peoples that were part of the USSR. This focus on materials primarily from the "Soviet East" and a focus on careful, almost documentary description corresponded to the logic of research into Ukrainian art itself and the wide range of professional activities of this generation of Kharkiv art historians: all of them participated in archaeological and ethnographic expeditions, were engaged in museum and monument preservation affairs. Such a variety of tasks was not least explained by the change of institutions, with which the activities of scientists were connected. In those stormy times, some platforms appeared, others were closed or reorganized. Among them are the Department of Art History, the Technical School of Science, the already mentioned USAO, the Department of Monument Protection, the Museum, the Art Institute, etc.²⁶. Art historians moved (or collaborated) from one institution to another, trying to continue research in new conditions.

Repressions of the 1930s against the Ukrainian intellectuals put an end to the illusory independence of Ukraine. The intellectual elite of Ukrainian society were demonstratively tried in the trials, solemnly held in the Kharkiv Opera and Ballet Theater, accusing them of fictitious crimes. That was the beginning of repression. Orientalists suffered the most. First, the Association and the magazine were liquidated, then the arrests of professors and their students began. According to the documents, on October 10, 1933, the section leader D. Hordeev was arrested, on October 14 – S. Taranuschenko, on October 15 – O. Poplavskiy, on October 21 – V. Zummer and O. Nikolska, on November 8 – P. Zholtovskiy. At the beginning of 1934, O. Berladina was arrested. "All these people far from politics were charged with an attempt to overthrow the government.

²⁴ *Tetyana Ivanovska (years of life unknown) – art critic, student of F. Shmit*

²⁵ *The author claimed that all figurines have the master's signature and were made in the 18th–19th centuries. In fact, in the 18th century, netsuke were still not signed, and even later this was not the general rule*

²⁶ *The details and chronology of the institution's activities are covered in detail in the works of Ella Tsygankova and Serhii Pobozhii*

D. Hordeev, V. Zummer and S. Taranuschenko played the main role according to the GPU (State Political Directorate under the NKVD of the RSFSR) script. According to the scheme, constructed by the "organs", these well-known scientists in Ukraine were supposed to represent a combination of, on the one hand, a nationalist interest in the study and popularization of Ukrainian art (S. Taranuschenko), and on the other hand, a pro-russian orientation with a bias towards "pan-Turkism" (D. Hordeev, V. Zummer)", writes S. Pobozhii [34].

A few years later, T. Ivanovska, who was lucky enough to avoid arrest, was appointed head of the office of oriental art in the Kharkiv State Art Gallery, established in 1934, to which the vast majority of museum exhibits of Kharkiv fine art were transferred. In 1936-37, a permanent exhibition of works of oriental art under the same name was created in the gallery. According to A. Kovalivskiyi, the oriental collection was located in a large hall that did not accommodate all the exhibits. "Here you could see works of art and household items from China, Mongolia, Japan, India, Iran, countries of the Middle East and Soviet Central Asia. Sculptures of two large Chinese dogs Fo (Buddha) stood at the entrance to the hall. On display were statuettes and various products, made of bronze, carved ivory, Chinese miniatures, painted on rice paper, silk fans, a whole showcase of Japanese netsuke, kakemono (painted strips of paper or silk), a mannequin of a medieval Japanese samurai in full knightly attire, and in addition, large Lamaist "burkhans" from Mongolia, Iranian shields, sabers and helmets, Central Asian kitilmas, saddle" [2].

T. Litovko, summarizing the materials regarding the contents of the collection, transferred to the gallery, notes: "... the description of the works, lost during the fascist occupation, contains data on exhibits of Eastern art in the amount of 2,575 storage units and a collection of graphics, which, in addition to the works of Western European and domestic artists, also contained ones of Japanese, Chinese, Indian and Persian masters" [21].

After the closure of all oriental studies and art studies institutions, the Oriental department in the art gallery remained the last platform for art-oriental studies until the war of 1941–1945. After the war, only parts of the collection remained, which were dispersed among different departments. Most of the researchers who survived the camps did not return to Kharkiv, some of them were overtaken by another wave of massacres against the "cosmopolitans" of 1949. Oriental studies were stopped for a long time.

In the future, interest in the art of the East and its creative properties was preserved among artists. Japanese engraving, Persian miniatures as a source of original compositional solutions, refined graphic language and coloristics attracted every generation of artists. In the former art school that was re-organized into the Art Institute, which became the main educational center for the training of creative personnel, the lectures on the traditional art of the East by teachers D. Hordeev, the experiments of V. Yermilov, B. Kosarev²⁷ and many other artists who rethought and transformed the experience of world art and Eastern art in particular were remembered. Even the reorientation of the educational institution in the 1960s to an artistic-industrial profile indirectly introduced the principles of oriental art through the use of elements of the program and tasks developed, in the Bauhaus, where not only the propaedeutic course, but also many other disciplines were based on oriental artistic practices.

²⁷ *Borys Kosarev (1897–1994) – theater artist, painter, graphic designer, photographer, teacher*

The traditions of communication in art workshops during the times of the USSR acquired a special significance: it was here that conversations about art beyond the boundaries of imposed and programmed socialist realism were possible. The youth of the 1960s and 1980s complemented their academic studies by learning from famous masters – authorities in the artistic life of Kharkiv at that time. The usual practice was the analysis of formal and spatial relations in reproductions in art albums, published abroad and in limited editions that reached the USSR. Popular publications include collections of Japanese prints. On this occasion, a prominent Kharkiv designer I. Ostapenko²⁸ recalled meetings in the workshop of Kharkiv graphic artist M. Molochynskiy²⁹, who belonged to the older generation of masters. It was there that he saw Japanese engraving for the first time and, let's note, not only in reproductions. Molochynskiy had samples of ukiyo-e, which he later donated to the Kharkiv Art Museum.

The period of the so-called "thaw" of the 1960s brought a weakening of ideological pressure in Ukraine, as well as in the USSR as a whole. The creative intellectuals read published Japanese prose and poetry, translated into Russian. Fascination with Japanese poetry, engraving and Chinese painting and philosophy was to some extent a form of quiet escape from the USSR, a manifestation of inner freedom. It seems symbolic that one of the poems of Vasyl Stus, a Ukrainian poet and dissident of the 1960s and 70s, written in the pre-trial detention cell, is called "While reading Yasunari Kawabata".

1.2 THE REVIVAL OF ART-ORIENTALISM

The restoration of state independence in 1991 became the impetus for the rapid development of Ukrainian humanities, which sought to get rid of the ideological restrictions of the USSR, to return to the national heritage the names, works and phenomena, deleted by Soviet censorship. On this wave, the issue of Ukrainian oriental studies, its achievements, possibilities of revival and prospects is raised.

The First All-Ukrainian Oriental Studies Scientific and Practical Conference at NaUKMA, which took place on April 7–10, 1997, also supported the idea of reviving domestic oriental studies [35]. It was the first meeting of orientalists in the 60 years that have passed since the Institute of Oriental Studies was liquidated. The conference outlined a paradigmatic field of research, identified active scientists, and became the impetus that later enabled the completion of dissertation works and their successful defense by young scientists from Kharkiv – Ye. Kotlyar and S. Rybalko, who chose Judaica and Japanese studies as the field of their scientific interests [36, 37]. The belonging of both scientists to the artistic environment, the presence of creative qualifications, the mastery of which preceded theoretical training, contributed to the continuation of the tradition of Kharkiv oriental studies, focused on art history issues. Enthusiasm of young scientists and significant

²⁸ *Ihor Ostapenko (1951–2023) – an outstanding Kharkiv designer, teacher of the propaedeutic course and design at the Kharkiv State Academy of Design and Arts*

²⁹ *Mykola Molochynskiy (1934–2008) – graphic artist, bookplate master, collector; pupil of the Kharkiv Art and Industrial Institute, taught in the art studio of the House of Folk Creativity (Kharkiv)*

support from senior colleagues – such leading scientists of Kharkiv, Kyiv, Lviv as L. Sokoliuk³⁰, V. Rezanenko³¹, O. Fedoruk³², L. Finberg³³, F. Petriakova³⁴, R. Zakharchuk-Chugai³⁵, M. Stankevych³⁶, M. Selivachev³⁷ contributed to further work with restoration of Kharkiv oriental art studies.

One of the first steps of the young scientists was the founding of the Oriental Studies Center at the Kharkiv Academy of Design and Arts in 2002. Although the Center existed semi-formally³⁸, it became a real platform for further initiatives. At the initial stage of the Center's work, Ye. Kotlyar was in charge of Judaica, and S. Rybalko was in charge of East Asian studies. Teachers, graduate students, students of art studies participated in scientific and creative work within the scope of the Center's activities. Under the auspices of the center, two numbers of "Bulletin of KhSADA" were published.

L. Sokoliuk writes about this initial period of oriental studies at the Academy of Design and Arts: "Paying tribute to the founder of the Kharkiv School of Art Studies, Ye. Redin, who at one time taught not only the art history of Greece, Rome, and Byzantium, but also Egypt, Assyria, and Phoenicia, Judea, Persia at the Kharkiv University, enthusiasts for the introduction of oriental studies into the educational process (Ye. Kotlyar, S. Rybalko, A. Korniev), restoring the tradition, introduced special courses, devoted to the art of the Middle and Far East, implementing their own developments in history art of the Jewish people and Japanese artistic culture" [27].

Among the first explorations, initiated precisely with the aim of forming an Oriental studies center at the Department of Art Theory and History of KhSADA, was the study of the influence of the cultures of the East on the creativity of Ukrainian artists. The result of the scientific work of the department in the indicated direction was the defense of candidate's theses by I. Teslenko "Orientalism in Ukrainian art of the first third of the 20th century" [38] and Chieko Owaki "The Japanese period in the works of David Burlyuk" [39]. It should be noted, that both works became

³⁰ Lyudmila Sokoliuk (born 1937) – Doctor of Art History, professor of the Department of Theory and History of Art of KhSADA, main researches: history of Kharkiv art education; Boychuk and his school

³¹ Volodymyr Rezanenko (born 1937) – Doctor of Philology, Orientalist, professor of NaUKMA, the author of works on the problems of the semantic-graphic system of Chinese hieroglyphic writing

³² Oleksandr Fedoruk (born 1938) – Doctor of Art History, professor, academician of the Academy of Arts of Ukraine

³³ Leonid Finberg (born 1948) – sociologist, cultural researcher, director of the Center for Researching the History and Culture of Eastern European Jewry, editor-in-chief of the "Spirit and Letters" publishing house of the National University "Kyiv-Mohyla Academy"

³⁴ Faina Petriakova (1931–2002) – Doctor of Art Studies, professor of Lviv National Academy of Arts, researcher of decorative and applied arts. She prepared the encyclopedia-reference "Judaics in the museum collections of Ukraine" and "Comprehensive illustrated scientific catalog of Judaics"

³⁵ Raisa Zakharchuk-Chugai (1936–2019) – Doctor of Art History, professor of LNAM, researcher of decorative and applied art

³⁶ Mykhailo Stankevych (1948–2017) – Ukrainian art critic, teacher; Doctor of Art History, professor, corresponding member of the National Academy of Arts of Ukraine, research in the field of Ukrainian art

³⁷ Mykhailo Selivachev (born 1946) – Ukrainian art critic, editor-publisher, memoirist; Doctor of Art Studies, professor. Research in the field of Ukrainian folk art, architecture, design

³⁸ The establishment of the Oriental Studies Center was approved by the Academic Council after a short speech by S. Rybalko. The center existed without funding, legal provisions on activity, exclusively as an initiative of young scientists

to some extent a continuation of the tradition of the Kharkiv school, focused on the study of the East, which enriches the idea of Ukrainian art. Thus, in the work of I. Teslenko, the path of oriental inspirations in the art of Ukraine was outlined for the first time. The researcher examined various images of the East, the sources of which are rooted in Japanese, Chinese art, and the art of Islamic nations; analyzed stylistic techniques of Eastern art and their reflection in impressionism, modern and avant-garde currents. According to the researcher, the borrowing of artistic techniques or pictorial elements of Eastern art, which formed the style of modernism, can be traced to a much greater extent in the art of the Western Ukrainian region, while their freer interpretations within the avant-garde directions are characteristic of the art of Kharkiv and Kyiv.

Chieko Owaki's dissertation, devoted to the work of Burlyuk in Japan, initiated the research of the work of Ukrainian artists in the countries of East Asia. In particular, she and her supervisor made an expedition to the islands of Oshima (Izu Archipelago) and Chichijima (Ogasawara Archipelago), which made it possible to analyze the degree of realism and artistic interpretation of the depicted motifs, to discover new facts about the stay in Japan of other artists, associated with Kharkiv – S. Shcherbakov, M. Nedashkovskiy, V. Fiala and V. Palmov (the latter will teach at the Ukrainian Academy of Arts after returning from Japan). Further studies of contemporary Japanese art gave scientists the opportunity to compare the artistic images of the islands, made by Ukrainian artists and their Japanese colleagues.

Just like in other European countries, the vast majority of studies of oriental art by Kharkiv scholars are concentrated around the existing collections. Thus, the remnants of the former collection of the Kharkiv Art Museum and the latest arrivals of works of art from the countries of the Middle and Far East are described in the album, published for the 90th anniversary of the museum [40]. Note that the surviving part of the collection has reached today in a poor state of preservation and, practically, without attribution³⁹. The study of objects from the East takes place in different departments of the Museum, but the vast majority of them have been studied by T. Litovko, the head of the Department of Decorative and Applied Arts of the Kharkiv Art Museum. The art expert covers Chinese and Japanese bronze products, carved sculptures, porcelain, and Islamic art objects in detail in her investigations. The scientist devoted a separate publication to the history of the formation of the oriental collection at the university. On the basis of archival materials, she managed to establish the contents of today's missing meetings [21]. To a large extent, T. Litovko's scientific explorations were realized in a number of her curatorial exhibitions. Among them – "Art of the countries of the Buddhist East of the XV–XIX centuries", where a part of the museum collection of bronze sculptures was displayed (2003); "In the style of chinoiserie" – an exhibition of European porcelain and Chinese and Japanese ceramics, which served as a source of inspiration for European manufacturers (2005); exhibition of modern Chinese painting "Poetry of the brush" (2019).

The Kharkiv Art Museum has repeatedly hosted exhibitions of friendly organizations. Thus, in 2013, 105 samples of Japanese design were exhibited in the exhibition halls of KHAM with the

³⁹ According to Tetyana Litovko, the vast majority of documents contained surprisingly laconic information such as "East"

assistance of the Embassy of Japan in Ukraine⁴⁰. Thanks to the "visiting museum" program, residents of Kharkiv were able to familiarize themselves with the Chinese painting "Flowers and Birds" (2013) and Japanese ukiyo-e engraving from the collection of the Bohdan and Varvara Khanenko National Museum of Arts⁴¹ (2021), color prints of the Edo-Meiji period from the collection of the Dnipro Museum of Japanese Engraving⁴² (2008, 2017). We should also note the educational work of the museum in the field of popularizing the artistic traditions of the East, which is not limited to Kharkiv⁴³.

The processes of democratization of society, the transition to a market economy gave impetus to the development of private collecting. In particular, new collections appear, new areas of collecting and collector's activities are initiated. Among the collections of oriental art, which were formed in the 1990s–2000s, there are weapons of the Near and Far East, Japanese bone carvings, jewelry from India, which later became a private museum of the Feldman Family Museum [41–43]. O. Feldman's⁴⁴ active position regarding the popularization of the art of the East, the openness of the collection to scientists and the public became a powerful impulse in the revival of East art in Kharkiv in the 2000s. It would not be an exaggeration to say, that his culture-trading activity also formed new standards in the culture of collecting, presenting as a norm the exhibition of the collection, the involvement of scientists, and the financing of relevant cultural programs.

Replenishment of the city's collections with new exhibits became a certain challenge for art historians, because at that time there were no methods of attribution, examination and evaluation for new trends. Since then, studies of okimono and netsuke have begun. The scale of forgeries of such items on the world art market, the small number of reference samples in the museums of the world, actualized the issue of expertise. Thanks to consultations with carvers, collectors and experts from Japan, Britain, France, a strategy of expert actions was formed, the existing collections were worked out. Separate methods of examination and attribution were reflected in a number of publications [44, 45].

The result of long-term research on Japanese miniature plastic, a comparative analysis of items from the Kharkiv collection, which includes more than 400 ones with the collections of the world's leading museums, was a series of publications and exhibition projects in Kharkiv, Kyiv, and Lviv. Among them, the most representative exhibitions were "Okimono: 100 years of triumph in Europe", which took place at the Bohdan and Varvara Khanenko National Museum of Fine Arts (Kyiv),

⁴⁰ Curator of the exhibition "Modern Japanese Design" – Iryna Sidelova (born 1957) – Head of Department of scientific and educational work of KhAM

⁴¹ Curatorial exhibition of Halyna Bilenko – Head of the Eastern Department of the Bohdan and Varvara Khanenko National Museum of Arts "Journey to Edocco"

⁴² The Dnipro Museum of Japanese Engraving was opened in 2016. Its collection includes more than 300 exhibits by 55 graphic artists. The curator of the exhibition is Maryna Filatova (1972), Candidate of Science of Art Studies

⁴³ Since the beginning of the 1990s, the museum also organizes purely informative exhibitions in collaboration with other organizations. For example, an exhibition of facsimile reproductions of Chinese painting scrolls, provided by the Embassy of the People's Republic of China and decorative and applied arts of China from the collection of XFM (1999), replicas of ancient Egyptian monuments (New Acropolis organization, 2005); Exhibitions of the Chinese carving "Meihua Kite Branch" (2007) and the Japanese engraving "Way of the Warrior" (2010) in the Odessa House-Museum of M. Roerich

⁴⁴ Oleksandr Feldman (born 1960) – collector, public figure, president of the Ukrainian-Jewish Committee

"Masterpieces of Ivory Carving" in the Lviv National Art Gallery (Lviv), "Toward the Country of the morning sun: bronze of the Meiji era" in AVEC Gallery (Kharkiv). The collection includes the works of the so-called of the "Tokyo school"⁴⁵. Ishikawa Komei, Udagawa Kazuo, Morino Korin, Asahi Meido and other masters whose works were repeatedly represented at the World Exhibitions of the last quarter of the 19th and early 20th centuries. It should be noted, that the works of Ishikawa Komei, in fact, the founder of carved sculpture, have survived in small numbers. The Kharkiv collection contains 3 objects, made by the famous master. The collection is complemented by the works of one of the leading contemporary carvers – Komada Ryushi⁴⁶ [46]. It should be noted, that thanks to the exhibition activities of Kharkiv collectors and art critics, it became possible to present examples of high art to the general public and to overcome the idea of okimono as an exclusively souvenir product.

We should also note that O. Feldman's exhibition activity had an impact on artistic practice in not the last way. The echo of bronze okimono can be felt in a number of works by K. Mamedov⁴⁷, and the bone carving master class, held by Komada Ryushi as part of the Kharkiv exhibition project, became a certain impetus for Ukrainian carvers – fans of the genre.

The cooperation of the Feldman Family Museum with Komada Ryushi allowed both to collect unique materials on the history of okimono carving and to significantly contribute to the research of these little-known pages of Japanese art. The results of the research of the collection were highlighted at international conferences in Japan and European countries, in exhibition catalogs and numerous articles⁴⁸. Part of the catalogs of the collection is used by Ukrainian museums as scientific and methodological materials.

Among the exhibitions, carried out under the scientific curatorship of Kharkiv orientalists, we should note the 2006 project "The Land of Amaterasu: Netsuke, Kimono, Aquascape"⁴⁹, which took place in the Kharkiv Art Museum. The project is based on a collection of Japanese artefacts, gathered by Yu. Saponov⁵⁰. Among them are a variety of types of miniature sculpture and lacquerware of the late 19th and early 20th centuries [47]. Due to its scale, the project became a notable milestone in the artistic life of the city and, what is important in the context of our investigation, had a significant impact on the further development of Kharkiv art-Orientalism, so let's consider the project in more detail. The scenario of the exposition combined netsuke and kimono, aquascape

⁴⁵ *This was the name of the masters who taught (studied) at the newly formed Tokyo Academy of Arts. Regarding the okimono, it is Ishikawa Komei, who led the carving class, and his students*

⁴⁶ *Komada Ryushi (born 1934) – a Japanese carver, 3rd generation of the dynasty of carvers. For more than 19 years, he headed the International Netsuke Association*

⁴⁷ *Katib Mamedov (born 1963) – a Kharkiv sculptor, People's Artist of Ukraine, teacher*

⁴⁸ *The most important among them are: "Lost pages in Japan's Art History", From East to West: Japanese Miniature Sculpture from O. Feldman's Collection, Japonism in Ukrainian art of the late XX – early XXI century: sculpture and plastic objects*

⁴⁹ *Aquascape is an art form invented by Japanese photographer and aquarist Takashi Amano (1954–2015). The main idea of Aquascape is the aquarium as a landscape-painting. The exhibition featured the works of Ukrainian masters – Volodymyr Uzhyk and Olga Baranovska, participants in aquascape competitions in Japan*

⁵⁰ *Yurii Saponov (born 1963) – Kharkiv businessman, public figure, collector*

and a location for a tea ceremony with all the necessary utensils, as the event was thought by the curator as an imaginary journey through Japan. The exhibition was preceded by a long collaboration between the curator and a team of designers, led by I. Ostapenko, who developed special display cases, convenient for viewing the netsuke from all sides. The design solution of showcases is characterized by the noble simplicity and logic of constructions, laconicism of materials, expressive imagery: each showcase resembles an element of a hieroglyphic sign and involves various combinations in their installation. The mentioned equipment for displaying netsuke has no analogues in world museum practice and is an original and best option for exhibiting this specific type of small plastic.

The design of a special podium for tea ceremonies, developed by the master, allows you to disassemble it into separate modules and use them as a place to sit during master classes, and in a vertical position – as lockers. The artistic solution, built on the laconic simplicity of the form, emphasizing the beauty of the natural wood texture, corresponds to the aesthetics of wabi-sabi. The originality of the solution is also marked by the showcase screen for the first in the world museum practice of exhibiting aquascape.

An expedition to Japan and the collection of materials in the workshops of carvers and textile workers allowed us to develop a diverse cultural program – with lectures and master classes, round tables. At the invitation of the exhibition organizer, Sunaga Yukiko and Saito Kayoko – Japanese teachers of the tea ceremony, wearing kimono and ikebana – conducted classes with students of art studies and cultural studies during the project.

Thanks to the work of Japanese teachers, in subsequent years school students shared their knowledge at Japanese art exhibitions in Kharkiv. The influence of the acquired experience also affected their scientific and creative activities. So, V. Rusina⁵¹ – a composer – wrote a musical cycle based on Matsuo Bashō's⁵² poem, which was performed at the Kharkiv Philharmonic and other music venues in the city. Yu. Tormysheva came to the graduate school to study Netsuke art and in 2012 successfully defended her thesis "Japanese miniature sculpture (Netsuke) at the end of the 19th – beginning of the 21st century" [48]. This is one of the first dissertations, devoted to the art of fine plastic in the post-classical era. The work highlights the features of the new stage of the development of netsuke, analyzes the work of the leading masters of this field both in Japan and in the world and, in particular, in Ukraine.

Chu Fenlei, a graduate of the Kharkiv Academy of Culture, a graduate student at V. N. Karazin Kharkiv National University, conducted a comparative study of Chinese and Japanese models of the tea ceremony, highlighting both the philosophical and artistic foundations of the tea tradition; obtained the degree of candidate of cultural studies in 2010 [49]. While working on the research, he did not spare time for popularization activities in Kharkiv, he conducted master classes of Chinese ceremony within the framework of scientific conferences and exhibition projects. Over time, after returning to the People's Republic of China, he became a guide and popularizer of Ukrainian culture, co-curator of the creative project "Ukrainian Artists in China Plein Air".

⁵¹ *Vlada Rusina (born 1983) – Ukrainian composer, ethnomusicologist, candidate. art studies*

⁵² *Matsuo Bashō (1644–1694) – Japanese poet, master of the short poem (haiku)*

Among the visitors of the cultural program of the project are ceramic students, future masters of tea ceramics; clothing designers, in whose collections we will later see echoes of presentations of the Japanese art of clothing; A. Ozhoza-Maslovska, who will enter the Academy of Design and Arts to receive a second higher education in the field of art history and will become one of the leading researchers of Japaneseism in Ukrainian art.

Another recent area of research, which owes to the development of collecting, is the Japanese environmental poster. Professor of the Kharkiv Academy of Design and Arts O. Veklenko⁵³ (in the past – liquidator of the accident at the Chernobyl nuclear power plant) rallied like-minded people and in 1991 organized the "4th block"⁵⁴ triennial, dedicated to the nuclear disaster at the Chernobyl nuclear power plant. Over the course of 30 years, a representative collection of modern printed graphics with an ecological orientation was formed and the 4 blok poster museum was created. The Museum's assemblage includes powerful collections of posters from China, Japan, Iran, Turkey, other countries of Asia. Materials from the Japanese and Chinese parts of the collection were used in a number of Master's and PhD theses of K. Shaulis [51], where a separate section is devoted to the Japanese environmental poster. The Chinese poster is partially discussed in the candidate's thesis [52] and some subsequent publications of the graduate student of KhSADA Zhou Cheng. The focus of the young scientist's research is Chinese calligraphy and its use in modern art and design. The poster art of Iran, Turkey and other countries of the Middle East is vividly represented in the collection, but is still waiting for its researcher.

Master classes on Chinese calligraphy, held within the triennial, a significant calligraphic component in the posters of Islamic countries, became an impetus for the study of calligraphic traditions and lettering in the cultures of the East. The main mover in this direction was a restorer, calligrapher and scientist O. Chekal⁵⁵. After visiting Syria in 2005, the then graduate student of the Kharkiv State Academy of Design and Arts, who studied inscriptions in icon painting, plunged into the world of Middle Eastern culture and even changed the perspective of his research towards early Christian paleography. Soon he joined the summer school for the study of Semitic languages at the Ostroh Academy (studied Arabic). Thus began the oriental direction in his scientific and creative searches. "The Middle Eastern pot of writing attracted not only by the plasticity of letters, but also by the principles of imagery, what would later become a design, a logo, a monogram"⁵⁶.

The epigraphic materials, collected in Syria, became the source base for the reconstruction of writing on soft materials, samples of which have not survived to this day. The artist, based on the analysis of the logic of form creation and the features of rhythm, plastics in related arts, made the world's first Palmyra calligraphy scripts, which can be used to learn writing. Let us emphasize the scientific and methodical value of this work, because the prescriptions help to understand the logic of

⁵³ *Oleg Veklenko (born 1950) – graphic artist, graduate and professor of KhSADA, founder of the triennial and museum of ecological posters "4th Block"*

⁵⁴ *Eco-poster museum, block 4 functions as a museum-archive-laboratory. The Japanese part contains more than 400 storage units*

⁵⁵ *Oleksii Chekal' (born 1973) – Kharkiv calligrapher, designer, restorer, and scientist*

⁵⁶ *From an interview, July 2022*

font creation and thus make it possible to read old, often damaged, texts. O. Chekal' presented these developments in a master class on Old Georgian, Arabic and Syriac calligraphy at the University of Lille.

In the process of long-term creative and research work in the field of oriental studies, O. Chekal' completed several projects, commissioned by scientific and publishing institutions, published a number of articles, devoted to Syrian epigraphy and Syrian motifs in the early Christian art of Chersonesus [53, 54].

The Kharkiv State Academy of Culture has become another powerful center of orientalist art in Kharkiv since independence. Since the end of the 1990s, the department of cultural studies has been actively shaping the content and directions of scientific and educational activities at the academy. The department introduced the discipline "Art traditions of East Asia", which was taught in the specialty "cultural studies" for 25 years. The management of the faculty supported scientific research related to oriental studies in every possible way. It was at KhSAC that the first dissertations on Japanese studies and Judaica were defended, and later – a dissertation, devoted to the ethno-cultural traditions of the Tatar people [55]. The transfer of some specialists from the Academy of Design and Arts to its ranks revitalized the development of oriental studies at the specified institution.

The departments of cultural studies and art history became the main centers of scientific work in the field of art-oriental studies. Special courses "Performative practices of Japan", "History of Japanese engraving", "Anime: history and socio-cultural contexts", "Cinema of East Asia" were added to the course "Art traditions of East Asia".

At the same time, it should be noted, that part of the research projects and the training of highly qualified specialists in oriental studies are carried out in close collaboration between two Kharkiv academies. The study of Japanism as a phenomenon of European and, in particular, Ukrainian art has become one of the permanent trends in Kharkiv art-Orientalism and the research activities of the Kharkiv State Academy of Culture, in particular. In the publications of A. Ozhoga-Maslovska [24, 56, 57], S. Rybalko [58–60] and A. Tymofeyenko [61], issues of Japanism are developed in various visual practices – from painting to design and cinematography. The results of scientific research since 2017 are represented today in the "Oriental studies" section within the annual conferences of the academy and at international conferences, among which we note the International Congresses of Slavists in 2015 in Tokyo and in 2021 in Montreal, the International Conferences of 2019 in Kraków "Cultural Bridges: Collections – Encounters – Inspirations of Japanese Art in Central and Eastern Europe till 1919 and beyond" and Warsaw "Unique or Universal? Japan and its Contribution to World Civilization". The exhibition "Around Japan"⁵⁷ became a practical part of this research work, dedicated to the work of modern Kharkiv artists whose works are inspired by Japanism.

A series of exhibitions under the curatorship of the teachers of the Academy of Culture realizes the results of their many years of research and at the same time fulfills didactic goals through the involvement of students of museum studies and students of cultural studies in its organization and excursion accompaniment. Among them are exhibitions of the collection of Japanese clothing, which was formed

⁵⁷ *The exhibition was held in Kharkiv ACC Gallery in January 2020 (curators Svitlana Rybalko, Alla Ozhoga-Maslovska). The exhibition includes works by such artists as Oleg Omelchenko, Serhiy Alimov, Natalya Vityaz, Oleksiy Yesyunin, Viktoriya Kalaichy, Iryna Kalyuzhna, Mamedov Katib, Olga Pozhar, Iryna Selishcheva, Volodymyr Shapovalov, and others*

during the preparation of S. Rybalko's doctoral dissertation [62] and which illustrate almost a decade of field research by the author [62, 63], her numerous interviews, consultations, meetings with specialists of the SoDo Academy⁵⁸ (Tokyo), textile masters of Tokyo, Kyoto, Kagoshima, Naha, which allows to create different exhibition projects with different content. The scientist's collection contains various types of clothing, demonstrates various textile techniques – weaving, embroidery, stencil painting⁵⁹.

In addition to field research in Japan and the People's Republic of China, the participation of Kharkiv orientalists in master classes and workshops, held in Kyoto, should also be noted. Visiting ceramic workshops and participating in a raku-ceramic making class⁶⁰, trainings in traditional performative arts (Noh classes⁶¹, playing a small drum – kotsuzumi) made it possible to find new angles in understanding the studied phenomena. In particular, the reflection of the images and practices of Noh in artistic phenomena [64, 65], the Ukrainian version of raku-ceramics, etc. [24].

Studies of Chinese art are based mainly around topical issues of visual and audiovisual practices (painting, calligraphy, design, cinema) and are implemented by relevant departments at the Kharkiv State Academy of Design and Arts and the Kharkiv State Academy of Culture. The development of this sinological direction of art history is not least related to the training of post-graduate students from the PRC, who continue scientific cooperation with their departments even after the defense of theses. Such studies allow to introduce the latest materials into the Ukrainian scientific and creative discourse and at the same time to invent relevant angles of their study. Taking into account the long tradition of studying Chinese classical art in European art history, scientific developments of the Kharkiv school are focused on the analysis of transformations of the traditional art system under the influence of the West, its role in modern works of art. Among such studies are the candidate theses of Tian Rui "Chinese and monumental sculpture: traditions and innovations" [66], Geng Zhirong "Female portrait in Chinese painting of the 20th – early 21st centuries: pictorial and stylistic evolution", Lee Han "Costume in Chinese cinema" [67], Li Zhenxing "Value components of the performing arts of China and the dynamics of their interaction with the theatrical culture of the West (20th – early 21st centuries)" [68], articles by Zhang Zhe [69]. Separate developments are focused on the study of outstanding monuments of ancient China, which allows to work out the methodology of similar studies in the theoretical and practical plane of sacred art, such as Wang Min's dissertation "Donor rank in the paintings of the Dunhuang cave temple complex: typology, composition, iconography, stylistics" [70].

The works of Gu Xingchen [71], Wang Veike [72] and A. Korniev [73] are devoted to issues of historiography. The focus of their research is the reception of Chinese art in Chinese, Ukrainian, and Western European scientific discourses. Along with this, the problems of the scientific reception of Ukrainian art in the countries of East Asia are also being developed. In particular, Yao Ning's

⁵⁸ *SoDo Academy (Kimono Wearing Academy), founded in the 1960s in Tokyo by Yamanaka Noryo*

⁵⁹ *Recent curatorial projects include "Silk wind: Japanese kimono of the 20th century" (Kharkiv Regional Methodical Center for Culture and Art, 2017), "Japanese style: kimono and accessories" (Cherkasy, Art Museum, December 2017-January 2018), Wind love: Japanese kimono and accessories (Kharkiv, Clothing Museum, 2020), "Autumn colors of Japan: kimono and accessories" (Vinnytsia, 2021)*

⁶⁰ *Raku ceramics – a Japanese technology of ceramics, especially known for its use in tea ceremony cups*

⁶¹ *Noh – one of the oldest theatrical traditions of Japan, canonized in the 14th century and preserved to this day*

explorations are devoted to Ukrainian art in the historiography of the People's Republic of China [74]. The false stereotypes, associated with the habit of equating Ukraine with Russia, (and, accordingly, its art), identified by the author can be traced both at the level of understanding the works and in the terminology. Therefore, the tools of postcolonial studies also become relevant.

Professor L. Sokoliuk, summarizing the scientific output of the department's teachers in the field of studying Chinese heritage, notes the scientific and scientific-creative expeditions, carried out by them, during which "museum collections and architectural and artistic complexes were studied in such cities as Beijing, Shanghai, Xi'an, Luoyang, Pingyang, Lijiang; ethnographic villages in Guilin and near Ningbo. The collected materials were used in the development of a strategy for the training of post-graduate students from the People's Republic of China and the formation of scientific issues of research, in the scientific development of certain issues of Ukrainian Orientalism, and in the updating of the "Art of the East" course [27].

However, we should note that sinological studies, although to a much lesser extent, touch on the issues of the development of Ukrainian art. Thus, Chinese motifs in Ukrainian art from chinoiserie to the beginning of the 21st century are developed in the scientific studies of T. Litovko [20], A. Korniev [75], S. Rybalko [59]. The scientific and creative dimension of these explorations became various projects, in particular – "China through the eyes of Ukrainian artists" (curators A. Korniev, S. Rybalko, Chu Fenlei). Within the framework of the latter, two creative plein-air and three powerful exhibitions were held in the Art Museum of Ningbo and the Kharkiv Methodical Center⁶². Young artists – representatives of the Kharkiv creative association DeGraZh⁶³ – took part in the project. According to the idea of curators-orientalists, the mentioned project involved "immersion" of artists in the culture of China, holding lectures, master classes on tea traditions, traveling through the southern regions, collecting materials and reflecting on what was seen (China–Ukraine, 2018). In this sense, the exhibitions of 2016 and 2019 reflect changes in the perception of China, the gradual penetration and increasing depth of understanding of the material by the plein-air participants and in this sense are of interest not only to the viewer, but also to the scientist.

We should also note that if in the early 2000s, Japanese issues prevailed in scientific and creative projects thanks to the exhibition and popularization activity of private collectors, then in the last decade, thanks to the activities of the Confucius Institute, cultural exchanges with the PRC revived, which, of course, stimulated interest in Chinese traditional and modern art. Among such research projects, we should mention explorations in the field of academic painting, carried out under the scientific leadership of M. Kovalova [76, 77].

⁶² "Ningbo and Surroundings" (Ningbo, Art Museum, 2019), "Chinese Patterns" (Kharkiv Methodical Center, 2017), "Ukraine-China: Under One Sky" (Ningbo, Art Museum, 2019), "Modern XXI Century: painting and graphics of Artem Tolstukhin" (Ningbo, Art Museum, 2019).

⁶³ DeGraZh (Decor, Graphics, Painting) is a creative group founded in 2015 in Kharkiv. The composition includes young artists who combine the expressive means of graphics and painting: Artem Tolstukhin (born 1981), graduate of KhSADA, painter, graphic artist, leader of the creative group; Artem Rogovy (born 1988), graduate of KhSADA, Ukrainian painter; Victoria Kalaychi (born in 1986), graduate of the Ukrainian Academy of Arts, Ukrainian artist; Denys Sarazhin (born in 1982), graduate of the Academy of Arts, painter; Iryna Kalyuzhna (born in 1975), graduate of the Academy of Arts, painter

The art of Eastern Asia in modern art-oriental studies is represented to a much lesser extent, which is explained by the lack of specialists and relies solely on the enthusiasm of the pioneers. Among them, the first steps in the historical and cultural explorations of D. Ziborova⁶⁴, dedicated to ancient Egypt, should be noted [78, 79]. To date, the scientist has researched the contents of the collections of Egyptian art in the museums of Ukraine, carried out an overview of the relevant expositions in the British and Cairo museums; the architectural complexes of Giza and Luxor have been examined. We should also note the scientific research of V. Horbachova, dedicated to the modern art of India [80, 81]. The researcher examines the political and sociocultural aspects of the development of Indian painting and graphics.

The issues of architectural and design practice of the countries of the Middle East are being developed more actively, which, thanks to the practical direction, received a series of successful candidate dissertation defenses, in particular: Hasan Mohammad Saleh Al-Nairat "The influence of folk traditions on the formation of the subject-spatial environment of modern housing (on the example of the countries of Al-Shama)" [82], Simon Antoun Tadros "Sculpture in the synthesis of arts of the Baalbek complex" [83], Kobeissi Khisham Khasan "Residential interior in the design practice of Lebanon: tradition and modernity" [84]. The latter thesis takes on particular significance today, as the residential interiors, studied by the scholar in Beirut's ancient Jemmais district, were destroyed in 2020 in a gunpowder explosion at the port.

One of the powerful phenomena in the development of Kharkiv art-Orientalism is the scientific activity of Ye. Kotlyar, who researches and leads the direction of Judaica. Long-term theoretical studies cover a wide range of issues of Jewish art in Eastern Europe and Ukraine in particular [85]. Today, Ye. Kotlyar is one of the leading researchers of Jewish art in Ukraine and recognized by the world scientific community, whose output includes guides, catalogs, and articles, devoted to the architecture of synagogues, painting, the historiography of Jewish art in the 1920s and 1930s, and Kharkiv's Jewish heritage.

As is inherent in the Kharkiv Orientalist tradition, the scientist's research developments are not only theoretical, but also scientific-creative in nature. Among the early examples of the practical implementation of the results of scientific experiments was the project of the reconstruction of stained glass windows for the Kharkiv Synagogue, the stained glass windows for the Kyiv Synagogue in Podil, executed by Ye. Kotlyar as an artist, interior paintings of the Beit Dan Jewish Cultural Center, design solutions for Holocaust museums, etc. The results of expeditions in Ukraine to study monuments of Jewish art of the former "pale of settlement" and shtetls were reflected not only in academic publications, but also in the exhibitions "Return to the shtetl" (2005), "Wall paintings of the synagogues of Bukovyna" (2016) and catalogs "Jewish Atlantis" (2012), "How Goodly are your tents, Jacob..." (2016). The map-dictionary "Jewish Kharkiv" represents preserved monuments and archival materials related to the life of the Kharkiv community.

The trend, initiated by Ye. Kotlyar, was continued in O. Kotlyar's scientific study, devoted to Shtetl images in Ukrainian art of the first third of the 20th century in the context of European

⁶⁴*Daria Ziborova (born 1978) – associate professor of Kharkiv National University, candidate of Cultural studies*

artistic searches [86]. We should also note O. Koval's interdisciplinary explorations, which investigate the images of Jews in linguistic and pictorial dimensions [87].

Since 2015, the establishment of oriental studies at the Kharkiv State Academy of Culture and the corresponding seminar and section at annual scientific conferences has become a platform for combining research efforts and sharing experience at the international level. Scientists from Ukraine, Japan, China, Georgia, Lebanon, Austria, Germany, Poland, and France share their achievements at meetings of the Oriental Studies section within the autumn and spring conferences of KhSAC, starting from 2017 and up to today. Today, a sufficiently representative oriental studies community with a powerful range of international ties and joint projects has gathered in Kharkiv to launch a separate specialized conference.

The course of recent events related to another Russian aggression against Ukraine made some adjustments, but did not stop the activities of the Kharkiv school. The solidarity and support of the European community contributed to the increase of joint scientific programs, made Ukrainian science and the Kharkiv school, in particular, more visible. Among the scientific and artistic centers, with which Kharkiv orientalist art historians cooperated in 2022 are the Oriental Department of the National Museum in Kraków, the Institute of Asian and Oriental Studies (University of Bonn), the Institute of Art History (Bibliotheca Hertziana, Roma).

CONCLUSION

Summarizing the materials on the activities of Kharkiv art critics in the field of Oriental art, we note that in the initial period of the development of oriental art studies, scientific research was carried out by the same cohort of art critics – students and followers of F. Shmit, regardless of affiliation. Reorganizations, opening, and liquidation of institutions in those stormy times led to the migration of scientists, but did not affect the general vector of development of Eastern art research as an integral part of the development program of Ukrainian studies. The repressions of the 1930s dealt a devastating blow to the Kharkiv school.

The process of the revival of Kharkiv art-Orientalism since the 1990s is characterized by the participation of several institutions (Kharkiv State Academy of Design and Arts, Kharkiv State Academy of Culture, Kharkiv National University, Kharkiv Art Museum, private museums) and, just as in previous years, reveals migration of scientists and, accordingly, scientific exchange and collaboration. The mentioned circumstances contribute to the spread of transmission of certain tools and methods of research, the durability of the scientific tradition, imitation and ultimately the strengthening of the scientific school of art-oriental studies. From the beginning of the 1990s until today, there is a noticeable increase in the number of scientists who participate in the research of the art of the countries of the East. Statistical data of publication activity (**Table 2.1.1**) show the mentioned process and testify to the gradual integration of Kharkiv scientists with the world oriental and art studies community.

● **Table 2.1.1** Publication activity in the art-oriental gallery in 1992–2022 (number of scientists)

Year	Ukrainian scientific editions	Foreign scientific editions	Scopus, Web of Science
2012–2022	24	14	3
2002–2011	12	1	–
1992–2001	2	–	–

The modern development of scientific research also reveals the implementation of research results in museum and artistic practices. The acquisition of independence by Ukraine contributed to the development of relations with the countries of the East, revived intercultural cooperation and affected the thematic diversity in geographical and typological senses. The analysis of the topic of scientific publications shows its connection with the urgent needs of museum, pedagogical and art-design practice (**Table 2.1.2**). It is quite natural, that the revival of the school required careful study of the works of predecessors and existing collections. The mastery of artistic phenomena of certain regions of the East led to new explorations in the field of historiography and peculiarities of the formation of museum and private collections. A significant difference of the new stage of Kharkiv art-Orientalism from previous times is the development of issues of expertise, attention to performative types of art, design principles and practices, calligraphy.

● **Table 2.1.2** Topics of scientific publications (number of scientists participating in relevant research)

Publication topic	Before 1992	1992–2001	2002–2011	2012–2022
Historiography of art-Orientalism	1	1	4	9
Easel painting, graphics	1	1	5	9
Calligraphy, paleography	–	1	1	2
Sculpture	1	–	3	4
Sacred art	1	1	1	2
Museum collections, exhibitions	3	–	2	4
Expertise	–	–	1	1
Architecture, monumental painting	2	1	1	4
Design, decorative and applied art	1	2	4	7
Performing arts	–	–	1	2
Audiovisual arts	–	–	–	3

The war, waged by Russia against Ukraine, made it impossible to access objects of ancient Greek and Byzantine cultures, many museum collections, library and archival funds in the temporarily occupied territories. Today, Kharkiv art-Orientalism relies on the enthusiasm of scientists and the help of certain foreign institutions. Preservation of the school today, as in the ominous Soviet years, is once again a question of preservation of national heritage, freedom and independence.

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