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Bibliographic Description of the Article: Chubina, T. & Fedorenko, Ya. (2023). Features of the formation and possibilities of self-realization of the creative personality in the conditions of the rural location of the period of the Khrushshov ‘thaw’. *Ukrainskyi Selianyn. [Ukrainian peasant]*, 29, 176-181. (In English). doi: 10.31651/2413-8142-2023-29-Chubina-Fedorenko

FEATURES OF THE FORMATION AND POSSIBILITIES OF SELF-REALIZATION OF THE CREATIVE PERSONALITY IN THE CONDITIONS OF THE RURAL LOCATION OF THE PERIOD OF THE KHRUSHSHOV ‘THAW’

Abstract. The purpose of article – study of the peculiarities of the formation and possibilities of self-realization of creative personalities in the conditions of rural areas during the period of the Khrushshov ‘thaw’.

Scientific novelty – specific historical examples are used to analyze the peculiarities of the formation of creative personalities of folk artists in the conditions of the Ukrainian village under the influence of the processes of liberalization and de-Stalinization in the mid-1950s – early 1960s. Obstacles that prevented talented peasants from fully revealing their creative potential under the rule of a totalitarian system were clarified.

Conclusions. The period of Khrushshov’s ‘thaw’ and the policy of liberalization of socio-political and cultural life characteristic of it contributed to the transformation of the countryside into the center of the cultural and spiritual life of the Ukrainian people, preserving its identity and the unique national archetype formed over the centuries under the rule of the totalitarian system. The names of village craftswomen Kateryna Bilokur, Maria Prymachenko, Tatyana Yablonska became world-famous, whose works were admired by such cult celebrities as Pablo Picasso, Marc Chagall, etc.

Liberalization processes in the country contributed to the transformation of Ukrainian villages into art studios, which not only satisfied the call of the rural population to self-realization, but also brought decent profits.

But at the same time, we can state that Ukrainian talented peasants were unable to fully realize themselves during the Khrushshov ‘thaw’, since the main obstacle for them was the essence of the totalitarian system, which manifested itself in the disdainful attitude of the party leadership towards the peasants, difficulties in obtaining passports for ordinary collective farm workers, difficult living conditions due to the banal lack of money, the prohibition of the top management to move to another place of residence. In addition, it was practically impossible for ordinary peasants to purchase quality materials and accessories necessary for creativity.

Keywords: Ukrainian village, liberalization, national talents, historical archetype.

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Бібліографічний опис для цитування: Чубіна Т., Федоренко Я. Особливості формування та можливості самореалізації творчої особистості в умовах сільської місцевості періоду хрущовської «відлиги». *Український селянин*. 2023. Вип. 29. С. 176-181. doi: 10.31651/2413-8142-2023-29-Chubina-Fedorenko

ОСОБЛИВОСТІ ФОРМУВАННЯ ТА МОЖЛИВОСТІ САМОРЕАЛІЗАЦІЇ ТВОРЧОЇ ОСОБИСТОСТІ В УМОВАХ СІЛЬСЬКОЇ МІСЦЕВОСТІ ПЕРІОДУ ХРУЩОВСЬКОЇ «ВІДЛИГИ»

Анотація. *Мета* – дослідження особливостей формування та можливостей самореалізації творчих особистостей в умовах сільської місцевості в період хрущовської «відлиги».

Наукова новизна – на конкретних історичних прикладах проаналізовано особливості формування творчих особистостей народних митців в умовах українського села під впливом процесів лібералізації та десталінізації в середині 1950-х – на початку 1960 рр. З'ясовано перепоми, які заважили талановитим селянам повністю розкрити свій творчий потенціал в умовах панування тоталітарної системи.

Висновки. *Період хрущовської «відлиги» та характерна для нього політика лібералізації суспільно-політичного та культурного життя сприяли перетворенню сільської місцевості на осередок культурно-духовного життя українського народу, зберегши його самобутність та унікальний, сформований століттями, національний архетип в умовах панування тоталітарної системи. Всесвітньо відомими стали імена сільських майстрів Катерини Білокур, Марії Примаченко, Тетяни Яблонської, роботами яких захоплювалися такі культові знаменитості як Пабло Пікасо, Марк Шагал тощо.*

Лібералізаційні процеси в країні сприяли перетворенню українських сіл на мистецькі студії, які не тільки задовольняли поклик сільського населення до самореалізації, а й приносили пристойні прибутки.

Але той же час, можемо констатувати, що повністю самореалізуватися у період хрущовської «відлиги» українські талановиті селяни не змогли, оскільки головною перешкодою для них стала сутність тоталітарної системи, що проявлялася у зневажливому ставленні до селян партійного керівництва, трудноцях із отриманням паспортів звичайними колгоспниками, складних побутових умовах через банальне безгрошів'я, заборони вищого керівництва переїжджати на інше місце проживання. Крім того, для звичайних селян практично неможливо було придбати необхідні для творчості якісні матеріали та приладдя.

Ключові слова: українське село, лібералізація, народні таланти, історичний архетип.

Problem statement. Today, issues related to the development of Ukrainian culture are more relevant than ever, because the goal of russian aggression is not only the annexation of Ukrainian territories, but, first of all, the destruction of the mental identity of the Ukrainian people. The entire arsenal characteristic of conducting an informational struggle is being used – centuries-old narratives that the Ukrainian state did not exist before the formation of the USSR, and the Ukrainian language does not exist, it is only a dialect of Polish, the information space is filled with fake information, psychological and informational operations are used, etc. In addition, monuments of national culture are plundered. Thus, during the year of the full-scale war, 1,200 objects of Ukrainian cultural heritage were damaged, 400 of which were completely destroyed. We face a difficult task – not only to resist and win the war, but also to preserve our national identity, an integral component of which is the cultural and spiritual factor. After all, it is culture that acts as the strong rod without which the existence of a full-fledged state is impossible.

The culture of the Ukrainian village is an important component of the national cultural space. Unlike the mass culture of the cities, it managed

to preserve its identity and became the source of the formation of a unique Ukrainian archetype.

The cultural life of peasants has always been inseparable from spirituality, which was reflected in creativity. The 'thaw' period was not an exception, because this is the time when, in the conditions of the Ukrainian village, a large number of not just gifted people, but unique artists were able to form and realize themselves in the cultural space, whose creative achievements are admired by the whole world even today. Their works are a vivid testimony that Ukrainian culture is not 'dark' and 'desolate' in relation to the world cultural universe, but is an original phenomenon of the Ukrainian people and proves its uniqueness. In view of this fact, the clarification of the peculiarities of the formation and possibilities of self-realization of creative personalities in the conditions of rural areas in the period from the mid-1950s to the beginning of the 1960s deserves further thorough research.

Resaerch analysis. The historiography of this article contains the work of O. Kulbabska¹, N. Muzychuk², I. Shtohrin³, O. Shestakova⁴, in which the authors explore the biographies and creative path of national talents who were able to realize their creative potential during the 'thaw' period.

1 Кульбаська О. (2017) Катерина Білокур. Квітка-душа: «Віруеш, малюючи картину, в рід людський і в людяність людини» URL.: <https://kulbabska.com/news/terra-inkohnita/127-katerina-bilokur-kvitka-dusha-viruesh-malyuyuchi-kartinu-v-rid-lyudskij-i-v-lyudyanist-lyudini>

2 Музичук Н. (2016) Український світ-рай Катерини Білокур. URL: http://hromada.hu/2016/nom_133/st/ukrnavstvo.html

3 Штогрін І. (2021) «Була, щоб залишитися у квітах»: до дня пам'яті Катерини Білокур // Офіційний сайт Радіо Свобода. URL: <https://www.radiosvoboda.org/a/do-dnya-pamyati-kateriny-bilokur/31300080.html>

4 Шестакова О. (2021) Примаченко (Приймаченко) Марія Оксентіївна. Енциклопедія історії України. URL: http://www.history.org.ua/?termin=Prymachenko_M

The purpose of the article is research on the peculiarities of the formation and analysis of the possibilities of self-realization of creative personalities in the conditions of rural areas during the period of the Khrushshov ‘thaw’.

The statement of the basic material. The period of Khrushshov’s ‘thaw’ became a time of profound changes not only in the socio-political and economic, but also in the cultural and spiritual life of the Ukrainian village. It was at this time, despite the preservation of strict political and ideological control, characteristic of a totalitarian type of state, that the Ukrainian village began to gradually revive, getting rid of the fear of constant repression, economic oppression and impoverished living conditions, and its most talented center was able to go beyond the narrow established framework of rural areas and develop their talents.

Fine art is one of the types of artistic creativity, the representatives of which skillfully reproduce the world around them. Among the multi-voiced and unique creators of Ukrainian folk art, it is undoubtedly possible to single out the figures of the two brightest artists – Kateryna Bilokur and Maria Prymachenko. Although the styles of their work were diametrically opposite, the artists managed to achieve recognition by the international world community. During the ‘thaw’ period, the talent of folk artists acquired new features: for Kateryna Bilokur, this was the last creative, according to many experts, the most powerful rise, while the artistic career of Maria Prymachenko was at the zenith of its popularity.

Kateryna Vasylivna Bilokur entered Ukrainian art as an original phenomenon that had no analogies with any artist who worked in the genre of naive, folk or professional painting. Therefore, the work of this rural, extremely talented woman is unique and is an indisputable masterpiece of the world scale.

The whole life Kateryna Bilokur spent in a Ukrainian village, the beauty of which directly influenced her creative outlook. She was born on November 25, 1900 in the village of Bohdanovka, Poltava province at that time. The talent of the artist manifested itself early, but it was not accepted by anyone in the family, on the contrary, relatives condemned the creative calling of the artist. The folk craftswoman survived many years of everyday hard work in rural life, hunger, destruction, collectivization, but despite such obstacles that were not easy for an ordinary peasant woman, she continued to fulfill the main

task of her life - to create wonderful paintings that depicted the originality and beauty of life in the Ukrainian villages.

Although most of the artist’s canvases bear the author’s inscription: ‘Kateryna Bilokur painted from nature’, the Soviet authorities in their journalistic publications signed her paintings as ‘the works of a collective farm worker from the village of Bohdanivka’⁵, thus trying to unify the unique individual style of the craftswoman, to adapt it to the narrow framework of the Soviet art.

It should be noted that Kateryna Bilokur’s work fell during the years of Soviet power and the totalitarian regime, that is, during the time of total control over all spheres of public life. Cultural and spiritual was not an exception. According to the Communist Party leadership, the task of people’s artists was to create their works in the spirit of ‘socialist realism’ and to promote a happy life in the Soviet society. A large number of artists were forced to work, adhering to such creative guidelines, depicting in their works Soviet symbols, heraldry, emblems even when they were superfluous there. However, a simple peasant solved the problem in her own way – instead of depicting the distorted Soviet reality in her paintings, she continued to create artistic masterpieces. Works of a socialist nature were demanded from her, and she almost never made compromises, noting ‘And as for my works, there is no need to add or change them! Because even though they are of a kind, they still have beauty’⁶.

The most fruitful period of creativity of the brilliant artist fell on the 1950s. Unlike the previous 1940s, when the folk craftswoman lived in terrible conditions in the post-war Ukrainian village, and her paintings were paid a pittance, during the ‘thaw’ period, Kateryna Bilokur began to receive help from the Union of Artists of Ukraine. Which in turn helped her to improve her financial situation a little. It was at this time that the artist mastered the watercolor technique. The world-famous paintings ‘Crimson of Autumn’ (mid-1950s), ‘The Grove’ (1955), ‘September’ (1956), ‘Spring’ (1958), ‘Autumn’ (1960) appeared. In the last years of her life, K. Bilokur created wonderful paintings ‘Peonies’ (1959), ‘Bouquet of Flowers’ (1959), ‘Flowers and Vegetables’ (1959), ‘Still Life’ (1960)⁷.

In 1951, Kateryna Bilokur was awarded the ‘Badge of Honor’ order and received the title of Honored Artist of Ukraine. All-Ukrainian recognition came to the craftswoman in 1956, in the form of the title of People’s Artist of Ukraine. At

5 Кульбабська О. (2017) Катерина Білокур. Квітка-душа: «Віруеш, малюючи картину, в рід людський і в людяність людини» URL.: <https://kulbabska.com/news/terra-inkohnita/127-katerina-bilokur-kvitka-dusha-viruesh-malyuyuchi-kartinu-v-rid-lyudskij-i-v-lyudyaniist-lyudini>

6 Катерина Білокур: фотокнига. 2001. Київ. С. 15

7 Музичук Н. (2016) Український світ-рай Катерини Білокур. URL: http://hromada.hu/2016/nom_133/st/ukrznastvo.html

that time, the Bohdaniv artist had her own students: Olga Binchuk, Tamara Ganzha, Halyna Samarska⁸.

The creative achievement of a talented woman began to regularly participate in expositions at various exhibitions, not only in Ukrainian cities, but also in Moscow, Paris, etc. Thus, in 1954, at an international exhibition in the capital of France, three paintings by Kateryna Bilokur, 'Tsar Colossus', 'Birch Tree', 'Collective Farm Field', which were included in the exhibition of Soviet art, were seen and appreciated by Pablo Picasso, noting: 'If we had an artist of such a level of skill, then the whole world was made to talk about her!'⁹

However, despite the international recognition, the people's artist continued to live in Bohdanivka, the lack of a passport closed the possibility for her to change her place of residence and settle in a house with better conditions in the suburbs of Kyiv, which her friends found for her. At the end of the 1950s, the craftswoman began to get seriously ill, there were signs of the problems of rural life at that time, unsettled personal life, the illness and death of her mother. On June 10, 1961, as a result of a false diagnosis, after an ineffective operation in the Yagotyn district hospital, Kateryna Bilokur died.

Another folk artist, whose life and work are inextricably linked with the Ukrainian village, was Maria Arsentiiivna Prymachenko. The original, sometimes primitive, style of the craftswoman became her business card and gained international recognition and continues to be popular nowadays. Confirmation of this fact is the 2013 scandal related to the use of plagiarism in the design of one of the passenger airliners of the local Finair company by the Finnish artist Kristina Iso-la. The image she used for the design of the plane turned out to be a part of Maria Prymachenko's work 'Rat on the Road'¹⁰

The artist was born in 1908 in the village of Bolotnia in the Kyiv region. And although her whole life was overshadowed by a serious illness – poliomyelitis, this did not prevent her from creating a large number of paintings, which modern art critics consider to be the embodiment of the artistic code of the Ukrainian nation¹¹. After re-

ceiving a diploma of the first degree in 1936, the paintings of the folk artist began to be exhibited at international exhibitions in Paris, Warsaw, Sofia, Montreal, Prague¹².

In the 'thaw' period, after a temporary creative crisis associated with the death of her husband during the Second World War and the difficult years of reconstruction, Maria Prymachenko created a series of works made with oil paints and thick gouache, which are considered the most valuable among her rich artistic heritage. Compositions of floral and bird motifs dominate the paintings. In particular, during 1953-1959, the artist created the paintings 'Three Whirlwinds', 'Two Pigeons on Cornrows', 'Peacock', 'Crane and Fox', 'Shepherds'. And in 1956-1960, a cycle of decorative paintings 'For the joy of people' was written, which consisted of the works 'Peacock in flowers', 'Pigeon on viburnum', 'Blue vase with flowers', 'Sunnyach', 'Firebird'¹³, who was awarded the National Prize of Ukraine named after T. H. Shevchenko.

Among the representatives of folk painting, it is worth mentioning the masters of the Petrykiv school of painting. The "thaw" period coincides with the culmination of the work of a group of artists whom art critics have classified as luminaries of folk art. One of them is Nadiya Avramivna Bilokin, who is often called a classic of Petrykiv painting. The future artist was born in 1893 in the village of Petrykivka. She started drawing since childhood, decorating the house with bright drawings of flowers. The greatest skill of the artist was manifested in the decoration of ovens, the painting of tissue paper towels for the holidays. The craftswoman's work consists of two parts. The first is traditional flower painting, and the second is landscapes and plot-genre figurative paintings such as 'Wedding', 'Ukrainian girls', 'Roman and Oksana', 'Pryaha', etc.¹⁴.

It should be noted that the artist invented her own genre, which she used throughout her work – 'wedding train'. The bride and groom and all the guests who were going to the wedding were called a train in Naddnipryanshchyna. Nadiya Bilokin painted these genre paintings with love, often not completely, but in fragments, depicting

8 Козуля О. Жінки в історії України. Київ, 1993. С.137

9 Штогрін І.(2021) «Була, щоб залишитися у квітах»: до дня пам'яті Катерини Білокур *Офіційний сайт Радіо Свобода*. URL:<https://www.radiosvoboda.org/a/do-dnya-pamyati-kateryny-bilokur/31300080.html>

10 Шпак В. (5 січня 2019) 110 років з дня народження Марії Приймаченко. *Урядовий кур'єр*. №3. URL:<https://ukurier.gov.ua/uk/articles/ukrayinska-rapsodiya-virmenina-iz-gruziyi/>

11 Карманська Ю. (3 вересня 2022) Художниця-бренд. Марія Примаченко стала національною легендою України. Скільки коштують її картини. *Forbes*. URL:<https://forbes.ua/money/khudozhnitsya-brend-mariya-primachenko-stala-natsionalnoyu-legendoyu-ukraini-skilki-koshuyut-ii-kartini-03092022-8086>

12 Сингаївський М. Майстриня Марія. *Народна творчість та етнографія*. 1997. №5-6. С. 105.

13 Шестакова О. (2021) Примаченко (Приймаченко) Марія Оксентіївна. *Енциклопедія історії України*. URL:http://www.history.org.ua/?termin=Прымаченко_М

14 Статива О. Народний майстер з Петриківки. *Народна творчість та етнографія*. 1962. №2. С.110

the colorful, singing, cheerful Ukraine that was close to her heart¹⁵. The work of the talented artist was imitated by many contemporary masters of Petrykiv decorative painting, who deepened the Petrykiv ornamental style of applied art, which became extremely popular in the mid-1950s - early 1960s.

Actually, the village of Petrykyvka in the Dnipropetrovsk region had at that time the special status of a forge of masters. The village is famous for its paintings on lacquered plates and boxes. Almost all masters of Petrykivka performed not only as performers, but also as creators of ornamental compositions. In the period of 'recession' as a result of passing a difficult path from wall painting to easel graphics, Petrykiv masters mastered a new artistic craft – undercoat painting. In particular, in 1958, a workshop was opened in the village of Petrykyvka, at the Vilna Selyanka embroiderers' artel of the Ukrhudozhpromrady system, and later, in 1961, a factory of undercoat painting. For a long time, the main artist of this art institution was Fedir Panko. Among the Petrykiv masters of the 1950s and 1960s, the following artists became the most well-known to the general public: Hanna Isayeva, Yavdoha Klyupa, Maria Shishatska, Nadiya Shulyk, Ivan Zavhorodniy, Galina Prudnikova, Oleksandra Pikush, Vera Tezyk, Nina Turchyn, Anna Danileyko¹⁶

Among other types of artistic arts that were widespread in rural areas and influenced the formation of a cluster of the most talented individuals from among the peasants, decorative and applied arts, namely folk embroidery, carpet making, ceramics, wood carving, undoubtedly stand out. In particular, during the "thaw" period, Ukrainian embroidery developed especially actively, which absorbed the characteristic features of various regions, which were reflected primarily in the composition, execution technique, and the nature of the decoration of things. In the mid-1950s – early 1960s of the 20th century the names of Maria Bisyk – the leading craftsman of the 'Women's Work' art factory, which operated in the village of Kelembivka of the Yampil district of the Vinnytsia region, Maria Demchenko – the master of the factory 'Chervone Prominnia' from the village of Novi Sanzhary in the Poltava region, Anastasia Balabanova from the village of Sertsany in the Zhytomyr region and Olena Balogh from the village of Dravtsi in Transcarpathia. Thanks to their painstaking work, the Ukrainian cultural fund was replenished with unique embroidered towels, shirts, tablecloths, carpets.

Along with embroidery, carpet making also developed. The 'thaw' period made the names of M. Senyuk O. Khomenko famous, who in the early 1960s worked in one of the centers of Ukrainian carpet weaving – the village of Kelembivtsi, Vinnytsia region. Wood carving also became popular – for some it became one of the types of leisure in the countryside, while others engaged in it professionally. Wood carving was most common in the Carpathians, Chernihiv Region, and Poltava Region, but in each of these regions it had significant differences in the nature of the ornament and the preference of the used carving techniques.

During the 'thaw' period, portraits of prominent people made of wood, as well as thematic plots, and easel sculpture became especially popular. In the 1950s and 1960s, a new rise in the creativity of the famous Ukrainian carver Volodymyr Svida began, which manifested itself in the creation of sculptures 'Peaceful Days', 'Opryshki', 'Toast of Martyn Ternovoy'. Artistic carving brought popular recognition to Oleksandr Samus from the village of Abranka and Vasyl Smerdul from the village of Velikiy Bychkiv in Transcarpathia. In the Poltava region, Ivan Yakovenko from the village of Dykanka was engaged in this kind of artistic and applied art. His famous work was the thematic sculpture 'Bohdan Khmelnytskyi'¹⁷.

The drive of Ukrainians to self-realization through creativity was also realized in other types of art, in particular, artistic pottery. During the "thaw" period, pottery products such as decorative dishes, vases, floor lamps, ceramic toys for children were very popular: whistles, humorous figurines, various souvenirs, decorative dishes in the form of rams, goats, and lions. In the mid-1950s, the village of Opishnya in the Poltava region became a well-known center for the production of decorative ceramics. An entire 'Art Ceramics' factory was created here, which opened the names of many village masters, in particular, Maria Kvasha, Hryhoriy Kyryachok, Hryhoriy Karpenko, Serhiy Shkerebel, Olga Yatsenko, Semen Yatsenko. Village craftsmen made their village famous with a variety of ceramics, and their products were often displayed at regional, republican and decade exhibitions.

Conclusions. Therefore, the period of Khrushchev's 'thaw' and the policy of liberalization of socio-political and cultural life inherent in it became the time when the Ukrainian village turned into the center of the cultural and spiritual life of the Ukrainian people, preserving its identi-

15 Корифеї. Майстри: Надія Білокінь. Авторський блог Ігоря Лісного Петриківка. URL: <https://petrykivka.dp.ua/nadiya-bilokin/>

16 Мальований О. (5 червня 2020) Зашифрована душа українського народу. *Слово*. URL: <http://gazetaslovo.com.ua/zashyftovana-dusha-ukrayinskogo-narodu/>

17 Долінська М. Майстри народного мистецтва Української РСР. Київ, 1966 С. 97

ty and the unique national archetype formed over the centuries. In the rural environment, after the difficult years of the war and post-war reconstruction, conditions were created that ensured the formation of creative personalities. Thus, the names of Kateryna Bilokur, Maria Prymachenko, Tetyana Yablonska and many others became known to the general public not only in Ukraine and the USSR, but also abroad, who had the opportunity to demonstrate their works at Ukrainian, All-Union and international exhibitions. Only in the 1960s, these talented craftsmen were able to become members of the Union of Artists of Ukraine (in the previous, Stalinist period, it was simply impossible for peasants to do this). Entire villages turned into art studios (such as the factory of floor painting in the village of Pretrykivka or the factory 'Art Ceramics' in the village of Opishnia), which not only satisfied the call of the rural popu-

lation to self-realization, but also brought decent profits.

However, during the period of Khrushchev's 'thaw', the national talents did not manage to fully realize themselves, since the very essence of the totalitarian system became the main obstacle for them, which was manifested in the contemptuous attitude towards the villagers, difficulties in obtaining passports, difficult living conditions due to the lack of money, the prohibition of the top management to move to another place of residence, to which was added the lack of necessary quality materials and accessories. In addition, a significant obstacle was the attempt of the Soviet curators of the cultural and spiritual sphere to force national talents to create their works in the genre of socialist realism and promote the idea of the greatness of the Soviet Union, which in turn reduced the opportunities of rural artists to form and realize their own individual style.

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Надійшла до редакції / Received: 04.04.2023

Схвалено до друку / Accepted: 23.05.2023