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Establishment of the Art Market in the Context of Ukrainian Historical and Cultural Tradition

[Ustanowienie rynku sztuki w kontekście ukraińskiej tradycji historycznej i kulturowej]

Streszczenie: Analizując początki rynku sztuki w Ukrainie, na podstawie twórczości artystów, wystaw malarskich, salonów artystycznych oraz środowisk twórczych XVII- i początku XX w., autor podejmuje próbę szczegółowego badania społeczno-kulturowych procesów w różnych okresach ukraińskiej kultury, które ukształtowały fenomen rynku sztuki, zwłaszcza jego edukacyjny oraz komercyjny aspekt. Wyjątkowość rynku sztuki w Ukrainie wynika z popularyzacji młodych ukraińskich artystów, stworzenia sprzyjających warunków do realizacji ich talentów oraz łączenia sił artystycznych z różnych regionów Ukrainy. Rynek sztuki uważany jest za sferę aksjologiczno-semantyczną, w której odbywa się ciągły ruch dzieł sztuki, powodujący powstawanie nowych idei w ukraińskiej przestrzeni kulturowej. Autor posługuje się metodą kulturowo-historyczną, która pozwala analizować, opisywać i uogólniać wzorce powstawania, kształtowania i rozwoju rynku sztuki jako ważnego elementu społeczno-kulturowej ewolucji ukraińskiej kultury. W pracy uwzględniono istotną rolę mecenatów kultury, których zaangażowanie wpłynęło na rozwój rynku sztuki w Ukrainie, a ponadto przebadano proces powstania oraz rozwoju artystycznych wystaw, które nabrały popularności dopiero w XIX w., mimo długiej tradycji działalności wystawienniczej w Ukrainie. Wyjątkowym zjawiskiem w tym zakresie stały się ruchome wystawy, które ukształtowały zasadniczy nurt w malarstwie w trzech ostatnich dekadach XIX w. Osobno rozpatrzono działalność Towarzystwa Naukowego im. Tarasa Szewczenki, które przyczyniło się do powstania galerii portretów – największego projektu związanego ze sztukami pięknymi, na czele którego stał Myhajło Hruszewski. Autor podkreśla, że zaangażowanie postępowych postaci ukraińskiej kultury, przyczyniło się do powstania wielu artystycznych stowarzyszeń, które odegrały istotną rolę w popularyzacji twórczości przede wszystkim ukraińskich artystów, oraz, co również niezwykle ważne, sprzyjały temu, że sztuka stała się przedmiotem zainteresowań wielu ludzi.

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Summary: The origins of the art market in Ukraine are analyzed on the basis of the life of artists, art exhibitions, art salons and creative circles of the 17th – early 20th centuries. The author researches the socio-cultural processes of different periods of Ukrainian culture that influenced the phenomenon of the art market, in particular its educational and commercial aspects. The peculiarity of the art market in Ukraine is connected with the popularization of young Ukrainian artists, the creation of favorable conditions for the realization of their talent, the unification of artistic forces from different Ukrainian regions and on. The art market is considered as a value-semantic space, where works of art are circulated, thanks to which new ideas emerge in the Ukrainian cultural space. The author uses the cultural-historical method, which allows to analyze, describe and generalize the patterns of origin, formation and development of the art market as an important component of socio-cultural evolution of Ukrainian culture. The important role of patronage, which contributed to the development of the Ukrainian art market, is considered. The origin and development of art exhibitions, which gained popularity in the 19th century, despite the long-standing tradition of exhibition activities in Ukraine, are studied. Mobile art exhibitions became a unique phenomenon, which determined the main trend in the fine arts of the last third of the 19th century. The activities of the Taras Shevchenko Scientific Society, which contributed to the creation of a portrait gallery – the largest project related to the fine arts, headed by M. Hrushevsky – are reviewed separately. The author emphasizes that the activities of progressive Ukrainian of art contributed to the creation of many artistic associations, which played an important role in promoting the works of Ukrainian artists, awakening public interest in art.

Słowa kluczowe: rynek sztuki; artysta; publiczność; wystawa artystyczna; kulturowo-artystyczny salon; kolekcjonowanie, patronat.

Keywords: art market; artist; audience; art exhibition; cultural and artistic salon; collecting; patronage.

Introduction

Art, according to the theoretical understanding of this phenomenon in the field of current culturological discourse, which has acquired the status of the theory of artistic culture over the last decade, belongs to one of the types of prestigious cultural and artistic self-education of the audience.

The current attitude to the creation and presentation of art is marked by the rapid development and growth of art market institutions that permeate the heart of culture, unfading interest to the problems of the modern society, reviving of the development of new economies, including creative, diverse creative industries which undoubtedly make the study of the art market relevant.

Being historically the only way to ensure the existence of the artistic community and the phenomenon of art itself (Kalashnikova A., 2015, p. 3), the art market is one of the leading mechanisms for the actualization of art, which intersects modern cultural, economic and social processes.

In the modern economy, the art market is defined as a system of relations between the artist who produces a work of art and the consumer who buys this work (supply and demand) (Pavlichenko N., 2017, p. 73). That is, from an economic point of view, it is a market of works of art, where acts of purchase and sale are carried out and the price for them is formed.

T. Momot and D. Momot emphasize that the art market is, on the one hand, the quintessence of culture, art objects, heritage of nations, which is cared for by patrons and protected by the state; area free from determining the return on investment and commercial influences. On the other hand, it is the market saturated with many commercially focused and pragmatic subjects of the art market, which exploit people's interest in art objects for their own financial gain and carefully protect their own financial benefits in the art industry that is in the sphere of the private entrepreneurship (Momot Tetiana, Momot Daryna, 2018, p. 34–44).

As N. Pavlichenko rightly points out, the art market is an important component of culture, and its internal mechanisms affect the development and dissemination of works of art, the quality of life of artists and their relationship with society (Pavlichenko N., 2017, p. 75). Due to the circulation of works of art, new ideas are emerging in the Ukrainian cultural space.

In addition, the notion of the absolute novelty of the art market, which was formed as a result of social processes and is characterized by the formation of socio-cultural communications that ensure the movement of artistic values, seems erroneous. In the modern sense, as a model of circulation of works of art, the art market was formed only in the twentieth century, and now continues the process of self-formation, which had its preconditions in previous centuries, including Ukraine. The phenomenon of the art market, the preconditions and peculiarities of its creation are now the subject of heated discussions in the scientific community and need further theoretical understanding as a significant category of culturology.

Materials and Methods

Historical information on the development of the art market is collected in the works of O. Andreyeva, B. Vipper, K. Virman, I. Hrabar, N. Dmitriyeva, M. Dobroklonskiy, Y. Kolpinskiy, A. Perryusho; a scientific review of the artistic heritage of Ukrainian patrons was conducted by O. Donik, T. Nikolayeva, I. Girysh, O. Tkachenko, and others. At the same time, there are currently no thorough cultural studies on the history of the Ukrainian art market.

The purpose of the article is to analyze the cultural and historical aspects of the formation and development of the Ukrainian art market in the context of today, to identify features of its circulation of art in the 18th–19th centuries.

The leading methodology of our research is the cultural-historical method, which is an integrative method of analysis, identification, description, generalization of the defining, most significant patterns of origin, formation and development of the domestic art market and artistic communications as an integral part of sociocultural evolution of Ukrainian society.

It is through sociocultural activity a person is involved in the field of culture and its heritage. Art market as a value-semantic space (Rusakov S., 2020, p.179). in this sense is a striking example of diverse and active socio-cultural activity, which is implemented in different cultural and historical epochs in appropriate specific forms. That is, in different age periods, both the art market itself in one of its manifestations and the subjects of the art market, of course, are significantly different, including Ukraine.

Results and discussion

Until the 17th century, one of the most important works of art in Ukraine was the icon, and art was based on religious canons and used artistic images to bring people to the realization of their spiritual essence, ie it was sacred. Sacred art is understood as a set of works of art that have dogmatic, religious significance (Holovey V., 2015, p. 127–136). Most of the customers of sacred works of art were, of course, among the clergy, government officials, nobility, who sponsored their creation and, accordingly, determined the material, plot and location of the art object. It is significant that such works were outside the trade turnover in the future, because they were site-specific (ie, created to exist in a certain place).

Later, in the first half of the 17th century, the so-called parsuns (from the Latin persona – personality, person) were performed with the help of icon-painting techniques. This is the conditional name for the paintings that took an intermediate place between icon painting and secular portraiture. According to O. Augustyuk, the popularization of the genre of portrait painting throughout the Ukrainian lands was facilitated by a prestigious material item, that is why almost every artist of that time sought to write portraits (Avhustiuk O., 2012). For example, Ukrainian painters often carried out orders of various kinds, ranging from decorative interior paintings, icon painting, and later portraits. According to P. Biletsky, they had the ability to “compose a large iconostasis in its entire-

ty and at the same time to paint “The Cossacks Mamayev” (Biletsky P., 1981, p. 68). Until the beginning of the 19th century, most monastic and diocesan icon painters painted portraits of the nobility for an additional fee, among which it became fashionable to have private art galleries. Their portraits were often commissioned by wealthy families of Cossack officers, whose privileged position was increasingly strengthened (Stepovyk D., 1982, p. 96).

The sociocultural phenomenon of patronage played an important role in the development of the Ukrainian art market and for all its participants. In essence, the patronage is a type of non-governmental activity aimed at stimulation and support of the creative initiatives in the field of culture, education and art, and its defining feature is the provision of disinterested assistance, protection of talented individuals and teams.

In the 18th – 19th centuries the phenomenon of patronage was closely connected with the growth of national consciousness, as well as the desire to spread the achievements of European enlightenment in all its diversity, which was embodied in the patronage of prominent representatives in education, science and art. Thus, thanks to the active support of the Hetman of the Zaporizhzhya Army and statesman Ivan Mazepa, a “cultural revival” began in Ukraine. Thanks to his organizational and financial support in the 17th–18th centuries a new direction in Ukrainian art emerged – the Ukrainian Baroque which also had another name “The Mazepian Baroque”.

Among the patrons of the 18th – 19th centuries, which made a significant contribution to the revival and development of Ukrainian national culture and art, there are many famous names, including a representative of the Ukrainian aristocratic family Oleksandr Bezborodko (1747–1799), public and statesman, famous Cossack – nobleman Dmytro Troshchynsky (1749–1829), countess, public figure and educator of the Cossack family *Elizaveta* Miloradovich (1832–1890), Ukrainophile, public figure of the noble origin Hryhory Halahan (1819–1888) and others.

The process of formation and development of the art market in the Ukrainian lands at the turn of the 18th – 19th centuries has already acquired some of its outlines, which gives grounds to talk about the emergence of some institutional features and formations. In particular, a layer of wealthy art connoisseurs has already formed, an active development of domestic art, art criticism, private collecting have taken place, the country is beginning to play the role of an attractive market for Europe.

The emergence of such a subject of the art market as an art exhibition can be discussed only in the second half of the 19th century, although the exhibition activity itself has a long tradition in Ukraine. Its prototype was

a fair activity, which has become widespread since the 16th century. The most famous fairs were held in such cities as Kyiv (Kontraktovy), Poltava (Illinsky), Kharkiv (Khreshchensky), Krolivka (Vozdvyzhensky). Organization of industrial and agricultural exhibitions only in the second half of the 19th century began to become regular, exhibitions of works of art were held in Kyiv, Lviv, Odesa, Kherson and other cities.

A unique, iconic phenomenon of national culture are the mobile art exhibitions, which have identified the main trend in the fine arts of the last third of the 19th century and, of course, contributed to the formation of the space for the functioning of art in Ukraine. The Society of Mobile Art Exhibitions (hereinafter – SMAE) was part of the process of democratization of culture in the post-reform period. Qualitative and significant changes took place in all spheres of culture: painting, music, literature, etc. During this period, culture is transformed from elitist to mass. Thus, two processes take place simultaneously: on the one hand, democratization and, on the other hand, the massification of culture and art.

By organizing mobile exhibitions, the Itinerants were active in public awareness activities, involving the audience and local artists in the artistic process, introducing the general public to both “traditional” and “latest” artistic stylistic pursuits, thus empowering and diversifying Ukraine’s artistic life. It is also worth noting the commercial nature of the activities of SMAE, the founders of which preferred to organize the society itself, which at that time had only commercial significance. As a result, the Society’s statute was a combination of traditional intentions for charitable societies, which included: “a) providing the people of the provinces with an opportunity to get acquainted with the national art and monitor its success; b) the development of love for art in society; c) association for purely commercial purposes; d) facilitation for artists to sell their works” (Shabanov Andriy, 2015, p. 37).

At the turn of the 19th–20th centuries the artistic life in Ukraine is changing and becoming more complicated. The interest of all levels of population (officials, intellectuals, students) in art in the part of the country that was under the Russian Empire found its way in the opening of societies of lovers of fine arts, art circles whose participants organized periodic exhibitions, lectures on art, contributed to the establishment of art galleries, museums, drawing classes, schools and colleges.

It should be noted that in the part of Ukraine which was under Austrian power in the late 19th – early 20th century, in contrast to the Russian Empire, there were more favorable conditions for the development of Ukrainian art market, progressive Ukrainian figures established national institutions in the field of culture and art. Organized in Galicia artistic

(visual and artistic-industrial) societies and professional commissions were engaged in the uniting, support and development of young artists, exhibitions, which contributed to the promotion of professional art in Galicia, the formation of artistic traditions of the region in general (Zaitseva Z., 2019, p. 182–191).

An eloquent example of the fruitful work of the Taras Shevchenko Scientific Society (hereinafter – ShSS) in this direction was the creation of a portrait gallery – the largest project related to fine arts, led by M. Hrushevsky. According to the domestic researcher of the artistic life of Ukraine at the turn of the 19th–20th centuries. N. Sheludyakova, “the first receipts of portraits to the ShSS were single and not related to the idea of the gallery” (Sheludyakova N., 2016, p. 68). Thus, the famous Ukrainian patronage and collector V. Tarnovsky in 1893 donated to the ShSS the portrait of T. Shevchenko (File. 33. Protocols of meetings of members of the board, 1893–1902, p. 13), and in 1895 by will of the artist M. Ge the portrait of M. Kostomarov was donated to this Society, which decorated the walls of the Society’s office (Report on the activities of the branch of the Shevchenko Scientific Society in Lviv for the period from January 1 to December 31 1895, p. 4). In 1898, on the occasion of the 25th anniversary of the ShSS, a collection of portraits of prominent Ukrainian figures was created. The first three portraits – of M. Zhuchenko, E. Miloradovich and D. Pilchikov, on behalf of the society were painted by I. Trush, a young artist, a graduate of the Krakow Academy of Arts (Kokorudz I., 1899, p. 17). I. Franko said about the paintings presented by I. Trush: “... they should be included in his best works in that field” (Franko I., 1900, p. 60).

In addition to portraits, the ShSS collection also included works of artists of various genres. In 1905, at the exhibition in Lviv, the Society acquired the famous work of F. Krasnytsky “The Guest from *Zaporizhzhia*” and in 1909 – paintings of V. Krychevsky “St. Mykolay”, “The Day of Judgement” and “The Fair in Poltava” (Burdulanyuk V., 2009, p. 4).

Although ShSS proclaimed the development of Ukrainian art as one of its important tasks, in practice it was rather a professional association of artists, whose goal was to provide work for its members, through mediation in sale or purchase of paintings, providing material support to artists. In addition, according to Ukrainian historian and fine art expert of the early 20th century M. Holubets, the ShSS was a “commercial and industrial” institution, a kind of guild association of goldsmiths, carvers and painters, which contributed to the separation of artists from artisans, gave a powerful impetus to the Galician artistic life (Holubets M., 1925, p. 144).

For the development of the Ukrainian art market, perhaps the most important achievement in the activity of the ShSS was the creation in 1898 on its basis the union of Ukrainian artists of Galicia “The Society for the Development of Rus’ Art” (hereinafter – SDRA) in Lviv, initiated by M. Hrushevsky, V. Nahirny, Y. Pankevych and I. Trush (Nahirniy Vasyl, 1898). The members of the newly created art center focused their efforts on promoting the revival of Ukrainian traditions in art, the convergence of Ukrainian national culture to its “fullness”. The art exhibitions (1898, 1900, 1902, 1903) organized by this association contributed to the cultivation of new aesthetic views, the establishment of national identity in works of art of various genres (Yasinovsky Yuri, 2021).

At the «First Exhibition of Rus’ Art” (1898), organized on the occasion of the first meeting of the Society, were exhibited the paintings of its members, including the landscape paintings of I. Trush, the church images of K. Ustiyanovych, religious and portrait images by Y. Pankevych, etudes by O. Skrutok, drawings on cardboard and oil paintings by A. Pylykhovskiy etc. The art exhibition of 1898, organized by the SDRA, witnessed a revival in Ukrainian artistic life.

Some of the Ukrainian artists of the late 19th and early 20th centuries, most often I. Trush and M. Ivasyuk, also organized personal exhibitions on their own. For example, I. Trush in the hall of the Lviv City Permanent Exhibition in 1899 organized an individual exhibition of his landscape and portrait paintings, which was well received by the audience. The result of one and a half years of the artist’s work was a personal exhibition, which was held with great success in the salon of the Regional Society of Friends of Art (Lviv) in the summer of 1901. The collection of landscape paintings presented at the previous personal exhibition also included landscapes and monuments of Kyiv and Kaniv, portraits of V. Antonovych, Ariadna Drahomanova, Lesya Ukrainka, M. Hrushevsky. The theme of the works presented by the painter brought the audience to the conciliar and independent associations. The special attention of the audience was focused on the picturesque two-meter landscapes overlooking the Dnipro.

These artists achieved high skill and professionalism, were able to commercialize their own work, took an active part in art exhibitions held in Lviv, Kyiv, Poltava, Warsaw, Krakow, Poznan, as well as Vienna, London, Sofia and other European cities. I. Trush, as a representative of the Committee of Ruthenian (Ukrainian), Polish and Czech–Moravian artists of Austria–Hungary, fruitfully cooperated with the administration of the Kyiv Art, Industry and Science Museum in organizing art exhibitions in the halls of the museum.

The activities of progressive Ukrainian figures contributed to the creation of many artistic associations, which played an extraordinary role in promoting the works of Ukrainian artists, awakening public interest in art. Thus, I. Levynsky, V. Nahirny and I. Trush organized the Society of Supporters of Ukrainian Antiquities (1911–1914), which popularized the native art of the region (Photolviv, 2019). The Lviv Professional Union of Plastic Artists was founded to hold group and individual exhibitions, organize and hold art discussions and topical professional lectures (1932–1939).

The activity of the Dnieper (ukr. Naddniprovsky) artists (M. Holubets, P. Kholodny) and the Galician M. Kovzhun had a significant influence on the art of the region. On their initiative, a Circle of Ukrainian Artists was organized (Lviv, 1922–1927). The Circle organized four joint exhibitions of Galician and Dnieper artists (L. Hetz, P. Kovzhup, O. Kulchytska, A. Mapastyrsky, Y. Muzyka, O. Novakivsky, V. Sichynsky, O. Sorokhtey, V. Kryzhanivsky and etc.), published the magazine “Ukrainian Art”, organized work on the education of Ukrainian creative youth in the traditions of national art (Yanyshyn B., 2018, p. 46). The Association of Independent Ukrainian Artists (1931–1939) organized fourteen group and individual art exhibitions in Galicia and abroad, involved Italian, French, Belgian, and other artists in its exhibitions; published the magazine “Art”, illustrated catalogs, albums and monographs.

Development of the art market in the South of Ukraine in the early 20th century is largely connected with the activities of the literary and artistic group “Gileya”, organized by D. Burliuk (1882–1967), – one of the most prominent Ukrainian artists of the futuristic trend, art and literary critic, art theorist. D. Burliuk himself, having formed together with his associates the direction of picturesque Ukrainian art, known in the world as the art of futurism, called it “Little Russian style”, “Cossack-Tatar futurism”, “Ukrainian style” (Hulyaeva O., 2015, p. 60–64).

Without exaggeration, the south of Ukraine at the beginning of the last century can be considered the epicenter of the avant-garde movement, whose artistic traditions were laid in the circle of “innovators” first in the Kherson region, and later in Odesa, Mykolaiv. Thus, at the invitation of the futurist brothers Davyd and Volodymyr Burliuk, in the estate of Prince M. Sviatopolk-Mirsky “Golden Beam”, and later in the estate of Count Mordvinov (Kherson region), where their father Davyd Fedorovych Burliuk worked as a manager, visited and practiced poetry, art and performances almost every year.

In addition, D. Burliuk, “was a man, forever immersed in some search, some work, fussy, full of grandiose projects...” (Sukhoparov S., 2003,

p. 29), actively participated in the artistic life of the then Kherson and, in particular, in the dissemination of leading ideas of avant-garde art in the public, in organizing art exhibitions (“Exhibition of Impressionist paintings by the group “Vinok (Wreath)” (1909); in the exhibition of the art association “Blue Rider”: “Diamond Jack” (1912) and others) (Sukhoparov S., 2003, p. 51).

In the south of Ukraine at the beginning of the 20th century, more global shifts in the aesthetic tastes of the public and critics, the awakening of interest in both to the “new” were caused primarily by “Salons” of the sculptor V. Izdebsky in 1909 and 1911. In the Odessa press of the time, the journalist Lohengrin (P. Herzo-Vinogradskiy) gave the following assessment to “Salons”: “...There is something in this “Salon” that makes you worry and argue... This “something” in the “Salon” – is the life, a great beat of the pulse... cheerful and bold artistic life” (Loyenhrin (Herzo-Vinogradsky Petr), 1909).

Modern domestic researcher T. Nikonenko defines the phenomenon of cultural and artistic salons, their place and role in Ukrainian culture of the late 18th – first half of the 19th century and the essence of this concept as follows: “cultural and artistic salons are a certain historical phenomenon, they arose in response to the pressing needs of socio-national and cultural development and, having played their historical role in raising national and cultural life during feudalism and at the beginning of capitalism, died in times of spread and prosperity of market relations in all spheres of life, including the fields of culture and arts” (Nikonenko T., 2005, p. 15). According to T. Nikonenko, the first cultural and artistic salons on the territory of Ukraine appeared at the end of the 18th century and gained the greatest popularity by the mid of the 19th century in Kyiv, Kharkiv, Odesa, Chernihiv, and Poltava, while in Right-Bank Ukraine these cultural forms functioned in the estates of big Polish magnates. The Ukrainian elite (writers, politicians, artists and scientists) united in this way to implement artistic principles and progressive ideals of art and literature, joint training in artistic skills, to solve urgent problems and problems of contemporary culture.

According to reviews in the periodicals of the 20th century, “Salons” and other artistic events and forms of presentation of cultural and artistic achievements have aroused quite lively interest in the artistic community and the audience. The vast majority of the audience liked “Salons”, they formed artistic thought and forced to analyze.

According to research of O. Barkovska, E. Holubovsky (Holubovskiy Y.M. & Kohrit F.D. & Shchurova T.V (eds.) 2007) and other authors, the reaction of that time audience testifies that the arrangement of

“Salons” had a powerful influence on the development of avant-garde art in the Southern Ukraine.

After the opening of the exhibition of the Society of Fine Arts in Kher-son in 1910, which was attended by the vast majority of local artists, the local press wrote: “The exhibition is very interesting... and, first of all, because it has works of different directions: there are “left”, “right” and others. D. Burliuk’s paintings were successful and in demand in two “Salons” by V. Izdebsky, and most of them were sold – all this, in turn, contributed to the further creative activity of the artist.

Thus, the creation and organization of specialized cultural and artistic institutions, events and activities, such as “Salons” of V. Izdebsky in the South of Ukraine in the 20th century which, incidentally, were the first large-scale exhibitions of contemporary art in the Russian Empire, significantly revived the artistic life of contemporary society. They became a kind of sign of affirmation of the avant-garde art on the national basis, started the exhibitions of Ukrainian artists of the new generation, and played a huge role in changing the artistic tastes and aesthetic worldview of the general public.

N. Pavlichenko singles out several types of art exhibitions organized in the late 19th – early 20th centuries: 1) mobile exhibitions of paintings; 2) exhibitions organized for charity; 3) exhibitions dedicated to significant dates; 4) personal exhibitions; 5) reporting exhibitions in educational institutions (Pavlichenko N., 2017, p. 9–10). Such exhibitions were typical for other regions of Ukraine at the turn of the century. Each exhibition became the most important event in cultural life and attracted public attention. Art exhibitions became regular, the list of their participants expanded, the exhibits became more diverse, and much attention was paid to the design of the exhibition. They were arranged for the purpose of aesthetic education of spectators, and in some cases – for the sale of exhibited works, which allowed to provide material support to artists, or to achieve charitable goals. Art exhibitions helped to acquaint the population of the region with the works of famous Ukrainian, foreign and local artists.

Conclusions and discussion

It is most appropriate to connect the genesis of the Ukrainian art market with the stages of cultural development, each of which is characterized by the dynamics of socio-cultural processes, changes in value dominants and worldview paradigms. According to the fulfilled research, the understanding of the concept essence of «art» has changed historically

and socio-culturally, which was inevitably associated with the hierarchical scale of cultural values that was laid down in a particular society at one time or another. It should be emphasized that from the point of view of culturology, we can speak about the origin of the art market as a value-semantic space only when an artist from a craftsman began to turn into a bright, creative personality, and art became a self-sufficient subject that embodies the author's idea and has certain artistic qualities (approximately in the first half of the 17th century, when art began to acquire a secular character).

The development and formation of the art market is proven by the emergence and functioning of its institutional, informational and communicative components: the emergence at the turn of the 18th – 19th centuries of private collecting and art criticism; arrangement by the beginning of the 19th century of private art galleries by wealthy art connoisseurs; activity of patrons in the 18th – 19th centuries in support of creative initiatives in the field of art, their patronage of talented artists; organization of art exhibitions from the second half of the 19th century; activity of cultural and artistic salons from the end of the 18th to the beginning of the 20th century; activity of mobile art exhibitions in the last third of the 19th century; organization of art and art-industrial societies, art associations, professional art commissions in the late 19th – early 20th centuries; arrangement of personal exhibitions by artists from the end of the 19th century, etc.

Thus, with the growing interest in the work of artists and national art in general, with the development of exhibition activities, the need to create art collections at the public level quite naturally became a relevant issue. Exhibition projects, art galleries, art salons created with the financial and organizational support of patrons and philanthropists significantly influenced the further socio-cultural face of Ukraine in the second half of the 19th – early 20th centuries, contributed to the formation of aesthetic consciousness of the audience, had a positive effect on the development and growth of the Ukrainian art market.

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