



THE ROLE OF THE LANDSCAPE IN THE COLLAGE: CONNECTIONS IN THE PAST AND THE PRESENT

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РОЛЬ ЛАНДШАФТУ У КОЛАЖІ: ЗВ'ЯЗОК МІЖ МИНУЛИМ І СЬОГОДЕННЯМ

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Abstract

The aim of the research is to throw light on the different meanings of landscape in the art of Sergei Svyatchenko with a specific focus on his collages. **The methodology of the research.** Methods of art-criticism, historical analysis and interviewing were used as well as a comparative analysis of S. Svyatchenko's collages with the European artists of the twentieth century. **Scientific novelty.** For the first time, the work of the Ukrainian-Danish artist Sergey Svyatchenko is being researched, which made a significant contribution to the development of the art of Collage Peace. XX – beginning XXI century The little-known pages of life and creative creation of the artist, sources of creative and inspiration of Svyatchenko, influence and mutual influence of Ukrainian and European art of the twentieth century are introduced into the scientific circulation. Comparative art analysis of various series of collages of the artist and the influence on him of different artistic styles and directions of the 20th century are conducted. **Conclusions.** Childhood and youth memories play an important role for the art of Sergei Svyatchenko, as well as the influence from older generations of Ukrainian painters. This

Анотація

Мета дослідження полягає в тому, щоб висвітлити значення ландшафту у мистецтві Сергія Святченка з особливим акцентом на його колажі. **Методологія дослідження** зосереджена на застосуванні методів арт-критики та історичного аналізу, інтерв'ювання та здійсненні порівняльного аналізу колажів С. Святченка з європейськими художниками ХХ століття. Джерелом цього тексту є, крім іншого, дві бесіди з художником 21 березня та 4 травня 2018 року. **Наукова новизна.** Вперше досліджується творчість українсько-данського художника Сергія Святченка, що зробив значний внесок у розвиток мистецтва колажу у світі у ХХ – поч. ХХІ ст. До наукового обігу впроваджуються маловідомі сторінки з життя та творчого зростання художника, відомості про джерела творчості Святченка, взаємовплив українського та європейського мистецтва ХХ ст. Проведено порівняльний аналіз різних серій колажів митця і впливу на нього різних художніх стилів та напрямів ХХ століття. **Висновки.** Дитячі та юнацькі спогади відіграють у мистецтві Сергія Святченка важливу роль, а також мистецтво українських

mood goes like a basic tune though his whole production however avantgarde this fantastic work really is in its rich, bright and visual conception. Recollection is an essential part of his visual baggage, consisting of elements from long time before and from recent day, personal life, physical landscape as well as contemporary art in different media.

художників старшого покоління. Цей настрій є лейтмотивом усієї його творчості, як і авангардизм його фантастичних робіт, що, справді, постає у багатій, яскравій візуальній концепції. Спогад є невід'ємною частиною його візуального багажу, що складається з елементів попередніх мистецьких епох, з особистого життя, ландшафту, а також сучасного мистецтва в різних медіа.

Keywords: **Ключові слова:**

Sergei Sviatchenko, landscape, collage, recollection, artist, composition, figure.

Сергій Святченко, пейзаж, колаж, спогад, художник, композиція, фігура.

Introduction

Part of Sergei Sviatchenko's art, the painting as well as the collage, consists of something unmistakably scenic, made up of motifs, but whereabouts and what happens in the picture are complete different. This text deals primarily with his collages, where he allocates to the landscape and moods related to landscapes. I would like to look into the connections from the past and the present, connections weaving in and out of his collages, thus also being part of the inspiration and providing the background for them. And it is not just one mood recollected, but many which in various ways interweave in all directions, also with the experienced life of today.

Landscape memories from his childhood and youth are strongly represented in the artist's mind. From his youth, Sergei Sviatchenko remembers both experiences of concrete natural landscapes and to a great extent also the landscapes he saw at exhibitions and in museums where his father took him. He grew up just outside the city of Kharkov, with access to a fantastic garden that is still vivid in the memory of childhood (Sviatchenko, 2018). Here, the houses stood next to each other on either side of the road in a village environment. The extended family of the artist-to-be lived in three houses next to each other. The boy Sergei, his fatherm Evgenij, and his mother Ninel lived in the middle, his paternal grandparents, Adrian and Sonia, lived to one side, and his aunt lived to the other. On the garden side, there were no boundary lines between the houses, which made the feeling of the wonderful garden even greater. This was where his paternal grandfather used his green fingers, creating for his grandchild a paradisiacal frame for the boy's childhood and first experience with nature. In this safe oasis, he could follow the rhythm of the seasons, the changing of the colours and the force of nature.

From the age of 12 and in his teens young Sviatchenko was an active pioneer (the equivalent of a boy scout) and that implied a substantial expansion of his experience with nature. Young people spent many weeks away from the home in summer camps in wild natural landscapes where they became familiar with the fact of living with the forces of nature, the dangerous as well as the fantastic ones. These things in his upbringing have given the man Sergei Sviatchenko a basic comfortable feeling when he is in nature.

The experiences with landscapes that have stuck the most in Sergei Sviatchenko's memory were when he as a young man felt the embracing strength and tranquility of the forest or the river, and when he saw in other artists' works how the morning and evening mood of the circadian rhythm could be portrayed, so that temperature and air humidity were almost tangible. Even today when he senses the movement of nature, it is still the same senses and moods as back then, but now he also sees, with the eyes of the experienced artist, among other things the graphic possibilities, the lines in nature. When elements of nature are part of his collages, it is to a great extent because of the elements creating moods, and when he works with photography and the photo collage, he brings out the quiet neglected stories from our surroundings.

**The
methodology
and analysis
of sources**

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RUSSIAN MODERNISM AND DISTURBANCE

For Sergei Sviatchenko the art of painting he was introduced to by his father when visiting countless exhibitions and museums was an important source of memory. A special place in his memory is the artists' group *Peredvizhniki* – in Danish the Itinerants, a group of artists that was protesting against the conservatism of the Russian Academy of Art, establishing themselves in 1871, they existed until 1923. Their exhibitions were shown around the country. Rather than mythological motifs and historical paintings they wanted to portray modern Russian society. Their focus was on art that was socially dedicated, just as paintings inspired by folk fairy tales, depictions of religious traditions and images of everyday life were also part of their motifs. Many of these artists were specialists in landscape painting. Their paintings of the plains and forests of Russia came to symbolize the native country and played a role in forming a national identity. Landscape paintings could also have political implications, e.g. an apparently idyllic sandy path across a meadow could refer to the path to the penal colonies of Siberia.

In a number of collages from 2013 reproductions of historical paintings of earlier times or works of the Romantic era and Early Modernism in Russian art are included. They are used in such a way that the historical picture(s) make(s) up the picture boundaries and the entire background. They are a prerequisite for the concrete work and for Sviatchenko's art in a broad sense. Sviatchenko has adapted them, using elements of the collage. What you see at the first sight is the fragments of politicians and athletes, artists or just textures of hair, foliage or other things he has added. The adapted historical elements and the contemporary elements are equal.

An element near to Sergei Sviatchenko's heart is how other artists' landscapes bring out delicate moods, sense perceptions, and layers of memories that are difficult to describe with words, and how he can maintain them in his own image. Not accidentally, but nevertheless a small curiosity is the signature stamp, bearing historical looks, that the artist used for a period and which points back to old works of copperplate collections.

The artist's endeavour is to create a tension field with a new meaning, a meaning that is formed in the viewer's mind, well helped along by moods of landscape paintings and contemporary elements of former times. These collages fall into two groups. The magnificent ones with migrations, historical scenes that also occasionally paraphrase iconic paintings from the history of art, e.g. Gericault's pathos-filled *The Raft of Medusa* like in Sviatchenko's series *Paper investigation* of 2013 (fig. 2.1), at the same time showing that to Sviatchenko, the concept of landscape might just as well be about the urban landscape, the architectural aspect.



Fig. 2.1. S. Sviatchenko. From the series «Paper Investigation», 2013. Collage 12,5x19 cm.

Рис. 2.1. С. Святченко. З серії «Дослідження паперу», 2013. Колаж 12,5x19 см.

And there are more delicate collages where he has just added another texture, a discrete interpretive element of something sensual/female/easy as a response to a heavy painting, or, for instance, the chocolate-box Impressionist female portrait consistently disturbed by the artist with a diagonal structure from another fresher forest. Perhaps these works are in reality closer to the artist's strong sense of sensuality.

Not just the art of painting, but also cinematic art has been an important source of inspiration to Sergei Sviatchenko. Not any film, but a specific film and a way of working with the picture. During his years of study at the Academy of Art and Architecture he sees the Russian film director Andrei Tarkovsky's new film *Mirror* (Jacobsen, 2018). The dreamy aesthetics, the symbolism, and the features used by the director to evoke moods, among them a narrative collage technique, become great inspirations to the artist, an inspiration he himself puts a name on in the 2008 collage series *Mirror by Mirror. Homage to Andrei Tarkovsky* (fig. 2.2). The picture as a mirror we can use in realizing and recognizing who we are and which memories we consist of. The nature in the picture is at the same time concrete and the picture of a mental condition. Among other things, a large mental space between foreground-background, now-then, here-there has been created.

AVANT-GARDE AND SURREALISM

There is no doubt that Sviatchenko has been greatly inspired by avant-garde art and particularly Surrealist art of the first half of the 20th century. A number of themes that visual artists and writers



Fig. 2.2. S. Sviatchenko. From the series «Mirror by mirror», homage to Andrei Terkovsky, 2008. Collage 41x29 cm.

Рис. 2.2. С. Святченко. З серії «Дзеркало дзеркалом», присвята Андрію Тарковському, 2008. Колаж 41x29 см.

dealt with in the earlier years of Surrealism recur in Sergei Sviatchenko's art. And you can easily find parallels to pioneers like Max Ernst, René Magritte, Hans Bellmer, Salvador Dalí and Wilhelm Freddie.

Two collages clearly show how he was experimenting early on with features known from Surrealism. The choice of black and white in the expressions of the pictures support the dreamy, unreal space. His method also includes bringing reflections and incompatible elements together in unexpected constellations, making the reality of the photograph fail to get across, or that it is at any rate very secondary in these works. And then exactly photography, supposedly the most concrete and realistic medium. How Sergei Sviatchenko uses existing photo material represents a somewhat different use of the photograph than, say, Man Ray, who instead orchestrated and manipulated the photograph into the expression he wanted to create. Characteristic of the Surrealists was also the use of specific picture elements which, as they were repeated and repeated in various constellations, had symbolic values – and became a kind of a reference alphabet to be brought along from one work of art to another: the chest of drawers, mirrors and reflections, the child, watches, covered heads, the woman, wild animals, floating balloons and objects etc. Values that referred to and were connected with Jungian psychology and whose application had the very purpose of activating the dreams and the unconscious (the subconscious?).

The cross-axial composition across the centre of the picture in Sergei Sviatchenko's 1983 collage (fig. 2.3) emphasizes the surprise, the unexpected collision.

The characters in the small canoe in the picture's bottom left-hand corner seem to sail along these compositional lines straight towards the foreign element; the unproportionally big hands which may look calm, but nonetheless are strongly disquieting. At the same time the collage's hands are a declaration of love to nature, an embrace, which is also repeated in a much later work, a black-and-white collage from 1983 where two gigantic arms almost embrace an unmistakably Danish-looking beech forest, while the «figure» in one hand holds a watch as a simultaneous reminder of the pas-



*Fig. 2.3. S. Sviatchenko.
From the series «Mysterious world», 1983.
Collage 18x16 cm.*

*Рис. 2.3. С. Святченко.
З серії «Таємничий світ», 1983.
Колаж 18х16 см.*

sage of life. The composition in the other older collage from 1985 is tremendously more complicated, it seems as if the artist has tried to insert as many reflections as possible. And besides a double meaning of the streaming blood veins in the human body and the trees' roots and ramifications. A clear statement that we are all nature; it is part of us, we are part of it. A clear reference to the Surrealist visual artists, almost a paraphrase is the 2007 collage where Sviatchenko replaces the head of a horizontally floating male figure with a piece of furniture. Table top and filing drawers can be opened all the way round in all directions, some are open – as a picture of the many nooks and corners of memory and consciousness. People live in the present, shown in the landscape motif of the background, holding interesting perspectives where people's lives are lived synchronously, simultaneously, yet separately. A metaphorical self-portrait.

Results of the research

3 SVIATCHENKO'S COLLAGE

Also in his large Less series of 2004 the Surrealist heritage is clear, for example in the unexpected collisions in the motif and distortions of perspective (fig. 3.4). The represented works also combine two very important elements for Sergei Sviatchenko, architecture and nature, although nature is less dominant here. One is the prerequisite and contrast of the other. In these tremendously precise collages he operates with only adding very few elements to the self-coloured background. Thus, the more precise the selection of these few elements must be; texture, colour, motif, perspective must function, and the scissors' cutting of the piece dosed in the right quantity and form. Now Sergei Sviatchenko directs his attention more to the own logic of the picture.

Sergei Sviatchenko works with a number of fixed visual themes and elements: architectonic fragments, textures, small and large



*Fig. 3.4. S. Sviatchenko.
From the series «LESS», 2009.
C-print 57x40 cm.*

*Рис. 3.4. С. Святченко.
З серії «LESS», 2009.
Кольоровий друк 57х40 см.*

body parts, animal bodies, various pieces of furniture, and iconic figures representing the history of more recent politics or culture. As described by Rick Poynor (Rick Poynor, 2016), his collage practice of acquisition, fragmentation and the creation of hybrid forms is a kind of a response to or parallel picture of the interrupted impressions we get via urban life, the media and the advertisements, the pace of society in general. Somewhere the artist has put it like this: "Life nowadays is filled with images, more than ever before, and my idea is to construct a new reality by using fragments of the known. The recognizable parts must "calm down" the viewer, but only so that he or she can be confronted with a new story. So the aim is to communicate".

Another dimension of reflection is the Surrealist features. In her PhD thesis (Camilla Skovbjerg Paldam, 2011) on Surrealism, Camilla Skovbjerg Paldam describes how the collage's practice and the interest in mystery, to the artists of that era, were an important part of the attempt to find and create "the wonderful in the modern". The Surrealists, who also found a great deal of inspiration in Dadaism, availed themselves to a great extent of exactly the collage's mode of expression in order to disseminate accidental, irrational connections and most often shocking compositions of pictures, materials and text. The Surrealists' strategies also had an impact on the aesthetics of 1960s Pop art, and they live on in 21st-century art. Also in an artist like Sergei Sviatchenko. Pictures, objects and concepts meet in unexpected and frequently incomprehensible confrontations between various levels of reality. The collisions are surprising, shocking, mixed with a certain amount of humour. There are no explanations here, but enigmatic juxtapositions and moods, enabling our thoughts to wander freely in an unknown terrain of conscious and unconscious where anything can happen.

A third dimension is the more formal features, well described by Professor Rick Poynor (Rick Poynor, 2013), explaining how the artist's choice of clear bright monochrome background colours removes any idea of location and makes the cut-in objects graphic and sculptural. The raw cutting off of the collage elements contradicts their realism and challenges the colour. The technical finish of the C print makes the picture even flatter. As far as the selection of material is concerned, Sviatchenko speaks of living between kaleidoscopic layers of events and information, and in the collage to create a balance known only to him. A clue for him is that the line – and here it is probably no disadvantage that originally he is an architect by training – can often govern the composition. He elaborates: "I think in both a time-related and a spatial dimension, where time is a horizontal axis all the way back from my earliest childhood to today. While the spatial dimension is the more or less unconscious memories, constantly pressing on and becoming some sort of stratification lines for my work".

INTERMEZZO: HIS WORKING METHOD

Sergei Sviatchenko uses his strong and comprehensive visual memory, including his memory of moods experienced at various places in his life or in a painting, film or other work of art when he is producing art himself. When it comes to the collage, to achieve surprise, the unexpected is his basic wish in his visual communication.

Occasionally he introduces a dogma for his work, for instance by limiting the number of added elements in the collage to very few or down to one element. He then has to be so much more precise in which one, and how it is cut and brought into the composition. The stringency and the artwork's insisting on living as a work of art in itself, and not as an illustration of something else, is underscored by the self-coloured backgrounds that torpedo any attempt to account for an environmental context. Despite the stringency, he tells about his working method that it is an intuitive process, his favourite scissors at hand, which he enjoys very much, it is never a fight (as opposed to when he is painting). He can create the collages anywhere, preferably with music in his ears. But before reaching the concrete and often intensive creation phase, which a matter of a few days, he has most frequently spent some time on a mental attempt, in which he more or less consciously gets control of the thematics of the approaching work.

DIALOGUE WITH HIS PERSONAL HERITAGE

Recently Sergei Sviatchenko found a briefcase with some of his father's watercolours (Jacobsen, 2018). And as a cadeau to this very personal heritage, in a dialogue with the watercolours, he created a number of dialogue pictures where his own collage practice mixes with his father's pictures (fig. 3.5). The outcome was well over 20 works, where the son's "intervention" is considerably more



*Fig. 3.5. S. Sviatchenko.
From the series «Watercolor imple-
ment», 1987.
Mixed media on paper 22x25 cm.*

*Рис. 3.5. С. Святченко.
З серії «Акварель реалізація», 1987.
Змішана техніка на папері 22x25 см.*

delicate than in other collages, where the art of the past gave him an emotional starting point.

His choice of cut-ins has not removed any significance from the original watercolour, but accentuated sides of this, as well as added something. It can be a detail or a perspective depth, and an addition of dimensions that was not there before. In his father's watercolours of architectural motifs, Sviatchenko has added a human narrative that otherwise seems completely absent. The memory of his parents come into play, and the addition of moods, and tension fields between man and woman introduces a large mental space that would otherwise not be present.

THE DANISH CONTEXT

In a Danish art historical context, Sergei Sviatchenko feels a little like the odd man out – clearly as his own person and as someone who brings another tone into Danish art. And his career, particularly in collage and fashion, is surely primarily international. This in spite of 28 active years in this country. It is obvious that he, with his Ukrainian youth and especially as part of the avant-garde movement there, has looked towards international art. Nonetheless, it is possible to draw many parallels between his art and the background to the development that has also taken place within Danish Modernism. However, Sviatchenko only rarely refers to Danish art. Only in a few cases, specific direct attention is involved, as when he became familiar with the landscapes of especially the Fynboerne and to some degree those of the Skagen Painters. To him, parallels to the previously mentioned Itinerants. Sergei Sviatchenko, who likes having beautiful countryside around him, is fond of visiting cultural institutions and museums in Denmark and points out – more than their collections – how these are often located in beautiful surroundings.

In their own time, the strategies of Surrealism were brought about by the Danish artists Wilhelm Freddie, Gustaf Munch-Petersen and Vilhelm Bjerke Petersen and others. Especially Freddie worked with

collage strategies and in many forms of expressions: sculptures, objects, window decorations, and not least on paper and canvas. In contrast to Sviatchenko's current focus on dreaming reflection in mental landscapes, Freddie had a particular focus on what was scandalous and a direct commentary on society, especially his provocative adaptation of sexuality. Sviatchenko has also in certain collages addressed the issue of human urges, however in a more subdued, toned-down way as one among many motifs. In sculptural art, Henry Heerup was the Danish Grand Master of collage, everyday humour and marvellousness being the mainstay. Asger Jorn worked for his part targeted attack on the boredom of the genre painting of earlier times and named these of his works using the concept modifications. Many Danish artists have worked and still work on an expressive expression in their painting, in this way also Sviatchenko whose practice, in most years, has included and still includes abstract-expressionist painting which in an underlying manner, but more continuously refers to landscapes, physically and emotionally.

Skovbjerg Paldam has also discussed the role of the collage in contemporary art, especially its ability to shock, as some believe the days of the possibility of a psychological shock is long gone because all boundaries have fallen. At the same time she believes that collage as a formal technique to a certain extent has lost its controversial novelty value. Making collages in 1920 was a breakthrough, but we have today become used to seeing them everywhere. In a way the technique is a success story, as montage/collage is both a strong artistic expression and also a dominant societal way of communicating. When contemporary artists revive techniques and ideas of the historical avant-garde, it is what she calls "necessary and life-giving displacements that give the works vigour" (Camilla Skovbjerg Paldam, 2007). And perhaps they are based, to a greater extent, on the visual possibilities of the montage than on psychology.

In contemporary Danish art, there are other artists who use the collage as their way of expression. Kirstine Roepstorff (b. 1972) is occupied with visualizing and debunking (power) structures and political agendas which she finds distorted. In the collage she reorganizes the existing and the recognizable into a form which is an invitation asking for critical reflection – a practice which is a continuation of the work of the Surrealists. Another artist is Vicky Steptoe (b. 1952 in Czechoslovakia, resident in Denmark), who in her own photos and using more traditional newspaper clippings of e.g. text creates new pictures and opinions. Sergei's collages stand out because they consist of very hard cut elements. The self-coloured parts add distance and separation, a form of "memory loss", and something entirely tangible that is here, and only here. Another artist of the same age, British John Stezaker, has described the character of the collage as one containing a longing for the lost world, that is a universal feeling of loss, but that the mode of expression is not about regaining the past, on the contrary it is about the impossibility

of returning, and in that way as a medium expresses the state of the exile (Rick Poynor, 2016).

A series of collages, like the series *Holiday* (fig. 3.6) from 2007, takes as their starting point "the tourist's holiday pictures".



Fig. 3.6. S. Sviatchenko.
From the series «*Holiday*», 2007.
C-print 40x57 cm.

Рис. 3.6. С. Святченко.
З серії «Канікули», 2007.
Кольоровий друк 40x57 см.

These are not casual photos, but Sergei Sviatchenko's own photographs from places visited by his own family on holidays across Europe. As a contrast to the risk of conformity, these slightly misty photographs are enriched by out-of-focus beach scenarios with massive, quite threatening elements like a gigantic human body or a bear which suddenly pokes its nose into all the harmless summer life. As a reminder that nothing is the way it looks. The reference to the artist's own consciousness as a synthesis of memories from his own childhood and ageis also seen when the iconic faces of art are integrated into a collage with a mysterious, floating woman figure. But blue holiday skies in the background. A reading of the holiday landscape where nothing is as it looks like.

In the delicate series *Gentle Waving* a couple of years later (fig. 3.7), Sviatchenko begins for the first time to experiment with a new feature. This is basic photography, but also a kind of *reversed collage*.

Now surroundings are arranged, not just elements on paper. At first the artist places a selected motivic element of paper or cardboard *in situ* in nature and afterwards he photographs it.



Fig. 3.7. S. Sviatchenko.
From the series «*Gentle waving IV*»,
2012.
C-print 40x57 cm.

Рис. 3.7. С. Святченко.
З серії «Ніжне розмахування IV», 2012.
Кольоровий друк 40x57 см.

This staging, usually on a beach or a domestic grass field, points to a very intimate connection between the inner and outer landscape – it is actually one and the same. This reversed collage shows there is no difference in the artist between his own time and memory, and it manifests itself anywhere in new stories.

THE CONCRETE LANDSCAPE

A large red leaf in the centre of the picture area causes immediate recognition and joy (fig. 3.8). Here is something well known and beautiful that is presented to us. Like in the Canadian flag. But what is it? – the leaf nearly takes up the entire picture area and is far too



*Fig. 3.8. S. Sviatchenko.
The wind, 1994.
Mixed media on paper. 27x22 cm.*

*Рис. 3.8. С. Святченко.
Вітер, 1994.
Змішана візуалізація на папері. 27x22 см.*

big compared to the trees vaguely seen behind it. As some other figure, the leaf is standing upright in the middle of it all, like a queen, a being. Both in these improbable proportions and in the season there is a displacement or breakaway of the connection between the picture elements. Because if the fiery red colour is the flame of autumn, the white winter behind is simultaneously from quite a different season. The artist then makes a minor counter-movement to this displacement, draws the picture elements together with the white-green brushstrokes in the picture's foreground, where the colour stream of acrylic paint is splashing up over the leaf like water in a real river. A play. Between reality and picture element.

The domestic landscapes in Denmark are photographed and studied by the artist in the same way as he has always done. He keeps looking at landscapes, watching and observing, no matter where he is. And there are differences between the Ukrainian landscape that his memories of youth are plentiful in and the Danish one. The Ukrainian landscape is huge and rugged. There are, as he puts it, no benches, referring to this slightly romantic element often placed by human hands in Danish landscapes. Danish landscapes are cultivated and formed. Sergei Sviatchenko likes the

scenery around Viborg very much, and in an entirely concrete collage, the landscape is not just staffage in a work of art, but the work of art – the collage – is the other way around a visual tribute to this landscape of heather hills, views and spring-green hardwood forest, entirely in line with the mood in the best Danish summer songs like "Jegvedenlærkerede" or "Nylyserløvilunde". From 2013 there are several entirely quiet landscape collages where the artist has used his own photographs as the basis. Here he has cut in foreign elements that are adding a new perspective and a suppleness to the motif of the photograph. The Southern Lake in Viborg with a V sign of gravel in a close-up like a large shade from the right, or a more traditional collage influenced by Surrealism, in which a book is quietly hanging in the foreground of the lakeshore grass and rush. Not much fuss, but in minor and quite enigmatic for the one who wants to dream a little. Nature means something, no doubt about that.

The love of nature and the interpretation have got a new dimension in the most recent collage series (fig. 3.9), created on the basis of photos taken in the vicinity of Kunst Centret Silkeborg Bad. It is old state forests, mixed with many elements from the rich history of the spa resort. Here, no foreign elements are clipped in from foreign places. Instead, the focus is on bringing to light secret and hidden moods, and important features are once again the reflection and turning upside down of his own photographic elements and cut-ins which he puts together in new constellations, in grey tones from the different illuminations of the day, or in almost Warholian strong shades that make the forest floor be on fire. It is also oddly disquieting when Svyatchenko with his photo collage interprets the history of the place as German military headquarters during the Second World War and lets a giant concrete bunker smash up the little romantic bridge on the western shore of Ørnsø.



*Fig. 3.9. S. Svyatchenko.
From the series «Secretly III», 2016.
Photo collage 19,5x29 cm.*

*Рис. 3.9. С. Святченко.
З серії «Таємно III», 2016.
Фотоколаж 19,5х29 см.*

**Scientific
novelty and
practical
significance
of the
research**

4

For the first time, the work of the Ukrainian-Danish artist Sergey Svyatchenko is being researched, which made a significant contribution to the development of the art of Collage Peace. XX – beginning XXI century The little-known pages of life and creative creation of the artist, sources of creative andspiration of Svyatchenko, influence and mutual influence of Ukrainian and European art of the twentieth

century are introduced into the scientific circulation. Comparative art analysis of various series of collages of the artist and the influence on him of different artistic styles and directions of the 20th century are conducted.

Conclusions **5**

Childhood and youth memories play an important role in the art of Sergei Sviatchenko, as well as the influence from older generations of Ukrainian painters. This mood goes like a basic tune through his whole production as well as avant-garde of his fantastic works in its rich, bright and visual conception. Recollection is an essential part of his visual baggage, consisting of elements from long time before and from recent day, personal life, physical landscape as well as contemporary art in different media.

For the collages of Svyatchenko critical are the meanings (not gained verbally, but rather those relating to the sphere of sensory and subconscious), that the author is composing, a complex graphic compositions, and a minimum number of laconic images. It is interesting to follow these transformations: from delicate multi-element monochrome (black and white) compositions, in particular the series «The MysteriousWorld» (1983), where some images were overlapped on others, sometimes with the effect of almost water-colour flow, to the most concise game of two, three images (series «Less»). The style of S. Svyatchenko is constantly in continuation. As for the themes they also changed: from the interests of the mystical worlds to a person who (visually or not) is a regular participant in the art work.

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