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### INTRODUCTION OF AVANT-GARDE CONCEPTS IN THE DESIGN OF HOUSEHOLD GOODS IN THE FIELD OF CERAMICS AND PORCELAIN

### ВПРОВАДЖЕННЯ АВАНГАРДНИХ КОНЦЕПЦІЙ У ДИЗАЙН ПОБУТОВИХ РЕЧЕЙ У ГАЛУЗІ КЕРАМІКИ ТА ФАРФОРУ

**Olha Shkolna,**  
<https://orcid.org/0000-0002-7245-6010>  
Doctor of Art Studies,  
Professor,  
Department of Fine Arts,  
Kyiv Borys Grinchenko University,  
Kyiv, Ukraine  
[dushaorchidei@ukr.net](mailto:dushaorchidei@ukr.net)

**Ольга Школьна,**  
<https://orcid.org/0000-0002-7245-6010>  
доктор мистецтвознавства,  
професор,  
Київський університет  
імені Бориса Грінченка,  
Київ, Україна  
[dushaorchidei@ukr.net](mailto:dushaorchidei@ukr.net)

#### Abstract

**The purpose** of the study is to identify the features of the introduction of avant-garde concepts in the design of household items, in particular, utensils in Mezhyhrya Art and Ceramics College and to track the use of modern techniques and materials by boychukists, suprematists, constructivists and art deco in domestic art and design culture. **The methodology of the research** is based on the principles of comprehensiveness, methods of general scientific comparative studies, formal-stylistic and art analyzes. **The scientific novelty** lies in the identification of artistic features of the work of avant-garde artists in the pursuit of blurring the boundaries between art and life. The specifics of the appeal to ceramics and porcelain of avant-garde artists of Mykhailo Boychuk's circle in Mezhyhrya Art and Ceramic Technical School-Institute (V. Sedlyar, I. Padalka, P. Ivanchenko, P. Musijenko, D. Golovko), groups of suprematist artists at Leningrad porcelain factory are described (K. Malevich, I. Chashnyk,

#### Анотація

**Мета дослідження** – виявити особливості впровадження авангардних концепцій у дизайн побутових речей, зокрема, посуду у Межигірському мистецько-керамічному технікумі та відстежити застосування сучасних технік і матеріалів бойчукістами, супрематистами, представниками конструктивізму й ар-деко у вітчизняній художній і проектній культурі в галузі кераміки та фарфору. **Методологія дослідження** базується на всебічному розгляді, на методах загальнонаукової компаративістики, формально-стилістичному та мистецтвознавчому аналізі. **Наукова новизна** полягає у виявленні художніх особливостей творчості митців авангардного напрямку в прагненні до стирання меж між мистецтвом і побутом. Охарактеризовано специфіку звернення до кераміки і фарфору художників-авангардистів кола Михайла Бойчука у Межигірському мистецько-керамічному технікумі-інституті (В. Седляр, І. Падалка, П. Іванченко,

M. Suietin), as well as J. Dindo, who balanced between constructivism, suprematism and art deco. **Conclusions.** The results of the study show a certain phenomenon of avant-garde artists from different schools developing in different countries, which consisted in the implementation of often very similar ideas in the design of household items. It was found that this phenomenon was caused not so much by the influence of artists on each other, as by the source of common worldviews. Both the representatives of the Bauhaus and the Ukrainian avant-garde proceeded primarily from the need to modernize life, the rejection of the dominance of historical styles in the design of things. Thus, the details of everyday life, like utensils, get the maximum simplification of forms, the use of new, sometimes unusual materials to the embodiment of graphic decor, inherent in a certain avant-garde direction.

П. Мусієнко, Д. Головка), групи митців-супрематистів на Ленінградському фарфоровому заводі (К. Малевич, І. Чашник, М. Суєтін), а також – Ж. Діндо, яка балансувала між конструктивізмом, супрематизмом й ар-деко. **Висновки.** Результати дослідження засвідчили певний феномен митців-авангардистів різних шкіл на території Європи, що полягав у втіленні часом дуже подібних ідей у дизайнні побутових речей. З'ясовано, що викликане це явище не стільки впливом митців одних на одних, скільки витоком із спільних світоглядних настанов. Як представники Баугаузу, так і українські авангардисти виходили передусім з потреби осучаснення побуту, відмови від домінування історичних стилів у дизайні речей. Таким чином, деталі побуту, в даному разі посуд, здобувають максимальне спрощення форм, застосування нових, часом незвичних матеріалів до втілення графічного декору, притаманного певному авангардному напрямку.

**Key words:**      **Ключові слова:**

boychukism, avant-garde, suprematism, Bauhaus, Mezhyhirya Art and Ceramic Technical School-Institute.

бойчукізм, авангард, Баугауз, супрематизм, Межигірський мистецько-керамічний технікум-інститут.

## Introduction 1

The beginning of twentieth century throughout Europe marked the change of artistic models and forms of artistic creativity. Ukrainian artists also did not stay away from these significant historical processes. Among other notable phenomena of the avant-garde movements of the early 1920–1930's, Ukrainian boychukism stood out. It was connected both with the legacy of classical art (Byzantium, the Italian Renaissance, the lines of the neo-Russian version of modernism) and with the expressive impulses of neo-primitivism, derived, on the one hand, from folk art and, on the other, from the aesthetics of the new proletarianism. which exploded with an «explosive mixture» of folk art and social art simultaneously on several continents (a striking example were the parallels in Mexican art of the same period).

For European modernism, the period of the 1920s is a time of reminiscences of rationalist and neo-folk modernism, which organically grew into art deco (in Germany, Austria, Belgium, these historical styles in the exhibition of authentic works of decorative and applied art and individual easel paintings are not divided into periods); reflections on post-impressionism and fauvism (France),

propaganda graphics (Russia, partly Ukraine), posters (Czech Republic, Austria, Russia), cubism (Spain, France), cubo-futurism (Italy, France), expressionism (Germany, Poland, France, Italy), constructivism (Ukraine), boychukism (Ukraine), muralism (Mexico, Russia) (Campbell, 2003), Bauhaus (Germany, Austria), etc.

The names of artists who laid the foundations of European modernism, some of whom come from Austria and its former territories (Czech Republic, Western Ukraine, Hungary, Poland), are known all over the world today. Outstanding artists Gustav Klimt, Alphonse Mucha, Amedeo Modigliani, Josephine Dindo, Alexander Arkhipenko, Kazimir Malevich, Vasily Yermlyov, Marianna Brandt are still not completely exhausted by the European consumer, and their works are like real classic masterpieces. remain relevant in souvenirs, interior decorations, modern design gifts, etc.

**The aim of resears** is to identify the features of the introduction of avant-garde concepts in the design of household items, in this case, utensils; track the use of new techniques and materials by representatives of various avant-garde schools; identify the participation of representatives of Ukrainian culture in this process.

**The  
methodology  
and analysis  
of sources**

**2**

The research uses methods of general scientific comparative studies, formal-stylistic and art analysis. The source base of the study consists of publications in some areas of avant-garde art.

Thus, in his fundamental work on the Bauhaus, M. Droste (2011) reveals the peculiarities of the formation of German design, which further influenced the development of design in Austria, Russia, Israel and the United States. In the monograph of the scientist B. Campbell (2003) reveals the essence of the significance of Latin American murals with obvious mutual enrichment of avant-garde concepts in socio-cultural, political and artistic life during the twentieth century.

The works of K. Malevich, V. Yermlyov, O. Exter, O. Bohomazov and a number of other prominent artists of the Ukrainian avant-garde without exaggeration are devoted to the works of D. Horbachov (2006; 2017). In the latter, Professor Dmytro Horbachov touched upon the creative pursuits of the author of «Black Square» K. Malevich, who, together with I. Chashnyk and M. Suietin, worked on the creation of suprematist Soviet porcelain.

Domestic features of the development of artistic ceramics and porcelain-faience are covered in several publications of O. Shkolna. In one of them, the author revealed the typical Soviet visions of the avant-garde in porcelain and ceramics of the representative of the Ukrainian nobility of Poltava region E. Trypilska, who worked for some time at the Lomonosov porcelain factory in Russia. Her colleagues at the mentioned enterprise were sculptors and artists from Ukraine A. Bruschetti-Mitrokhina and legendary sisters Olena and Natalia

Danko. In the works of these four «caryatids» sculptures of Soviet porcelain, in fact, embodied the best avant-garde experiments, as well as – the search for art deco of Soviet society in the 1920's – 1930's (Shkolna, 2017).

Works by I. Padalka, V. Sedlyar, P. Ivanchenko, I. Zaika, D. Golovko, P. Musijenko, J. Dindo, luminaries of boychukism and suprematism in professional ceramics and samples of avant-garde post-revolutionary porcelain for enterprises of the domestic industry «Ukrfarforfayans (Glass) trust» are dedicated to the monograph of O. Shkolna (2011a; 2011b). The topic is supplemented by the same author's research on the Mezhyhirya Art and Ceramic Technical School-Institute (Shkolna, 2014) and a scientific article covering the sculptures of Josephine Dindo (Shkolna, 2016).

**Results  
of the  
research**

**3**

Since the late 1910s, artistic and design changes have taken place synchronously in Europe and North America, turning people's notions of the realm of craft and industry upside down. Since then, after a creative search in the German school Bauhaus (1919–1933), a new view of design as a form of «culture of things», «things-machines», which is characterized by aesthetic expressiveness, expediency, utilitarian beauty, ergonomics, compositional perfection and ideological content was formed.

Representatives of the Bauhaus influenced the new experience of those who wanted to fill everyday life with art around the world – from Russia to Mexico and the United States. One of the new directions in the «spiritualization of matter» was the work of the Bauhaus representative, sculptor and graphic artist Gerhard Marx, who began working at the invitation of Walter Gropius in 1919.

As the artist was appointed master of forms of ceramics workshop, under his personal influence and supervision experimental ceramic and glass products were designed and embodied in the material, in particular, teapots with flasks and coffee makers with evaporators. Thus, as a result of technological research and changes, the first samples of works for mass production appeared, for example, the famous coffee maker «Sintrax», 1924. Unfortunately, in the same year G. Marx left the Bauhaus (Berghausen, 2019).

It is noteworthy that of all the things created by the Bauhaus, the most successful and popular were the metal utensils created by Marianne Brandt (fig. 1). According to the researcher Nadine Berghausen, the strict and original language of design was felt in the finished products of her authorship, especially in household items. The researcher draws attention to the fact that, for example, in coffee and tea sets made by Brandt in a metalworking workshop, «the need to mutually adapt objects to a single artistic design» is neglected: that they are from different sets, because the decisive factor in their design was the function, not the general appearance of the service»



*Рис. 1. Маріанна Брандт. Кавоварка, попілничка і сервіз для кави й чаю. 1924–1926, 1928–1929 рр. Баугауз.*

*Fig. 1. Marianne Brandt. Coffee maker, ashtray and set for coffee and tea. 1924–1926, 1928–1929. Bauhaus.*

(Berghausen, 2019). The researcher concludes that Marianne Brandt's teapot is «one of many examples of abandonment of arts and crafts» and, consequently, the legitimacy of the Bauhaus-style principle of «form follows function», which emerged long before the school (Berghausen, 2019).

The work of this artist brought to the design of Bauhaus a culture of art form, which then, multiplied by the decoration of simple geometric shapes – such as a circle, square, triangle and a favorite art deco zigzag – German experts «fertilized» the imagination of many cells.

The success of M. Brandt's metal sets, which came to the Bauhaus after Gerhard Marx, was essentially a combination of several ideological components of the new art, perceived by G. Marx. Namely – a new theory of combining design with high art, thanks to which in one thing it was possible to find both artistic value and utilitarian expediency (Markiv-Bukovska, 2018).

In fact, these were the beginnings of a real industrial design with styling elements, in which kettles, coffee pots, ashtrays began to look like something like dishwashers or aircraft. So Weimar and Dessau in a new elegance, multiplied by functionalism, revolutionized the seemingly familiar world of tableware.

Later, forty years later, Walter Gropius returned to the avant-garde search for the style of «constructive-functional» utensils of the 1920s, when he was able to embody the long-cherished Bauhaus designs in porcelain. Thus appeared his tea set for mass production in the noble replicated material of the Rosenthal firm, in which he sought to achieve the impeccable perfection that K. Malevich, I. Chashnyk, and M. Suietin were able to embody at the beginning of the century in the Soviet Union; Boychuk artists and J. Dindo.

Soviet artists of the new formation focused on designing in the field of tableware not as a tribute to the need for food, but as a conscious act of creating a new aesthetic reality, in a period parallel to the early Bauhaus. In the USSR at that time they did not call themselves designers, but professed «the love of things», «agitation art», «avant-garde art», «industrial art» and «industrial art». Moreover, the last two terms were not considered identical, although their translation, in fact, means synonymous concepts. Industrial art was mostly manifested in the decor – especially in the genre of the so-called «industrial landscape»; instead, «industrial art» meant replicated art, in fact, close to the concept of design as the implementation of certain operations to create a product, mostly related to light industry (design, construction, modeling, art technology).

The design of everyday objects in the Soviet Union has been raised to a high level of relevance as the most popular art that can become the property of every home, and therefore should become propaganda and replace the visions of the poster. From now on, social housing could not be separated from the new «social» utensils, which brought to the masses the aesthetics of «revolutionary design», designed to bring about radical changes in the minds of people within the new ideology.

In the wake of the rise of power and industrial renewal of the Soviet country, several Ukrainian artists who worked for the needs of the USSR began to gain new creative experience. Among them, in particular, are K. Malevich, P. Musijenko, P. Ivanchenko Sr. and J. Dindo.

Thus, the first of these artists, Kazimir Malevich, a Kyivan, art theorist, from 1916 followed the path of «cubism – futurism – suprematism» Eventually, he put his theoretical ideas into practice. Thus, in 1922 K. Malevich, together with his avant-garde students I. Chashnyk (1902–1929, a native of Belarus, now the territory of Lithuania) and M. Suietin (1897–1954, a native of Russia) was invited to cooperate with the Leningrad porcelain factory. The three of them began to develop unique examples of Soviet suprematian ware, where form and decor were subject to the ideas of geometrization (higher objectification of matter).

Noting that it was during this period that Malevich became interested in three-dimensional forms, modern researchers sometimes ironically characterize the achievements of the creator of the «Black Square» in the field of tableware design: «He founded a forms laboratory at the plant, where he created the famous «half-cups» and a kettle – an outstanding example of design's victory over functionality and convenience» (Zymoglyadov, n.d.). K. Malevich himself noted about the designed works: «This is not a kettle – this is the idea of a kettle». And in 1927 in Germany Malevich told how

once, «for artistic fun» he halved a cup: «At first the wife swore, but soon got used to scooping up half a cup of flour from a bag» (Zimoglyadov, n.d.).

Thus, in 1923, this triad of artists – K. Malevich, I. Chashnyk and M. Suietin – made dishes (fig. 2), which fit perfectly into the new suprematic understanding of form (extremely close to Bauhaus), which prepared new search for boychukists and associate of the latter, sculptor of a unique creative range – Josephine Dindo.



*Рис. 2. Супрематичний фарфоровий сервіз Казимира Малевича. Супрематичні розписи І. Чашника (ліворуч) та М. Суєтіна (праворуч). ЛФЗ. 1923.*

*Fig. 2. K. Malevich Suprematist Tea set, Porcelain. Suprematist paintings by I. Chashnyk (left) and M. Suietin (right). Made by Lomonosov Manufacture, St. Petersburg. 1923.*

Josephine Dindo (a Polish by birth who spent her childhood in Warsaw and Riga and found herself in Kharkiv as a teenager) belongs to a cohort of prominent Ukrainian artists of the avant-garde era. She was an associate of the constructivist Vasyl Yermlyov and Mykhailo Boychuk, an outstanding sculptor who worked on the border of constructivism and art deco. The artist also designed tableware. In addition, she collaborated with associates of Mykhailo Boychuk, who created a ceramics center with new plastic canons in Mezhyhirya near Kyiv. These were Lev Kramarenko, Pavlo Ivanchenko, Panteleimon Musijenko, Ivan Padalka, Dmytro Golovko, Oksana Pavlenko and Vasyl Sedlyar (Horbachov, 2017).

For example, Josephine Dindo's husband, Bernard Kratko, was a professor of sculpture and later rector of the Kyiv Art Institute, where Mykhailo Boychuk, Lev Kramarenko, and Vasyl Sedlyar taught. During 1926–1927, the director of the Mezhyhirya Art and Ceramic Technical School, Vasyl Sedlyar, traveled with Mykhailo Boychuk on a business trip abroad to Germany, Italy, as well as Germany and France, after which the most talented Ukrainian female sculptor



was able to visit Germany to gain creative experience. of that time – Josephine Dindo.

Some artists filled the center of Mezhyhirya ceramics with the ideas of their teacher Mykhailo Boychuk about a qualitative semantic and stylistic renewal of art. Artists Vasyl Sedlyar and Oksana Pavlenko, a couple who took over the leadership of the Mezhyhirya Technical School from Lev Kramarenko, a professor at the Kyiv Art Institute (a former teacher at the only school in the Russian Empire, the Hlynsk School of Ceramic Instructors), saw the clay as a new material for plastic experiments.

Since they did not potter themselves, they tried to convey to their pupils the very concept of the new art of Mykhailo Boichuk's school. And this was manifested, first of all, in the innovative understanding of design as such and the organization of the educational and creative process. V. Sedlyar sought to model the new school on the basis of the equivalent interaction of lecturer and student as a «productive production team», the focus course of which was the utilitarian nature of the object of design, and its place in everyday life, among other things, and the effect of this object. project on the viewer-user (Voron, 2020).

Such a systematic approach, as well as the desire to erase the boundaries between the concepts of «artist» and «artisan» now allow us to draw a parallel educational system in this Ukrainian institution with the famous Bauhaus school (fig. 3). In Mezhyhirya Art and Ceramic Technical School, similarly to the structure of the German school of design, there were workshops of stone masses, refractory and fine ceramics, a model workshop and a ceramic laboratory (fig. 4).



Рис. 3. Гончарна майстерня та схема викладання комплексу дисциплін школи дизайну Баугауз. 1920-ті рр.

Fig. 3. Pottery workshop and scheme of teaching a set of disciplines of the Bauhaus design school. 1920s.





*Рис. 4. Заняття в керамічній майстерні та вивчення графіки у Межигірському технікумі. 1920-ті рр.*

*Fig. 4. Classes in the ceramic workshop and the study of graphics at the Mezhyhirya technical school. 1920s.*

V. Sedlyar and O. Pavlenko believed that the student should develop comprehensively and master both artistic disciplines and technological skills. In addition to drawing and composition, students studied chemistry and mathematics. Considerable attention was paid to the development of personal qualities and the formation of a broad worldview as a necessary component of a professional artist, along with the ability to live in a team. «The student's study day consisted of four hours of lectures, four hours of production, independent classes and extracurricular reading. In the evening, students had club classes: they discussed, sang, and did theater» (Voron, 2020).

The experiments of the creative couple with graphics on ceramics tried to rethink in narrative works such as panels on plates and bowls talented artist Easel Ivan Padalka (came with 15 students from Myrhorod Art and Ceramic College named after M. Gogol), where he taught (fig. 5), master of the universal creative range



*Рис. 5. І. Падалка. Декоративна тарілка «Пролетарій-Мамай». Межигір'я. 1924.*

*Fig. 5. I. Padalka. Decorative plate «Proletarian-Mamay». Mezhyhirya. 1924.*

Panteleimon Musijenko and potters-ceramists Dmytro Golovko and Pavlo Ivanchenko, who came to Mezhyhirya from Hlynsk with Lev Kramarenko.

The ideas of the boychukists developed especially after the European studies of Vasyl Sedlyar and Ivan Padalka in the museum collections of Germany, France, Italy, and Austria, which became possible with the support of the then rector of the Kyiv Art Institute Ivan Vrona.

A series of works «Europe», which became the creative result of these trips, was published in 1928 at the exhibition of artists of the Association of Revolutionary Art of Ukraine in Kyiv, and in 1929 at the exhibition of Ukrainian engraving and drawing in Moscow. And although the consequences of success for the galaxy of boychukists were deplorable (most of them were repressed and shot in the 1930s), as an artistic phenomenon boychukism continued to develop in the ceramics of Mezhyhirya, agitation faience of Bud, Baranivka, centers of art education throughout Ukraine, corresponding to the modernist trends of contemporary art in Austria, Germany, France, Italy, Spain and Mexico.

It is important to note that the search of Mezhyhirya masters forming was related mainly to folk ceramics and sculpture, in the dishes they implemented only designer paintings in the style of boychukism (fig. 6).



*Рис. 6. Бойчукізм. Тарелі з розписом П. Мусієнка. Фарфор. 1920-ті – поч. 1930-х рр. Зб. НМУНДМ.*

*Fig. 6. Boychukism. Plates painted by P. Musijenko. Porcelain. 1920 – beginning 1930s. The National Folk Decorative Art Museum.*

Close at the same time to M. Boychuk and V. Yermilov in his Kharkiv creativity period Josephine Dindo made a several unique products at the Gorodnytsia Porcelain and Earthenware Factory during the late 1920s and early 1930s, the style of which was on the verge of constructivism, suprematism and art deco. These were, first of all, vessel designs of teapots, and, to a greater extent, coffee pots of elongated geometrized proportions. Thus, in the

materials of the Central State Archive-Museum of Literature and Art of Ukraine preserved photographs of design projects and embodied in porcelain (stone mass?) Works of the sculptor (fig. 7).



*Рис. 7. Проекти і втілені у фарфорі геометризовані чайно-кавові форми кінця 1920-х – поч. 1930-х рр. Фотокопії з фонду Ж. Діндо ЦДАМЛМУ*

*Fig. 7. Projects and implemented porcelain geometrized forms for tea and coffee of the late 1920 – beginning 1930s. Photocopies from the fund of J. Dindo. Central State Archive-Museum of Literature and Art of Ukraine*

Given her business trip to Germany in the late 1920s, where Bauhaus continued to work at the time, and in particular M. Brandt, as well as close collaboration with leading artists of the Headquarters of the Porcelain Trust in Russia, where the creative achievements of K. Malevich and I. Chashnyk and M. Suietin were heard, the vectors of the artist's creative search and the interconnectedness of all the mentioned artistic processes seem clear.

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

**4** lies in the identification of artistic features of the work of avant-garde artists in the pursuit of blurring the boundaries between art and life. The specifics of the appeal to ceramics and porcelain of avant-garde artists of M. Boychuk's circle in the Mezhyhirya Art and Ceramic Technical School-Institute (V. Sedlyar, I. Padalka, P. Ivanchenko, P. Musijenko, D. Golovko) and the group of Suprematist artists in Leningradsky are described. porcelain factory (K. Malevich, I. Chashnyk, M. Suietin) and J. Dindo, which balanced between constructivism, suprematism and art deco.

**Conclusions**

**5** Thus, the introduction of avant-garde concepts in the design of household items in the field of ceramics and porcelain in the first third of the twentieth century. relied on the achievements of Gerhard Marx and Marianne Brandt at the Bauhaus; parallel searches of K. Malevich, I. Chashnyk and M. Suietin, which took place in the creative laboratory of the Leningrad Porcelain Factory; the search for another reality (mostly in paintings) in the followers of Mykhailo

Boyчук in Ukraine – V. Sedlyar, P. Musijenko and P. Ivanchenko, as well as in the plasticity of new proletarian forms of tableware on the verge of constructivism, suprematism and art deco in the work of J. Dindo, who, in turn, had the opportunity, like K. Malevich, in 1927, to get acquainted with the achievements of the Bauhaus and the Verkbund in Germany under time of creative business trip.

Therefore, it can be noted that the clear creative shifts in the design of tableware in the 1920s and early 1930s on the map of Europe (Germany – Russia – Ukraine) are inseparable and interconnected.

In turn, a certain enrichment of experience and a «Eurocentric» mixture of avant-garde, art deco and modernism of the boychukists with elements of neo-folk proletarian-peasant Ukrainians in painting, graphics and monumental-decorative art became a pretext in Soviet times for accusations of nationalism and nationalism.

However, in terms of time, it is clear that the French Fauvists, Italian Expressionists and Futurists and their Ukrainian and Russian counterparts (Olexandra Exter, Olexandr Bohomazov, Kazimir Malevich, Volodymyr Tatlin and others), Hungarian-Austrian artist Bela Witz, Mychailo Boychuk and his the school and the Mexican muralists worked entirely in the spirit of the development of European art of the 1910s / 1920s–1930s, fluid-enhanced by the German Bauhaus and the Austrian Vienna Workshop within the Arts and Crafts movement, whose work further fertilized Soviet art., America and Israel.

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