

Iryna Nesen*PhD in Historical Sciences, Associate Professor
National Academy of Culture and Arts Management
01015, 9 Lavrska Str., Kyiv, Ukraine
<https://orcid.org/0000-0002-9804-9659>

Ukrainian works of folk art through the prism of scientific attribution

Abstract. Studying the methods of methodological interactions opens up new opportunities for understanding the meaning, artistic and evaluative value of a particular artwork. The attribution of folk art works is one of the most pressing issues in the scientific discourse. The purpose of the article is to develop an effective research toolkit for the attribution of folk art. The research methodology combines discourse interpretation with a disciplinary approach, using both general and specific scientific methods. Essential to attributing folk art is determining the sequence of various known methods. The study's main results are derived from a systematic and comprehensive examination of key theoretical and practical aspects of folk art, specifically identifying the most effective scientific methods for its attribution. An important outcome is the development of the article's methodological structure, focusing on the conceptual framework of folk art theory to understand its morphology. Key methods include historical and geographical, semiotic, and analogical approaches. As a result of the analysis, the article develops a methodological construct that has an analytical logic and is a theoretical justification for the concepts of attribution already existing in art history. The selected methods in the study acquire a constant hierarchy and sequence of actions, taking into account each individual situation, which has its own explicability. This analytical process involves the gradual generation of a strategy, methodology, interpretations, and interpretations that form the final knowledge of a folk artwork, as well as reveal gaps that require further search for materials and facts. In a combination of practical and theoretical methods, a folk artwork becomes an extended system and part of traditional everyday life, revealing its own objective features. The practical value of the work lies in the field of educational training of art experts, and is also important for use in special educational components

Keywords: folk art product; decorative art; attribution methods; methodological constructs; authenticity; stylisation

Introduction

Folk art, representing collective traditions and ethnic memory, has gained significant interest in the early 21st century. Researchers worldwide emphasise the need for specialised approaches to preserve and study this field. The topic's importance lies in developing an effective algorithm for using scientific analysis methods to attribute folk art objects. Since the 1880s, Ukrainian ethnic works have attracted professional and private collectors. Museum collections began forming in the late 19th century. By systematically collecting folk art samples in their natural settings, researchers accumulated

substantial material. While many pieces are part of scientific discourse, many remain scattered in archives across Ukraine and the world.

A.-K. Bence (2021) pointed out that the representation of folk art of emblematic regions is increasingly acting as a representation of the style of an individual. The scientific attribution of folk art objects gradually takes on a new meaning in the field of art criticism expertise. The first scientific developments in the contemporary art historical discourse appeared in the field of artistic ceramics. In her publications, I.I. Beketova raised the

Suggest Citation:

Nesen, I. (2024). Ukrainian works of folk art through the prism of scientific attribution. *Notes on Art Criticism*, 24(1), 14-22. doi: 10.63009/noac/1.2024.14.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

question of how to attribute ceramic products based on the collection of the National Museum of Ukrainian Folk Decorative Art. Among the most important factors of attribution, I.I. Beketova (2010) identified a set of information about the discovery and origin of the item, an interview with its last owner. In another publication, I.I. Beketova (2018) identified old inventory books as a source for attribution.

Linking the process of attribution to the documentary circulation of a separate museum collection, O. Kokhan (2019) noted that the completion of the study of exhibits should be the introduction of the findings into all groups of museum accounting and information and reference documentation, primarily in scientific passports.

An ethnologist from Lutsk, A. Dmytrenko (2022), in a separate scientific and methodological development devoted to traditional pottery in Volyn, paid special attention to the peculiarities of Volyn clay and traditional methods of its processing, as well as the peculiarities of the shapes and proportions of local ceramic products.

The approaches to the attribution of porcelain and glassware from the production of the art industry are similar to the main parameters defined by the above-mentioned authors in the field of traditional pottery. They are described in the scientific and methodological works of N. Revenok. In one of them, N. Revenok (2015) rightly emphasised the links in the development of the art market and scientific research in the field of expertise and attribution. Another important factor for the attribution of Ukrainian porcelain, the researcher recognised the connections of the Ukrainian tradition with foreign models and the creative elaboration of their typical elements.

Finally, in her dissertation, N. Revenok (2018) summarised the principles of expertise in the museum practice of porcelain and faience. Among the main preparatory stages, the author emphasised the importance of creating a classification of porcelain products in order to conduct a comparative analysis of certain types of objects and identify them. She also paid considerable attention to the issue of different types of certification as the final stage of scientific attribution, and presented sample tables.

The methods of conducting it in Ukrainian science in the 2000s in the process of formation and clarification. The arsenal of tools accumulated in this field not infrequently remains the achievements of the practical experience of individual museum collectives. Such a state of affairs is justified by several reasons: due to gaps in the sectoral division of expertise, thus with a lack of sufficient amount of printed publications on this issue.

The purpose of the article is to develop an effective research toolkit for the attribution of folk art works, taking into account the specifics of the industry and some differences in relation to the products of the artistic industry.

The scientific novelty is to create a basic algorithm for the attribution of folk art works based on the generalisation of the accumulated research and practical experience.

Literature Review

The source base for attribution includes different types of publications – scientific specialised and factual general. The latter contain important characteristics for recording the forms, technologies and stylistics of folk products from specific centres where they were made. Such publications have not lost their significance over the decades of their existence in research circulation and were reprinted in the 2000s. At the same time, the problem of studying folk art in the scientific discourse of the early 21st century is extremely broad and has an indirect connection with the topic under study. Ethnologists, anthropologists, and art historians study this field simultaneously, and each defines their own priorities and therefore interdisciplinary approaches.

Among the publications with generalised content about folk art, it is important to highlight the research of the creator of the first museum collections, among whom it would like to highlight M. Bilyashivsky (2017), the first director of the National Art Museum of Ukraine. In it, he presents valuable facts about folk works collected during search expeditions and includes their images.

An important source of information for the attribution of folk art works is multi-volume collective monographs created by groups of scholars. These are major works in the field of decorative and applied arts of Ukraine under the general editorship of H. Skrypnyk (2009), director of the M.T. Rylsky Institute of Art History, Ethnology and Folklore. It reflects, in particular, the peculiarities of traditional production of various groups of products, the author's styles of masters, and regional artistic traditions.

Without a thorough knowledge of Ukrainian folk and decorative and applied art, it is impossible to professionally attribute a product or work, as it has its own realities compared to the general methodology of art. This is evidenced by the works of leading experts in art history. Among them, it is important to mention the publication by O.I. Minzhulin (2012), where he analyses not only the possibilities of technological expertise, but also the importance of various analytical methods of attribution as a necessary stage in the study of a particular artwork.

The development of methods and ways of studying different groups of works is extremely insufficient and is at an early stage. Examples of such studies are the works of the authors of T.N. Artyukh (2005) and O.L. Kalashnykova (2006). In the monograph, T.N. Artyukh (2005) discusses the basics of jewellery merchandising expertise, in particular, the principles, subject matter and methods. The author notes that the evaluation of this type of goods in museums and antique shops is based on attribution. The scholar also noted that attribution is a type of quality assessment of works of art that is carried out to identify features that can be interpreted as a cultural monument. In the textbook, O.L. Kalashnykova (2006) examines the main technologies for the production of various types of cultural property, their methods of attribution and examination, methods of es-

tablishing the value of works of art and the peculiarities of moving cultural property across the border of Ukraine, taking into account the legal component of this issue.

T.N. Artyukh *et al.* (2008) has already revealed methodological approaches to working with jewellery and musical instruments. At the same time, new publications have appeared in the field of attribution of artistic porcelain. B.O. Platonov & T.Y. Shevchenko (2014) presented an example of the attribution of a Swedish-made earthenware plate for scientific discussion, highlighting the general historical and cultural plan of the study and the attribution of the product itself.

Materials and Methods

The important stages of studying the chosen topic are: as follows to clarify the peculiarities of the category of folk art and the status of its works; to stratify the main concepts in decorative and applied art: folk, professional, amateur; to establish the boundaries of the concept of folk art; to distinguish between the approaches of attribution and examination, as well as to clarify their integral areas; to define methods of theoretical and practical types; to provide examples of stylisation based on authentic models. These criteria determine both research strategies and scientific methodology (Fig. 1).

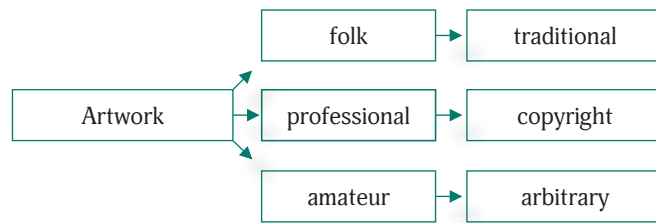


Figure 1. Stratification of works of decorative and applied art by style

Source: developed by the author on the basis of a study edited by H. Skrypnyk (2009)

In this way, it will be possible to form a small group of methods, the application of which should be considered the core of the process of attribution of groups of folk art works and to obtain new results of scientific research. The methodological basis of this study was the progressive application of historical and geographical, formal and stylistic, and semiotic approaches, and at the final stage, the method of analogies. This sequence

ensures the passage of a number of important stages: from the empirical collection of historical materials and facts related to the cultural and ethnographic region; through the creation of a holistic description of a traditional artwork and the nature of its decoration to the synthesis and interpretation of all the facts using analogies known in museum and research circulation (Table 1).

Table 1. Algorithm for applying scientific research methods

Title	Application possibilities	Type of method operation
Historic-geographic method	Searching for and forming a database of historical sources and facts related to the product and its region of origin	Data collection
Formal-stylistic method	Creating a systematic description of the product according to the parameters of the overall shape, proportions, and important elements	Data description
Semiotic method	Description of the decor as a general composition and the nature of the main elements	Data analysis
The method of analogies	Comparison of the product with known, well-studied samples	Data interpretation

Source: developed by the author on the basis of research by V.M. Sheyko *et al.* (2016)

Thus, the use of the methods indicated in Table 1 in the sequence shown allows accumulating different types of information, analysing them, finding out gaps in facts, establishing objective data, and finally interpreting and hypothesising about a work of folk art.

Results and Discussion

To achieve the goal, a sequence of processes has been defined – define the essence of the concept of folk artworks; concentrate on the possibilities of its’ attribution; choose individual methods as an attribution toolbox. In

the process of analysis, it is crucial to determine which characteristics and features folk artwork possesses, what sets it apart from other groups of decorative fine art objects, and what is its value as an art examination object.

At the initial stage of studying the issue, it should be noted that folk art in Ukraine has been the foundation for the development of the decorative and applied arts sphere since the last century, contributing to the emergence of a single morphological structure. At the same time, folk art is divided into groups within itself. A significant role in it is played by home-made and handicraft

products. Their stylistics had a significant impact on how objects were formed and decorated in the network of the Art Industry of the Ukrainian SSR. The derivative group is characterised by souvenirs made by folk craftsmen or artistic cells where innovation and stylisation were most widespread. It follows that a structural-functional method is needed to determine the status of an individual product in the industry system.

The time vertical is formed by certain groups in the course of their historical development. Hence the need to use the historical and comparative method. The essence of the concept of folk art is the works of rural craftsmen made on a traditional basis at home. The works of various network centers of the Art Industry, which operated in the territory of the Ukrainian SSR from 1930 to 1990, as examples of folk art have an expressive content due to the use of professional art techniques in their creation (the introduction of emphasising the central element of visual motifs – portraits or genre inserts – into the compositions).

Finally, as a part of the Art Industry assortment manufacturing and independent artists' productions, souvenir products possess a relative interest in terms of their artistic and cultural value status. There is amateur creativity outside of folk and professional decorative art that is not tied to any tradition or professional preparation. It develops as an amateur sphere. In the 2000s, the field of art expertise and attribution is not interested in amateur products. Therefore, there are interrelated concepts in the chain, such as *folk craftsman*, *folk artist*, and *amateur master*.

Since folk art was the starting point for the art industry in the 20th century, their branches were mostly coincident. Woodworking, ceramic production, weaving, and embroidery are the primary activities. At the same time, the works of folk art were created by hand using only natural materials, which were processed by the master himself using his own hands. A syncretic character is present in folk art, unlike the decorative work of a professional artist. The interaction between functionality, beauty, and symbolism is present in every folk product. Such syncretism is connected to tradition. Thus, the product of the traditional environment is multifunctional and incorporated into the living space. The traditional interior ensemble exhibits his artistic expressiveness. It's crucial to have a thorough understanding of the manufacturing tradition for attribution of a folk art artefact since the main focus of the folk art field is not on the artist's individuality and creative search, but rather on the strong tradition of a particular branch and school.

In the initial stage, the product's typology can be established through commonly used attribution approaches which help to clarify a number of parameters: materials and techniques; product purpose; stylistics; and regional localisation. At the same time, there are specific typological characteristics that can be distinguished in folk art: traditionalism, national characteristics, a

regional school that is unique for its ornamental motifs and compositional techniques; branches; traditions of materials, and manufacturing technologies.

Unlike examination, attribution is connected with the creation of the assumptions system about the subject of evaluation, but it doesn't provide a final statement. Art historians often deduce it from such pre-scientific forms as cognising. Dating is determined by attribution not by year, but only approximately and generically by period; not by a settlement, but rather by a district or region. The distinction between attribution and identification is due to these features. The attribution of folk art objects lacks a precise historical basis, such as written documents, for instance. Folk art is overwhelmingly impersonal. All these circumstances are what create information about products in the form of a hypothesis, a legend as oral evidence.

Folk art's material basis in the 2000s primarily relies on products from museums or private collections that date back to different periods of the 20th century. The groups that are most valuable here are dated by the second half of the 19th century. The smaller section is made up of artistic and ethnographic objects directly from the authentic rural environment. Exhibits are processed at all levels of registration in the collections of the leading national museums of Ukraine. Regional or local museums are faced with significant difficulties in this aspect. Only occasionally do private collections have registration and professional certification.

Thus, in each case, the problem of folk art objects' attribution has its own characteristics and needs, the focus of study, and therefore, methods as the essential tools. The algorithm positions for describing works of folk art are in the 2000s was formed in general terms, and experts have not yet agreed on how to fill it with specific parameters. As a result, the completed task necessitates further development. In the attribution of folk art objects, there are primary (visual and descriptive) and subsequent (scientific and analytical) levels in accordance with their initial (visual and descriptive) and subsequent (scientific and analytical). The first one uses methods of stylistic and iconographic content to describe the external signs of the product. The iconological circle's data is included in the second section.

At the visual level of elaboration and description, K.V. Novikova (2019) correctly attribute the following parameters: product name; location region; dating; dimensions; manufacturing technique and material; description of the form and features of its decoration; state of preservation and nature of damage. It is proposed that the primary description should be necessarily accompanied by a photographic recording of the subject. The taken photographs showcase the object in its general form, along with its most crucial structural and finishing knots. By fixing the primary data in the next stage, attribution can identify local types of folk art objects, zonal, regional, and local signs.

The next level of attribution, scientific and analytical, should interpret the facts of the primary description and clarify the series of important issues to enhance expert knowledge about the works of folk art. Defining the exact composition of materials, manufacturing techniques, features of form, and character of finishes, reveals the

opportunity to approximately determine the time of the creation of the subject, the region of its origin, the tradition, and the school connected to it (Fig. 2).

It is particularly important for an expert to have the ideal ability to distinguish certain technical manufacturing methods and their time evolution (Fig. 3).

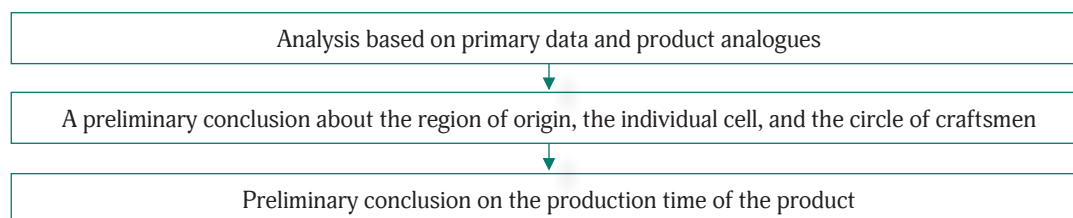


Figure 2. An algorithm for the visual and descriptive stage of researching a work of folk art

Source: developed by the author on the basis of a study edited by H. Skrypnyk (2009)

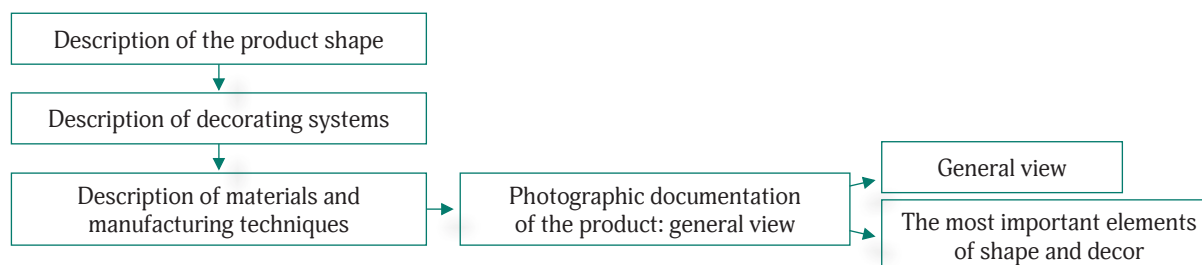


Figure 3. Sequence of stages of scientific and analytical product research

Source: developed by the author on the basis of a study edited by H. Skrypnyk (2009)

The composition of dyes, the method of making materials, the width of the product, the features of a set of ornamental motifs, the composition's nature, and colour must be taken into account when attributing individual samples of carpets. By using these factors, it is possible to approximately determine the product's implementation period and its nature. In addition to the essential characteristics of carpet products that originate from certain historical and ethnographic regions of Ukraine, the expert can identify significant local characteristics and the possibility to assign the artwork to the main typological groups can appear: the landowner's (master) carpets; household items; the samples made at small enterprises in the art industry, etc.

Even though ancient carpets do not commonly appear on the art market in the 2000s, their research in art history discourse remains relevant due to significant gaps in their actual research. Attempts continue to be made to clarify the attribution of the oldest carpet samples from museum collections, since the specific information about them is essentially absent. The discovery of new facts is only possible through scientific interpretations, by shedding light on the place of manufacture of the object, the era's historical and household background, its cultural and social affiliations, and so on. An example of such a study is the article by G. Kogut (2008) about a carpet from the collection of the National

Museum of Decorative Arts of Ukraine, dated 1782. Since the beginning of Ukrainian museum art, this rarity mentioned in the Ukrainian art discourse. However, the only accurate fact about it is the location – Mogilne village, Verbsky Volost, the Volodymyr-Volynsky district of Volyn province. Creating a complete structure of his ornamental motifs was a significant step towards attribution, as it opens up the possibility of further searches and comparisons. The semiotic method holds great significance in the research context, revealing ways of interpreting ornamental motifs and systems. Therefore, if during this initial stage of description, the shape and decoration of the product are important, in terms of determining the aesthetics, functionality, and architectonic of the work, then the scientific and analytical point of view makes it possible to approximately determine the origin of the school of tradition and the region of origin. This leads to the conclusion that the implementation of compositional schemes of decoration of a separate sample of an ancient carpet and its introduction to a special electronic database should become part of the process of scientific attribution.

By attribution of carpet samples from the 20th century, it is possible to distinguish products that are similar in composition but made at different times and with different manufacturing methods. In Middle Polissya, the villages of the outlying gentry, there are still

similar homemade carpets and their analogues related to the manufacturing process in the Art Industry System. The main difference between these products is in their technological aspect. Handwork can be identified by hand-pressed materials framework and wetting, and by the narrow reed of a traditional workbench. During the 1970s and 1980s, the analogies of folk samples in the workshop of Levkovichi village, Ovruch district, Zhytomyr region, were created. The workbench machines with a wide reed were utilised for this purpose, weaved in one piece of fabric from a factory yarn that is produced in Lviv. Statistical data on this can be found in the publication edited by R. Zakharchuk-Chuhai (1986).

The degree of decoration of folk artwork is closely connected to the utilitarian purpose. The graphic or picturesque nature of the ornamentation here is due to a specific local tradition. The decorative nature of folk art objects was made stronger in the historical course by the influence of individual styles. In numerous fields of folk art, baroque and modern styles are the most legibly observed styles. The level of value for a folk artwork as a historical or cultural monument cannot be determined by the number and method of decorations applied to it. For example, the artistic value of Bukovina's modern shirt with a lot of naturalistic polychrome bead embroidery is not more substantial than the Southern Volyn's shirt embroidered in monochrome "white on white". The quality of the composition of folk art objects in its purity, and the absence of eclectic techniques as important features of the ancient Ukrainian folk style.

In folk traditional products, the ornament was seen as an important but strictly normalised technique. Instead, the samples, the decoration of which observed destruction of compositional schemes verified by tradition, and the layout of carelessly selected motifs, give a feeling of the clumsiness of form creation. Therefore, in their works, O. Tyshchenko (1992) and O. Klymenko (2010) emphasise the importance of accurate and scrupulous documentation of ornamental compositions. After all, ornaments as independent phenomena, and ornaments on their applied form are perceived differently. The product architectonic demands the fusion of ornamentation and form.

In the production of the Art Crafts system, decor often came to the forefront and obstructed functional components. The widely used subject author's inserts, which served as a compositional centre, were not always successful. Soviet thematic carpets and caskets are vivid examples of this. Folk art's true professionalism is displayed by having the perfect proficiency of traditional technologies for material processing, skilful layout, or shaping. The primary focus here is on the uniqueness of the product, using classical motifs and techniques. The techniques of countable seams and geometric ornaments, created in classical colours using 2 or 3 contrasting colours, are keeping their rarity

among many later options for finishing. The sample's value is in its rarity.

Visual identification of rare products' later analogues is possible through the use of the analogy method in the attribution. In the 2000s there is a demand for copying and reproducing authentic analogues in folk art. The vivid examples of this include a muslin suit from the Northern Rivne region, ancient tiles of Hutsul region (by famous masters' authorship Oleksa Bakhmetiuk and Ivan Baranyuk), venetian necklace, etc. Modern analogies that reconstruct the classical model in part or in whole have only aesthetic and technological value.

Thus, a folk art object has both artistic and historical and cultural value. At the same time, as noted by S. Rudenko (2018), it has the status of an object of museum or private collection, which requires a cost estimate. During its attribution, both universal methods, utilised throughout all stages of study, and gradual methods, which are used in individual cycles, are equally important. To the last, as the resource of accumulating actual material and creating various classifiers belongs to the visual method that is used in the art history examination to create various electronic databases. Establishing connections between various institutions involved in art criticism in Ukraine is crucial for this work. The connections with museums are the priority among them. In 2011 in accordance with the existing regulatory framework Resolution of the Cabinet of Ministers of Ukraine No. 1271 (2011), among non-core financial services have the right to carry out examination or attribution. In this context, the art historical attribution of art products and works is part of the processes of capitalisation of museum activities and opens up opportunities for establishing new communications between organisations and individuals.

It should be noted that, given the interdisciplinary nature of the study of folk art, scholars from different countries use variants of the terms. The concept of *folk art* or *folklore* as a leading entity has acquired a diverse range of meanings in European and American studies – from peasant art, based on the local tradition of the archaic type, to the art created by groups of creators united together by other symbols.

S.J. Bronner (2016), analysing the definition of *folklore*, emphasised its significant variability in folklore studies, anthropology, ethnology, and outlined the way of transforming folklore into a "hybrid" discipline, which contains "traditional performance items", and folklore should be perceived as an oral and at the same time a socio-material phenomenon. Given this state of affairs, it is necessary to distinguish groups in works of folk art according to the methods and peculiarities of their study. In this study, too, in order to properly assess the rare status of a piece of folk art, it is necessary to distinguish between artistic tradition and stylisation, folklore and folklorisation it is necessary to distinguish between artistic tradition and stylisation, so to speak, folklore and folklore.

The concepts of M.O. Jones (1993) are close to the positions presented in this study. Analysing the different meanings of the concept of *folk art*, he called American traditional crafts *material culture folklore* or *utilitarian art*. Studying the significance of folk furniture made by craftsmen of certain ethnic groups in the United States, the researcher emphasised the stylistic originality of their technical and aesthetic norms.

A.-K. Bence (2021) the folk art of the second half of the 20th century included artists who lived in cities and produced their works on request of the intelligentsia, who collected and used folk-style things in their suburban estates. This stratification of folk art is also necessary for attribution.

Studying folk art in the context of pan-European research approaches, M. Selivachov (2022) thoroughly analysed the field of naïve art, namely naive painting. His research proves that the field of Ukrainian decorative painting requires specific approaches and methods in its study and attribution, but also has common positions. Studying folk art in the context of pan-European research approaches, M. Selivachov (2022) thoroughly analysed the field of naïve art, namely naive painting. His research proves that the field of Ukrainian decorative painting requires specific approaches and methods in its study and attribution, but also has common positions.

The publication M.D. Augustini & H. Leder (2006) proposes to conduct parallel expert assessments by groups of specialists and non-specialists, during which the former evaluate a work of art from the point of view of their professional training, and the latter – from the point of view of aesthetic experiences. This study focuses exclusively on classical and scientific approaches developed in ethnological and art historical discourse.

The topic of attribution of works of folk art in the field of art historical examination is one of the least researched areas. The main parameters have already been defined by individual museum workers and researchers in previous publications. This article creates a broader context for attribution, outlining different levels of cultural significance of a work in terms of its authenticity or stylisation, and provides examples of approaches to understanding the categories of work, novelty, and souvenir.

References

- [1] Artyukh, T.N. (2005). *Commodity research expertise of jewellery: Theory and practice*. Kyiv: National University of Trade and Economic.
- [2] Artyukh, T.N., Marchuk, N.B., & Cherniak, L.V. (2008). *Expertise of precious metals and gemstones*. Kyiv: National University of Trade and Economic.
- [3] Augustini, M.D., & Leder, H. (2006). *Art expertise: A study of concepts and conceptual spaces*. *Psychology Science*, 48(2), 135-156.
- [4] Beketova, I.I. (2010). Some aspects of attribution of works of ceramics (on example the collection of the Museum of Ukrainian Decorative Folk Art). In *Museum collections: History, research, attribution: Collection of scientific papers* (pp. 180-181). Kyiv: LLC "HIC".

Conclusions

Folk artwork attribution uncovers significant connections between parameters, the interdependence of various factors, and their impact on expert evaluation. Key concepts like cultural value, historical value, artistic value, and purchasing (market) value are among these parameters. In a societal context, this help to identify one of the functions of art – the social attitude toward culture.

Works of folk art are an expression of collective memory and thus require special attention and respect. Understanding this is important for those who acquire the speciality of art critic-experts. The artistic and cultural value of traditional masters' works is typically linked to their social and economic status, as well as their habitat, in contrast to objects of fine art. An integrated approach is necessary to analysis the works of folk art, as it gives the idea of ensemble connections. In this aspect, the art history analysis of the traditional object researches its form and content, as well as its connection to interiors and folklore.

Experience, general background knowledge, and intuition are the most significant qualities of a specialist when it comes to attribution. Works of folk art, in essence, are closely related to the craft and decorative applied field, having both a production and artistic basis with their own imagery.

The problem of attribution of works of folk art in the art historical discourse is only just beginning. To solve this problem, it is necessary to accumulate a set of research and methodological materials, to hold a series of professional conferences and roundtables, involving leading Ukrainian experts in this field. It is also necessary to create electronic databases of images from art history publications and museum collections for all branches of folk and decorative and applied art. In this way, it will be possible to create a school of experts in the attribution of works and objects of folk art.

Acknowledgements

None.

Conflict of Interest

None.

- [5] Beketova, I.I. (2018). Examination (attribution) of ceramics on the examples of the collection of the National Museum of Ukrainian Folk Decorative Art. In *Topical issues of organising and conducting state examination of cultural values (objects of decorative and applied art)* (pp. 7-15). Kyiv: National Kyiv-Pechersk Historical and Cultural Reserve, Phoenix Publishing House.
- [6] Bence, A.-K. (2021). A paradox of applied folk arts. The contribution of cooperative folk arts to the construction of the notion of the emblematic creator. *Acta Ethnographica Hungarica*, 66(2), 557-579. doi: [10.1556/022.2021.00025](https://doi.org/10.1556/022.2021.00025).
- [7] Bilyashivsky, M.F. (2017). *Ukrainian folk art*. Kharkiv: Publisher Oleksandr Savchuk.
- [8] Bronner, S.J. (2016). Toward a definition of folklore in practice. *The Practice in Folklore*, 15, 6-27. doi: [10.14325/mississippi/9781496822628.003.0003](https://doi.org/10.14325/mississippi/9781496822628.003.0003).
- [9] Dmytrenko, A.A. (2022). *Attribution of ceramics (based on the collections of the Museum of Ethnography of Volyn and Polissya at Lesya Ukrainka Volyn National University)*. Lutsk: Teren.
- [10] Jones, M.O. (1993). *Exploring folk art: Twenty years of thought on craft, work, and aesthetics*. Logan: Utah State University Press.
- [11] Kalashnykova, O.L. (2006). *Fundamentals of art expert examination and valuation of cultural values*. Kyiv: Znannia.
- [12] Klymenko, O. (2010). Painted bowls of the village of Mankivtsi, Khmelnytskyi region, in museum and private collections. The problem of attribution. In *Museum collections: History, research, attribution: Collection of scientific papers* (pp. 38-48). Kyiv: LLC "HIC".
- [13] Kogut, G. (2008). [Kilim 1782 from the collection of the Museum of Ukrainian Folk Decorative Art in Kyiv](#). *Bulletin of Lviv University*, 8, 113-126.
- [14] Kokhan, O. (2019). [Aspects attribution of porcelain factory products by Andrii Miklashevsky in the collection of the NMHU](#). In *Scientific attribution of works of art, examination and evaluation of cultural values* (pp. 80-83). Kyiv: NAKKKiM; Association of Art Critics, Experts, Appraisers and Restorers.
- [15] Minzhulin, O.I. (2012). [Research as a basis for expert opinion and determination of the place of a work of art in the history and culture of society](#). *Bureau of Scientific and Technical Expertise "ArtLab"*.
- [16] Novikova, K.V. (2019). *Methodology of art expert examination (general part)*. Kyiv: DNDEKTS of the Ministry of Internal Affairs of Ukraine.
- [17] Platonov, B.O., & Shevchenko T.Y. (2014). [Experience of attribution and evaluation of the Swedish-made jubilee earthenware plate](#). *Bulletin of the National Academy of Management Personnel of Culture and Arts*, 2, 166-174.
- [18] Resolution of the Cabinet of Ministers of Ukraine No. 1271 "On Approval of the List of Paid Services that may be Provided by State and Municipal Cultural Institutions". (2011, December). Retrieved from <https://zakon.rada.gov.ua/go/1271-2011-%D0%BF>.
- [19] Revenok, N. (2015). Modern methods of study of art and technological examination of wares from porcelain and glazed pottery. *Bulletin of the National Academy of Management Personnel of Culture and Arts*, 2, 154-158. doi: [10.32461/2226-3209.2.2015.138403](https://doi.org/10.32461/2226-3209.2.2015.138403).
- [20] Revenok, N. (2018). *Art history expertise of Ukrainian porcelain-faience of the XIX - early XX century in the context of the development of artistic culture*. (Dissertation, National Academy of Management Personnel of Culture and Arts, Kyiv, Ukraine).
- [21] Rudenko, S. (2018). Capitalisation of museum monuments in the context of the market theory of the museum. *Bulletin of the Kyiv National University of Culture and Arts*, 1, 36-46. doi: [10.31866/2617-7943.1.2018.147559](https://doi.org/10.31866/2617-7943.1.2018.147559).
- [22] Selivachov, M. (2022). "Naive art": The formation of the concept, varieties and different names of the phenomenon. *The Ethnology Notebooks*, 3(165), 525-535. doi: [10.15407/nz2022.03.525](https://doi.org/10.15407/nz2022.03.525).
- [23] Sheyko, V.M., Bogutsky, Yu.P., & Kushnarenko, N.M. (2016). *Scientific creativity in the field of cultural studies and art studies*. Kharkiv: Kharkiv State Academy of Culture.
- [24] Skrypnyk, H. (Ed.) (2009). *History of decorative art of Ukraine (Vol. 3)*. Kyiv: IMFE.
- [25] Tyshchenko, O.R. (1992). *History of decorative and applied arts of Ukraine (XIII-XVIII centuries)*. Kyiv: Lybid.
- [26] Zakharchuk-Chuhai, R.V. (Ed.). (1986). *Folk art crafts of the Ukrainian SSR handbook*. Kyiv: Naukova Dumka.

Ірина Несен

Кандидат історичних наук, доцент
Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
<https://orcid.org/0000-0002-9804-9659>

Українські твори народного мистецтва крізь призму наукової атрибуції

■ **Анотація.** Вивчення способів методологічних взаємодій відкриває нові можливості для розуміння смислу, художньої та оціночної цінності того чи іншого мистецького твору. Атрибуція творів народного мистецтва є однією з найактуальніших проблем у науковому дискурсі. Метою статті є розробка ефективного дослідницького інструментарію для атрибуції творів народного мистецтва. Методологія дослідження поєднує дискурсивну інтерпретацію з дисциплінарним підходом, із застосуванням як загальнонаукових, так і конкретно-наукових методів. Важливим для атрибуції творів народного мистецтва є визначення послідовності застосування різних відомих методів. Основні результати дослідження випливають із системного та комплексного розгляду ключових теоретичних і практичних аспектів народної творчості, зокрема визначення найефективніших наукових методів її атрибуції. Важливим результатом є розробка методологічної структури статті, яка зосереджується на концептуальних засадах теорії народного мистецтва для розуміння його морфології. Ключові методи включають історико-географічний, семіотичний та аналогічний підходи. В результаті аналізу розроблено методологічну конструкцію, яка має аналітичну логіку і є теоретичним обґрунтуванням вже наявних в мистецтвознавстві концепцій атрибуції. Обрані методи в дослідженні набувають сталої ієрархії та послідовності дій з урахуванням кожної окремої ситуації, що має власну експліцитність. Цей аналітичний процес передбачає поступове формування стратегії, методології, інтерпретацій та тлумачень, які формують остаточне знання про твір народного мистецтва, а також виявляють прогалини, що потребують подальшого пошуку матеріалів та фактів. У поєднанні практичних і теоретичних методів твір народного мистецтва стає розгорнутою системою і частиною традиційного повсякдення, виявляючи свої об'єктивні особливості. Практична цінність роботи лежить у площині освітньої підготовки фахівців-мистецтвознавців, а також важлива для використання у спеціальних освітніх компонентах

■ **Ключові слова:** народний художній виріб; декоративне мистецтво; методи атрибуції; методологічні конструкції; автентичність; стилізація