

Establishment and development of the Zakarpattia Regional Art Museum during the Soviet and post-Soviet period

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The article deals with the preconditions for the formation and stages of establishment of the Zakarpattia Regional Art Museum in Uzhhorod as one of the main cultural and historical centres in the region of scientific, educational and artistic direction. It traces the historical milestones of the cultural and national renaissance in Zakarpattia, which was annexed to the Czechoslovak Republic under the name of Carpathian Ruthenia in 1919 after the collapse of the Austro-Hungarian monarchy, as well as in the post-war period during the Soviet era. The preconditions for the opening of the museum in Uzhhorod and the ways in which the first museum collections were formed have been studied; the activity of persons who played key roles in the formation of the art museum is described.

Key words: Carpathian Ruthenia, union of artists, zemstvo art gallery, zemstvo museum, art museum.

In the context of humanitarian and historical research intensification, scholars have recently been paying increased attention to the activities of local cultural and artistic centres that reflect the spiritual potential of the region. However, on this topic of research, there is a certain complexity, which is associated with the peculiarities of the establishment of important cultural centres in Zakarpattia due to the echo of the political and ideological stereotypes that existed in the past. In line with the scientific problems of local lore, the study of the preconditions and stages of establishment of one of the most important cultural and artistic centres of the region – the J. Bokshai Zakarpattia Regional Art Museum – along with its role in an educational and spiritual mission remains relevant. Today it may be stated that there is an absence of complex scientific work considering the preconditions, stages of establishment and first steps of development of museums of this type in Zakarpattia. Some aspects of the topic have been studied in the works of the following researchers: L. Biksei, P. Mahochii, V. V. Pankulych, H. Ryzhova and O. Prykhodko. Having studied this issue, it can be argued that the history and development of museum construction in Zakarpattia began only in the early twentieth century. As early as 1923, the outstanding Ukrainian scientist, researcher of art history and culturologist Volodymyr Zalozetskyi wrote an article in the *Rusyn* newspaper entitled “The National Museum in Uzhhorod”, where he raised important questions that highlighted the reasons for the absence of local museums in Carpathian Ruthenia. The author points out that all the richness

of national art of the region could be seen only in the ethnographic museum of Budapest. Obviously, until this time, the Hungarian authorities had not supported initiatives of this kind in the region, aiming to prevent the awakening of the national consciousness of the local population. In particular, ZALOZETSKYI drew attention to the uniqueness of the folk art of Carpathian Ruthenia, which, due to its remoteness from the centres of civilization, had preserved its originality with all national features as well as with strong admixtures of archaisms. And in order to preserve and represent all branches of art, the author proposed to create a National Museum in Uzhhorod.¹

After the collapse of the Austro-Hungarian monarchy, according to the Treaty of Saint-Germain in 1919, the modern territory of the region joined the Czechoslovak Republic under the name of Carpathian Ruthenia. It is important to note that that owing to the rule of the Czechoslovak government, which granted the region the status of “cultural autonomy”, the formation and development of monument protection and museum work began.² At this time, interest in the cultural heritage of the region was growing. Special attention was drawn to national handicrafts. One of the common activities for the popularisation of works of art at that time was holding exhibitions of decorative and applied art, including unique Carpathian embroideries. One of them was launched in 1922 in Prague under the title “Life and Art of Carpathian Ruthenia”. It was under this name that a multi-illustrated edition compiled by S. K. Makovskiy was published in four languages. According to one of the most famous artists of the region, F. Manaylo, most of the collection was transferred to the museum in Prague, and the rest was supplemented and represented at the “Modern Culture” exhibition, which was held in Brno. In this way, the original collections of Carpathian embroideries became a decoration of the ethnographic museums of Prague and Brno.³

Budapest was traditionally considered the centre of the cultural life and development of fine arts for the artists of Carpathian Ruthenia. But taking into account the favourable conditions for the cultural elevation of the region as early as 1921, a certain centre of young artists began to form in Mukachevo, which the famous church-baroque artist Yuliy Virag tried to unite around him. It aimed to form a cultural centre that would stimulate young creative people to develop art. These were such artists as Erdeli, Bokshai and Beregi, as well as artists from Kosice: Tsordah, Marakuy, Halas, Muson and others. That very year, the first art exhibitions were held in the cities of Kosice and Berehove. In addition, A. Erdeli and J. Bokshai presented their paintings at solo exhibitions in Prague.⁴

Owing to the initiative and persistence of the artists, the state government was beginning to show great interest in the development of art in Carpathian Ruthenia. It is worth noting that the state was beginning to allocate funds separately for the purchase of paintings, and hence the payment of scholarships for artists to participate in studio trips.⁵

One of the primary tasks for the creative intelligentsia of the region was the establishment

¹ ZALOZETSKYI, V. Nats'ionalnyi Muzei v Uzhhorod'ї. In: *Rusyni*, Chtodenna hazeta, 1923, №2, p. 1.

² KUZMA, V. V. Tendentsii ta osoblyvosti rozvytku muzeinoi spravy v Pidkarpatskii Rusi (20-30-ti roky KhKh st.). In: *Naukovyi visnyk Uzhhorodskoho universytetu, seriia. «Istoriia»*, vyp 1. p. 32.

³ MANAILOV'Y FEDOR'Y. Yzobrazitelnoe yskusstvo na Podkarpatskoi Rusi. In: *Podkarpatskaia Rus za hodby 1919–1936*. Uzhhorod'ї, 1936, pp.144–146.

⁴ MAHOCHII, P. R. *Formuvannia natsionalnoi samovidomosti: Pidkarpatska Rus (1848–1948)*. Uzhhorod. Polychka «Karpatskoho kraiu», 1994, № 3-6 (18), p. 295.

⁵ PROF. BOKSAJ, JOSYP. Malirstvi na Podkarpatske Rusi. In: *Podkarpatska Rus. Sbornik hospodarskeho, kulturnoho a politickeho poznani Podkarpatske Rusi*. 1936, p. 216.

of an art gallery in the town of Uzhhorod. According to Joseph Bokshay in the article “Malirstvi na Podkarpatske Rusi”, a significant part of the artwork was purchased by the department of education. The artists hoped that this collection would become the basis of a future Carpathian gallery. However, the gallery was not created, so the paintings adorned the walls of authority offices for some time.⁶

During this time, the general public of Carpathian Ruthenia was extensively paying increased attention to national traditions, history, culture and art. Great selfless labour in local lore, education and culture was carried out by newly created public associations – the “Prosvita” society (1920), the Regional Museum Society (1929), the “Ruthenian National Museum” society (1930) and the Ethnographic Society of Carpathian Ruthenia (1939).⁷

As of June 12, 1931, on the initiative of the famous graphic artist B. Ozhdian, the Union of Artists of Carpathian Ruthenia was established in Uzhhorod, and it included the most outstanding artists of the region: A. Erdeli, I. Bokshai, L. Kaiidl, B. Ozhdian, M. Shpalova, I. Tomashek and sculptor I. Kupal. A. Erdeli was elected as the head of the union, as one of the best representatives of the modernist movement, and who had obtained his education in Munich and Paris.⁸ B. Ozhdian became the secretary of the Carpathian Ruthenia Union of Artists, and later this position was given to A. Kotska. The leaders of the “Union”, as historian Ivan Pop emphasises, were distinguished by “high demands, sharply negative attitudes towards dilettantism, salonism and officialdom”. Therefore, the exhibitions of the members of the “Union” in Uzhhorod, Mukachevo, Košice, Bratislava and Prague found a lively and positive response in professional circles and withstood the “firm competition of professionalism in the very rich field of the fine arts of Czechoslovakia at that time”.⁹

The main purpose of the activities carried out by the public associations was to raise the region in the economic, educational, cultural and artistic direction. The establishment of museums and art galleries became a priority in the development of culture and art. A significant part of the funds was allocated from the budget of extracurricular educational activities to support local artists, and the first exposition of the newly created Carpatho-Ruthenian Art Gallery was formed from the paintings which had been purchased from them.¹⁰

As of 1933, the art gallery became one of the departments of the Uzhhorod Zemstvo Museum, established in the same year by the Regional Museum Society. To accommodate the museum’s collections, beautiful rooms of the district court in the building of the local *zhupanat* (county council) were allocated. For a long time, the paintings of artists of Carpathian Ruthenia were exhibited here.¹¹

1938 was a difficult period for Czechoslovakia. On the eve of World War II, as a result of the Vienna Arbitration of November 2, 1938, the towns of Uzhhorod and Mukachevo became part of Hungary. As a result, the expositions of museum institutions were evacuated to other

⁶ Ibid, p. 217.

⁷ KUZMA, V. V. Tendentsii ta osoblyvosti rozvytku muzeinoi spravy v Pidkarpatskii Rusi (20-30-ti roky KhKh st.). In: *Naukovyi visnyk Uzhhorodskoho universytetu, seriya. «Istoria»*, vyp 1. p. 32.

⁸ ERDELYI, BELA. Eloszo. Kepkiállítás. *A karpatiaij kepzomuveszek egyesuletenek*. Ungvar, 1939 december 16. 1940. Januar 8.–16. c.3.

⁹ POP, I. I. Zakarpatska shkola zhyvopysu yak fenomen natsionalnoho i kulturnoho vidrozhennia. In: KARPATICA – KARPATYKA. *Aktualni problemy istorii i kultury Zakarpattia*. Vyp.I. Uzhhorod, 1992, p. 192.

¹⁰ KYRYL'Ь, V. KOKhANN'ИИ. Vn'ishkoln'иia dostyzhenniia. In: *Podkarpatskaia Rus za hodbi 1919–1936*. Uzhhorod', 1936. p. 112.

¹¹ KUZMA, V. V. Tendentsii ta osoblyvosti rozvytku muzeinoi spravy v Pidkarpatskii Rusi (20-30-ti roky KhKh st.). In: *Naukovyi visnyk Uzhhorodskoho universytetu, seriya. «Istoria»*, vyp 1. p. 32.

settlements.¹²

During the Second World War, the museum business in Zakarpattia was not developing. And the information about the activities of the art gallery have not been preserved.

As of June 29, 1945, the Treaty on Zakarpattia Ukraine was concluded between the Soviet Union and Czechoslovakia, ratified in November 1945 by the Provisional National Assembly of Czechoslovakia and the Presidium of the Verkhovna Rada of the USSR, on the basis of which the process of the unification of Ukrainian lands was completed. According to the decree of the Presidium of the Verkhovna Rada of the USSR of January 22, 1946, the Zakarpattia region was formed within the USSR with the division into 13 districts, which in 1954 were transformed into raions; and from January 24, 1946 the legislation of the Ukrainian SSR extended to its territory.¹³

Thus, a new page in the history of museum affairs in Zakarpattia begins with the accession of the region to Soviet Ukraine. The specificity of museums at that time was that their activities closely combined research and educational functions. Therefore, they were successfully used for a wide range of promotional activities. All the research work of museums, in particular the construction of expositions, was based on the decisions of party congresses, resolutions of the Central Committee of the Communist Party of the Soviet Union on ideological work.¹⁴

In accordance with the resolution of the Zakarpattia Regional Executive Committee, on February 19, 1946, a decision was made to establish an art gallery in the town of Uzhhorod.¹⁵ Since its inception, the gallery has been organised on the basis of works by the local, Czech, Slovak and Hungarian artists of the 1920s–1930s in a modernist orientation. The new Zemstvo Art Gallery was located in the administrative building at 1, Lenin Square (today Narodna Square) where works of art were perfectly exhibited.¹⁶

However, later, its history became inextricably linked with the process of development of the Zakarpattia Museum of Local Lore. At the beginning of April 1947, the Zakarpattia Regional Executive Committee allocated the premises of Uzhhorod Castle for the Museum of Local Lore and the Art Gallery. Here 11 rooms, including five large halls, were allocated for the gallery. In the newly allotted room, the art gallery resumed its work and continued to replenish the art collection.

Beginning in 1946, the museum collection was replenished with materials received in the form of gifts from the central art museums of the Soviet Union (Moscow, Leningrad [St Petersburg], Riga, Kyiv, Kharkiv, Odesa, Lviv).¹⁷

One of the accession sources was also the nationalisation of private collections. A number of interesting works came from the collection of the outstanding scientist, collector Tyvodar

¹² PANKULYCH, V. V. Rozvytok muzeinytstva Uzhhoroda v 1920–1940-kh rokakh. In: *Naukovyi visnyk Uzhhorodskoho universytetu, seriya. «Istoriia»*, 2014, vyp.1(32), p. 44.

¹³ DAZO. – FR-842. – Op.1. – Spr.2. – Ark.2.

¹⁴ VASYLECHKO, A. S. *Litopys slavy narodnoi. Z istorii stanovlennia i roznytku narodnykh muzeiv Ukrainy*. Kyiv: Naukova dumka, 1959, p. 176.

¹⁵ KUZMA, V. V. Stvorennia tffiuia diialnist khudozhno-mystetskykh muzeiv na Zakarpatti za roky radianskoï vlady (1945–1991). In: *Mystetske viddzerkalennia epokhy. Naukovyi zbirnyk. Materialy Mizhnarodnoi naukovo-praktychnoi konferentsii za pidsumkamy vystavky «Zoloti storinky. Ukrainske obrazotvorche mystetstvo druboi polovyny 20 stolittia»*. Uzhhorod, 2008, p. 87.

¹⁶ KOBAL, Y., KOBAL, L. Domivka Zakarpatskoho oblasnoho khudozhnoho muzeiu im. Y.Bokshaia. In: *Zakarpatskyi oblasnyi khudozhnii muzei im.I.Bokshaia. Zbirnyk stattei i materialiv*. Uzhhorod, 2008, p. 22.

¹⁷ RYZHOVA, H. Rosiiske mystetstvo KhVIII – pochatku KhKh st. In: *Zakarpatskyi oblasnyi khudozhnii muzei imeni Yosypa Bokshaia. 70 rokiv*. Uzhhorod: TDV «Patent», 2016, p. 224.

Lehotskyi, as well as from the private collections of Baron Pereni, Counts Schönborn and Drugets and others.¹⁸

The family of the famous Hungarian artist and teacher Imre Reves in 1948 donated a collection of the master to the state. They did it in order to obtain permission to leave the country and bring with them at least a part of the inheritance. The exhibition of this collection became the first one in the history of the Zakarpattia Art Gallery.¹⁹

In the 1950s, the board of the Mukachevo branch of the state bank transferred the works of prominent Hungarian artists which had once been deposited by private individuals.²⁰

A valuable source of accession was the Greek Catholic Diocese, which had a rich collection of works by artists from various national schools of previous epochs.

The process of replenishing the museum collection with new works was not stopped during the entire period of operation of the regional art gallery during the Soviet era. The state annually allocated funds for the purchase of works of art both from the authors and individual owners.

Systematic public procurement from exhibition expositions was a considerable aid in the formation of the art collection. Special funds for art collections were formed at the Ministry of Culture and the Union of Artists of the USSR. Representatives from national and regional museums were invited to Kyiv and Moscow to select exhibits for their museum collections. Works of art were transferred to the museum collections exclusively free of charge.

Occasionally, museum collections were replenished with author's works of individual artists (A. Erdeli, J. Bokshai, A. Kotska, etc.).²¹

An important event in the history of the art gallery was the act of donating his works by the famous artist Ihor Hrabar. He lived and worked in Russia, but he came from the well-known Dobryanskyi family, which left a good mark in Eastern Slovakia and Zakarpattia.²² The maternal grandfather of Hrabar, Adolf Ivanovych Dobryanskyi (1817–1901), who had been born in the village of Rudliv of the Zemplinsky district, and was a public and political figure. In the 1840s he had established close contacts with prominent representatives of the Czech and Slovak national revival V. Hanka, F. Palatsky, P. Shafarik and the Russian Slavist scientist I. Sreznevsky, and under their influence had been imbued with the ideas of Slavic unity, becoming a defender of the national and cultural rights of the oppressed Slavic peoples of the Austrian Empire, in particular the Hungarian Ruthenians, promoted Austroslavism, and then switched to the position of moscophilism.²³

Initially, Ihor Hrabar's gift to the Uzhhorod Art Gallery consisted of 26 canvases. For this, the famous brush master, despite his 84-year-old age, personally came to Zakarpattia, visited all its corners and took a direct part in the preparation of the exhibition of his paintings.²⁴ And so, on June 4, 1955, in the Zakarpattia Regional Art Gallery, with the personal participation of the artist, the ceremonial opening of an exhibition of his 26 art canvases took place. Among

¹⁸ KUZMA, V. V. Mystetski muzei Zakarpattia chasiv radianskoï vldy (1945–1991) In: *Aktualni problemy mystetskoï praktyky i mystetstvoznavchoï nauky*, 2010, vyp. 3, p. 383.

¹⁹ ERFAN, F., BIKSEI, L. V muzee ymeny Bokshaia. In: *Antykvár*, 2011, noiabr, № 11, p. 58.

²⁰ PRYKHODKO, O. Zakhidnoievropeiske mystetstvo. In: *Zakarpatskyi oblasnyi khudozhnii muzei imeni Yosypa Bokshaia. 70 rokiv*. Uzhhorod: TDV «Patent», 2016, p. 224.

²¹ BIKSEI, L. Mystetstvo Zakarpattia KhKh stolittia. In: *Zakarpatskyi oblasnyi khudozhnii muzei imeni Yosypa Bokshaia. 70 rokiv*, Uzhhorod: TDV «Patent», 2016, p. 224.

²² HRABAR YHOR. Pysma 1941–1960. Pysmo 262 Y.S. Svetsytskomu, Moskva, 1955, p. 175.

²³ HRABAR YHOR. Pysma 1941–1960. Pysmo 273 neustanovlennomu lytsu, Moskva, 1955, pp. 182–183.

²⁴ HRABAR YHOR. Pysma 1941–1960. Pysmo 272 S.M.Ohranovychu, Moskva, 1955, p. 182.

the works were two self-portraits, portraits of people close to him, sketches, still lifes and paintings with depictions of nature: “Golden Autumn” (1901), “Pears” (1921), “Birch Alley” (1939), “White and Pink Roses” (1945), “Lilac bush” (1947) and “A fog rises over the river” (1954). The works donated by Hrabar are considered milestones in the creative biography of the artist and worthily represent the highest achievements of his art. The stay in Zakarpattia made an incredible impression on Hrabar. Returning to Moscow, he decided to present another 24 graphic works to the Uzhhorod Art Gallery.²⁵

Though sometimes museum collections were replenished with author’s works of individual artists (A. Erdeli, J. Bokshay, A. Kotska, etc.),²⁶ in the conditions of the Soviet coordinate system, the Zakarpattia Regional Committee of the Communist Party of Ukraine demanded that the artists of Zakarpattia create paintings on historical and revolutionary themes. Already in 1945, Uzhhorod hosted the first regional art exhibition dedicated to the liberation of Zakarpattia by Soviet troops. Among the works of the region’s artists were Andriy Kotska’s paintings “Portrait of the Partisan Detachment Commander Vasyl Rusyn”, Adalbert Boretskyi’s “Meeting of the Soviet Army”, Fyodor Manaylo’s “Greetings to Soviet Army Soldiers”, “Peace Rally” and others.²⁷

After the end of the war, socialist construction took place in the region, which the artists of Zakarpattia also celebrated. As of 1955, most members of the Zakarpattia branch of the Union of Soviet Artists of Ukraine graduated from the evening university of Marxism-Leninism. At the same time, several artists were sent to Kyiv for a several-month internship to improve their professional skills. In addition, in 1955 two well-known Zakarpattia artists, G. Gluck and I. Garapko, were sent to the All-Union Agricultural Exhibition in Moscow to get acquainted with the achievements in agriculture.²⁸

However, it was not so easy to reorient the artists of Zakarpattia, whose artistic tastes were formed in the conditions of democratic Czechoslovakia, to a new theme. In the summer of 1957, the secretary of the Zakarpattia regional committee of the Communist Party of Ukraine, V. Povkh, stated:

There is a big squad of artists who have earned the respect in the republic and even the Union, but the topic of their works is narrow and biased. It does not touch on vital topics of our time. Most of the paintings of our artists are mountain landscapes, sketches and more. Artists hardly write paintings on historical and revolutionary themes, about the daily life of the workers of the region, about the great socialist transformations that took place in our country during the years of Soviet rule. Artists still do little in the regional press on instigators of war and Anglo-American colonizers.²⁹

²⁵ HRABAR YHOR. Pysma 1941–1960. Pysmo 272 S.M.Ohranovychu, Moskva, 1955, p. 182; HRABAR YHOR. Pysma 1941–1960. Pysmo 273 neustanovlennomu lytsu, Moskva, 1955, p. 182.

²⁶ BIKSEI, L. Mystetstvo Zakarpattia KhKh stolittia. In: *Zakarpatskyi oblasnyi khudozhnii muzei imeni Yosyfa Bokshaia. 70 rokiv*, Uzhhorod: TDV «Patent», 2016, p. 224.

²⁷ Kulturne zhyttia v Ukraini. Zakhidni zemli. Dokumenty i materialy, tom II (1953–1966). № 226. Iz dopovidi holovy pravlinnia Zakarpatskoho viddilennia Spilky khudozhnykiv Ukrainy Antona Kashshaia na urochystomu zasidanni pravlinnia Spilky. 25 veresnia 1965 r., Lviv, 1996, pp. 647–648.

²⁸ Kulturne zhyttia v Ukraini. Zakhidni zemli. Dokumenty i materialy, tom II (1953–1966). № 24. Iz zvitu Zakarpatskoho oblasnoho pravlinnia Spilky radianskykh khudozhnykiv Ukrainy. Ne ranishe 1 sichnia 1955 r., Lviv, 1996, pp. 113–114.

²⁹ Kulturne zhyttia v Ukraini. Zakhidni zemli. Dokumenty i materialy, tom II (1953–1966). № 77. Iz dopovidi sekretaria Zakarpatskoho obkomu KP Ukrainy V.Povkha na plenumi obkomu pro ideolohichnu robotu. 26 lypnia 1957 r., Lviv, 1996 p. 280.

However, the party leadership did not back down and in 1965 the chairman of the Zakarpattia branch of the Union of Artists of Ukraine, Anton Kashshai, among other things, reported on the changing worldview of the artists of Zakarpattia. At the same time, he stressed that “this creative process did not always go smoothly and painlessly”, and some artists were even forced to radically “reconsider their views on art” in order to apply the principles of socialist realism. At the same time, Kashshai names the works of several masters of the brush in which the free, joyful work of Zakarpattia workers was “reflected”. These are J. Bokshay’s paintings “Work in the Forest”, “Bridge Construction” and “Threshing”, A. Boretskyi’s paintings “Forest Removal”, “On Construction” and “Rakhivpapierbud”, and G. Gluck’s paintings “On Construction” and “Grape Harvesting in the collective farm”. Kashshai also mentions A. Erdeli and A. Kotska, who were the first to recreate “portraits of the people of the new Soviet Zakarpattia.”³⁰ It is works of this nature, first of all, that replenished the funds of the Zakarpattia Regional Art Gallery over 50–80 years of the twentieth century.

According to the resolution of the Council of Ministers of the USSR “On the network of state museums in the system of the Ministry of Culture of the USSR” and the Executive Committee of the Zakarpattia Regional Council of Workers’ Deputies, in 1965 the Zakarpattia State Museum of Local Lore with a branch named the Zakarpattia Regional Art gallery was further called the Zakarpattia Museum of Local Lore with a branch named Zakarpattia Art Museum.³¹

Since 1960, the Zakarpattia Art Museum has carried out significant work to raise the scientific level and improve the exposition in all departments: Western European art, Russian, Ukrainian and Soviet art.³² In the 1970s, the collection grew and was enriched with valuable monuments of art. Where in 1953 the exhibition consisted of three sections and numbered 240 works of art, after the reconstruction and reorganisation of 1964–1973 it housed about 400 works of fine art.

Every year the museum organised several stationary and traveling exhibitions. International exchange exhibitions with museums of the Hungarian People’s Republic and the Czechoslovak Republic were also arranged.³³

The subject of special attention of the museum workers was the study and promotion of local artists.³⁴ In 1973, for the first time in the museum works of folk and decorative art of Zakarpattia were exhibited.

During 1972–1973, the Zakarpattia Art Museum registered and stored about 300 new paintings, including works by prominent artists from various republics of the Soviet Union.³⁵

Also central to the department of Soviet art was the theme of Lenin, with sculptural images of Lenin and works dedicated to the heroism of the Soviet people during the Great Patriotic War featured.³⁶

The year 1978 became significant for Zakarpattia Art Museum. As its funds were constantly replenished with new exhibits, there is no doubt that there was a need for new exhibition and

³⁰ Kulturne zhyttia v Ukraini. Zakhidni zemli. Dokumenty i materialy, tom II (1953–1966). № 226. Iz dopovidi holovy pravlinnia Zakarpatskoho viddilennia Spilky khudozhnykiv Ukrainy Antona Kashshaia na urochystomu zasidanni pravlinnia Spilky. 25 veresnia 1965 r., Lviv, 1996, pp. 648–649.

³¹ DAZO. – F.1713. - Op.1. - Od.zb.139. - Ark.6. – S.6.

³² DAZO. – F.1713. - Op.1. - Od.zb.134. - Ark.6. – S.1.

³³ ChERNEHA-BALLA, O. Dva miliony vidviduvachiv. In: *Zakarpatska pravda*, 1973, №303, 29 hrudnia, p. 4.

³⁴ OSTROVSKYI, H. Zbyrach, khrynytel, propahandyst. In: *Zakarpatska pravda*, 1984 r, №7, 8 sichnia, p. 3.

³⁵ ChERNEHA-BALLA, O. Dva miliony vidviduvachiv. In: *Zakarpatska pravda*, 1973, №303, 29 hrudnia, p. 4.

³⁶ Khudozhestvennyi muzei. Uzhhorod. Putevodytel. Uzhhorod, 1978, p. 159.

stock areas. And in November, in pursuance of a decision of the Uzhhorod City Executive Committee, the museum would move to the historic centre of Uzhhorod, to the building of the former zhanat, an architectural monument of 1809.³⁷

The newly allocated premises for the museum perfectly met the requirements of modern art exhibitions. Departments of foreign, domestic, Soviet and Zakarpattia art were deployed here, which revealed the general picture of development and history of art culture.³⁸

Naturally, over time, the exhibition space needed restoration work, and museum staff were forced to close the exhibition. Therefore, for two decades, they became inaccessible to visitors.

In conclusion, the Zakarpattia Regional Art Museum has become one of the centres of culture and art of the region. It has gone through a difficult path in its formation and development over more than half a century. The basis of its formation was a valuable collection of works by local, Czech, Slovak and Hungarian artists of the 1920s–1930s. Today its collection is a real treasure trove of national culture, which gives the opportunity to see and study the unique works of regional artists, as well as the art of Western and Central Europe, Ukraine and Russia.

The difficulty of studying this problem lies in different approaches, as the territory of the region has been part of different states, which has been reinforced by both national and political factors. The most favourable time for the development of the culture and art of the region was the period of the 1920s–1930s, when the territory of Zakarpattia was part of Czechoslovakia. Artists obtained a unique opportunity to develop their professional artistic skills, participate in exhibitions and promote a high level of European art. However, the authorities were indifferent to the creation of museums and art galleries in the region which would primarily indicate the national identity of the region, its history and unique culture.

Even after the establishment of Soviet power and the region's entry into the USSR, the problem of the development of national culture was not solved. The policy of the communist regime skilfully used museum institutions to pursue specific ideological goals and objectives. Thus all scientific, expositional activity was completely subordinated to official ideological doctrines.

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