

humanitarian education, which are considered to be extremely relevant, come into conflict with the requirements of the standards. This limits the educational and educational potential and meaning of the educational material.

The need and necessity to establish new, unknown in the world of other living connections with individuals similar to oneself, is formed on completely new basis, beginning in the process of anthropogenesis. It is determined, in particular, by such an essentially significant feature of human activity as the specific contradictions present in it – between the individual nature of the activity and human existence in general. Next, we consider the contradiction between individual, purposeful implementation and the objective necessity of connections with other individuals, the necessity determined by fixed methods of action, the nature of the work product, the features of collectively significant improvement goals, and the accumulation of effective potential.

The specifics of the appropriate structural organization of activity in the extended version of its understanding are as follows. Between the purpose of the activity and the action for its implementation, a relation to the action was established, its evaluation for itself in relation to this action. It was a special way of existence of the living, which presupposed an active position in its implementation, presupposed a subject of action, a subject of activity, capable of reproducing a special social form of life. Here, relation and self-relation become a necessary condition for its existence.

Key words: *subject, experience, self, self-knowledge, self-understanding, self-determination, identification, organization, life*

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STUDY OF THE CREATIVITY OF ARTISTS OF FOLK EMBROIDERY ARTS OF POLTAVIA BY FUTURE TEACHERS OF VOCATIONAL EDUCATION

The article highlights the aspects of studying the work of women artists of the folk embroidery art of Poltava region by future teachers of labor education. It was found that the Poltava region is rich in the names of a large number of representatives of various fields of folk art and handicrafts, who are famous for their originality, skill, perfection and poetics, and have passed on their experience and traditions of their native region to the next generations.

The importance of the tasks facing the pedagogical community, not only of a didactic, but also of a general cultural dimension, is substantiated: to gradually and continuously explore deeper and deeper national traditions in the field of embroidery and to revive them through the education of children and youth, using a retrospective method.

Key words: *artist, bibliographic data, embroidery art, towel, shirt, carpet, marquissette, teacher of labor training*

Introduction. The Poltava region is famous for its folk art, which is characterized by originality, perfection, poetics and diversity. Poltava region is rightfully considered the center of folk art of Ukraine: Opishnya is known as the capital of pottery, Reshetylivka is the capital of carpet weaving, and Poltava embroidery is a complete, unsurpassed artistic phenomenon centered in Poltava itself.

Among those who create beauty are enthusiasts of various types of folk decorative and applied art: embroiderers, weavers, masters of wickerwork and pysankar. Their artistic activity, as a rule, is combined with the holding of various events, according to the calendar of state and national holidays, which serves the purpose of promoting folk crafts.

Items decorated with artistic embroidery accompany a Ukrainian throughout his life: a towel, as a symbol of the path, serves him from birth to death. Women's and men's shirts, the bosoms of which were lined with embroidery, protected the soul and body of a person. The nature and amount of embroidery, its placement, the selection of colors and the nature of ornamentation depended on the purpose of the household item.

Presenting main material. The Poltava region is rich in the names of a large number of representatives of various fields of folk art and handicrafts, who are famous for their originality, skill, perfection and poetics and have passed on their experience and traditions of their native region to the next generations.

Among the numerous cohorts of ascetics of folk art should be mentioned:

Olena Pchilka (Olga Petrivna Kosach; maiden name: Drahomanova; 1849-1930) - writer, ethnographer, connoisseur, folklorist and art critic, corresponding member of the Ukrainian Academy of Sciences since 1925.

She graduated from the Model boarding school for noble young ladies (1861-1866), passed the exams for the course of higher sciences at the Kyiv first men's gymnasium. Attended courses for free students at the Faculty of History and Philology of the Kyiv University of St. Volodymyr. In the formation of Olga Petrivna as a person, the folk element and the student environment of the elder brother Mykhailo Drahomanov were of primary importance. She tirelessly studied ethnography and folklore, recorded folk songs, customs, and rites (Rudnytska, 2000).

The activity of this enterprising woman is fruitful and multifaceted, even if we take at least one of her contributions in the field of folk ornament. Since the beginning of the 1870s, Olga Kosach has been collecting samples of clothes, embroideries, ornaments, etc. In 1876, her thorough work "Ukrainian folk ornament" with the 31st table and a preface, prepared according to the instructions of M. Drahomanov and V. Antonovych, was published in Kyiv in large format. This study brought Olga Petrivna recognition as a deep connoisseur of embroidery. Throughout her life, the author repeatedly republished this work (five issues).

As an art critic, she truly revealed herself with her publications in the columns of the educational magazine "Native Land" (1905-1916), the editor-publisher of which was the researcher herself. Here the question of the development of Ukrainian art was raised to the level of other life-threatening problems.

In 1905-1906, O. Pchilka became the vice-chairman of the commission for organizing the First Artisan Exhibition in Kyiv, and in 1908 - a member of the Ukrainian Scientific Society in Kyiv. She worked in Hadiac "Prosvita", edited the "Gazette of the Hadiac Zemstvo" (1917-1919), created a group of Ukrainian studies for the school youth of Hadiac. In 1924, she moved to Kyiv, where she participated in the work of the Historical and Philological Department of the Ukrainian Academy of Sciences and commissions: literary-historical, ethnographic, public currents and Western studies.

Velikodna Oleksandra Kuzmivna (1914-2002) - embroiderer, Honored Master of Folk Art of Ukraine (1977); member of the NSNMMU (1992).

She did not go to school for a single day; learned the alphabet at the age of eight, when she already knew how to embroider. First, she helped her mother, and then her older sister, who then worked in the Opishnyan art embroidery workshop. After 1933, the sisters were left without parents. Oleksandra took her work home from the artel named after N. Krupska in Opishna.

Later, in 1939, Velikodna traveled on foot from Koreshchyna to the regional center and got into the Poltava Artillery named after Lesya Ukrainka. Since 1944, the factory began to be supplied with raw materials, then the first products of the craftswoman appeared. After the war, she worked in a hand embroidery workshop. In 1966, Oleksandra received a bronze medal at the All-Union Exhibition of Achievements in the National Economy.

Since 1968, Velikodna Oleksandra has been a creative master of the production and art association "Poltavchanka". Until 1974, according to her models, the factory named after Lesi Ukrainka made men's and children's "chumachki" and "Ukrainka", women's blouses and shirts in the national costume, articles of clothing, bedding and souvenir sets. For her excellent work in 1973, she was awarded the title of "Master Artist of the First Class" (Tytarenko, 2011).

Unique works (two hundred items) were exhibited at her first personal exhibition dedicated to the 800th anniversary of the city of Poltava and the 60th anniversary of the artist's birthday. On April 22, 1994, the anniversary evening of Easter Oleksandra Kuzmivna - "The Golden Thread of Fate" was held in the local history museum.

For more than sixty years, Velikodna drew and sewed about 700 new patterns, which decorated thousands and thousands of different products. The embroiderer skillfully used various motifs and techniques.

April 23, 2014 at the Poltava National Pedagogical University named after V.G. A scientific and practical conference dedicated to Oleksandra Kuzmivna was held in Korolenko: "The genesis of the canvas chronicle in the work of the master of folk art Oleksandra Velykodnaya (to the 100th anniversary of her birth)."

Velikodna Oleksandra Kuzmivna is a participant in about a hundred art and industrial exhibitions. Not a single exhibition of decorative and applied arts was complete without her creations. The craftswoman was an annual participant in the festivals of folk art at the National Academy of Arts and Sciences near Kyiv (Pirogov village) and the Sorochyn Fair. Her embroideries decorated exhibition pavilions in Paris, Tokyo, Delhi, Brussels, Leipzig, Marseille, Warsaw and Koszalin (Poland), Riga (Canada), Veliko Tarnovo (Bulgaria), Buenos Aires (Argentina).

Babenko Nadiya Nestorivna was born on September 30, 1926 in Chernihiv Oblast in a family of teachers. Nadiya Nestorivna, Honored Master of Folk Art of Ukraine since 1976, laureate of the State Prize of Ukraine named after T. Shevchenko (1986), Knight of the Order of Princess Olga III degree. She graduated from the Krolevets Technical School of Folk Arts and Crafts. Since 1951, she lived in Reshetylivka, where she worked as the chief artist of the arts and crafts factory and taught at the Reshetyliv Art and Vocational School (1973-1994).

I was drawn to drawing and embroidery, I wanted to weave carpets... Since 1951, she worked as a carpet instructor at the Reshetyliv School of Craftsmen. She wove for fifteen years. "What kind of carpets," said Nadiya Nestorivna, "we didn't have to make during those summers... If they were to be laid out in a row like that, it

seems that half of Ukraine would have been cleaned." In 1979, for a large number of works and exhibitions, she was accepted into the Union of Artists of Ukraine (Tytarenko, 2021).

Participant of All-Ukrainian and international exhibitions. The "Tree of Life" carpet has been decorating the blue hall of the UN headquarters in New York since 1969. Among the many and many arts of different peoples and countries, connoisseurs were then looking for a symbol of unity that would embody the ideas of postwar peace, and they chose a philosophical carpet from Ukraine by our thrift Nadia Babenko called "The Tree of Life", both ancient and eternally alive. Let us be proud of such a global mission of our Ukrainian folk art! The works of N. Babenko are stored in the museums of Kyiv, Poltava, Sumy, Kanev, and Reshetylivka.

"And when a person grows older," continued the well-known folk carpet maker, especially a person who is a craftsman, there is a need to pass on the acquired experience to his students - children, grandchildren.

She did not throw her 70 fiery, creative years into the furnace, like firewood, the magician of woolen yarn, the first-hand artist in this business - carpet maker Nadiya Nestorivna! Modern Ukrainian carpet making is the "Academy of Nadia Nestorivna Babenko". Dozens of original works in deeply traditional styles.

More than forty sketches for the production of factory carpets - and all went into mass production. "Pink Bird", "Wildflower", "Dawn", "White", "Lilies", "Red Flowers", "Autumn", "Yellow", "Blue", "Parose", "Winter" are her carpets, which were exhibited in Canada, Yugoslavia, Germany, Belgium, Kyiv and are stored in the KDMUNDM, the Ministry of Culture of Ukraine, the Lybid hotel (Kyiv), the museum of T.G. Shevchenko (Kyiv), museums of the Reshetyliv Art Professional Lyceum, the "Ukrainian House" center (Kyiv), the Sumy Art Museum and the Poltava Museum of Local Lore.

The carpet of our time, the bearer of artistic principles, probably still of the Trypil tradition, is Nadiya Babenko. And to look at this woman "in a portrait": such a modest commonality of our Ukrainians. Great Ukrainians! An open look, a simple face, even somewhat apologetic... But this "apologetic" look of the artist sees far. Her carpets became a true portrait of the carpet master Nadiya Babenko: let's look into their "talk to us", let's absorb it into the mind, into the heart.

For quite a long time, embroidery was mainly a home craft. Only individual art workshops of some nunneries can be considered organized centers of embroidery. But the rich embroidery traditions developed by Ukrainian women over thousands of years turn embroidery into a "fashionable" product, the production of which can bring substantial profits, and the acquisition, accordingly, of the status of elite and refined taste, an indicator of luxury and affluence. Therefore, already at the beginning of the XVII century. throughout Ukraine, numerous embroidery workshops were organized at manorial estates, in which women serfs and hired embroiderers worked. This tradition of craftsmanship in the field of embroidery lasted until the beginning of the 20th century (Shudrya, 2008).

Nadiya Viktorivna Vakulenko, a craftswoman of the modern era, was born in Khmelnytskyi, in a family of workers. The love for embroidery was instilled in her by her mother, Anna Mykolayivna, who was engaged in embroidery all her life. Even machine embroidery was first mastered on a manual machine. When I first came to Reshetylivka to enter the art and vocational school, I passed through the park, there I saw an extremely beautiful avenue of roses, I liked them so much and fell into my heart that I decided to myself: I will stay here for the rest of my life. And so it happened.

The embroidery teacher at the school at that time was a member of the Union of Folk Art Masters - Malyarenko Marfa Yosypivna. She taught me everything: different embroidery techniques, and first - how to find the warp and weft threads (where are the holes between the threads?). At first it was so difficult and difficult, and then everything became clear and visible to the bright white marquis or silk. I studied diligently, with love for such painstaking work.

The graduation work was a women's blouse on marquis, embroidered with a combination of complex techniques characteristic of the Poltava region, the main one of which is countless netting (a blouse for People's Artist of Ukraine Nina Matviyenko). After graduating from school, she received a diploma of a master of hand and machine embroidery.

Then he studied at the Vyzhnytskyi School of Applied Arts in Bukovyna, majoring in "master embroidery artist". In this educational institution, other embroidery techniques were studied. A characteristic feature of Hutsul embroidery is bright, colorful polychromy, as well as geometric multi-colored ornament, made from saturated dark to intensely golden shades of black, red, orange, and green colors. But love for Poltava embroidery brought Nadiya Viktorivna back to her native Reshetylivka as a master of industrial training.

For many years, she taught female embroidery students various techniques: "cutting out", "piercing", "nightingale eye", "grain pattern", "twig with flooring" and others. In addition, the master worked a lot on the development of artistic products. In 1989, she became a laureate of the regional (Poltava) prize named after a number of original works of Ukrainian folk embroidery of various types (women's blouses, men's shirts, tablecloths, rugs, napkins). P. Artemenko. Women's blouses and men's shirts, as well as patterns for machine embroidery ("Richelieu") are characterized by special elegance and beauty.

The most original work is a work of art - a women's blouse made on marquis fabric with snow-white threads commissioned by the Center "Ukrainian House" (Kyiv), which was displayed there for the 60th

anniversary of the Reshetyliv Art and Professional School.

Many works were commissioned by the Ukrainian diaspora in Canada.

In October 2007, she was invited to the World Master Festival of Art and Culture in Seoul (Korea), where she received a certificate of a world master of embroidery.

With the appearance of a new creative product every time - a towel, shirt or tablecloth, the needle and thread artist is constantly improving her creative knowledge and masterful sophistication. Each of her next embroidered products is another step in understanding the laws of compositional construction, figurative solution and color, studying even today the secrets of the past and rare things stored in grandmother's chests. This prompts her to carefully master the history of folk creativity, sit down for printed sources, research creative centers of Ukraine, their emergence, master scientific works in this area and directly get acquainted with the creators of heritage (*The All-Ukrainian Center...*).

Without leaving needles and threads, the modern embroidery artist invests in her scientific works.

On October 3, 2018, in accordance with Resolution No. 987 of the Cabinet of Ministers of Ukraine, the state institution "All-Ukrainian Center of Embroidery and Carpet Making" was established in the city of Reshetylivka on the basis of the former factory named after K. Zetkin. The All-Ukrainian Center of Embroidery and Carpet Making is a cultural-educational, artistic, scientific-research cultural institution that belongs to the sphere of administration of the Ministry of Culture of Ukraine, headed by Nadiya Viktorivna Vakulenko.

Conclusions and prospects for further research. Ukrainian traditional embroidery became known all over the world, acquired the status of a material, spiritual, cultural symbol of Ukrainians. An embroidered shirt and an embroidered towel have always been and continue to be held in high esteem. As the ethnographer and art historian Lidia Hryhorivna Orel testifies, our foremothers and great-grandmothers created so many beautiful towels that they could be used to encircle the Earth along the equator. These ancient annals are embroidered in the language of artistic texts with the whole history - from the birth of mankind to the present day - the philosophical outlook of the people, scenarios of customs, ceremonies, astronomical and economic knowledge and many other aspects of the life of Ukrainians.

It can be argued that the art of embroidery is a valuable type of educational activity - both theoretical and practical. Today, the pedagogical community faces tasks not only of a didactic, but also of a general cultural dimension: using a retrospective method to gradually and continuously explore deeper and deeper national traditions in the field of embroidery and revive them through the education of children and youth.

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ТИТАРЕНКО В.

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ВИВЧЕННЯ ТВОРЧОСТІ МИСТКИНЬ НАРОДНОГО ВИШИВАЛЬНОГО МИСТЕЦТВА ПОЛТАВЩИНИ МАЙБУТНІМИ ВЧИТЕЛЯМИ ТРУДОВОГО НАВЧАННЯ

У статті висвітлено аспекти вивчення творчості мисткинь народного вишивального мистецтва полтавщини майбутніми учителями трудового навчання. Виявлено, що Полтавський край багатий іменами великої кількості представників різних царин народного мистецтва й рукомета, які славляться своєю оригінальністю, майстерністю, досконалістю і поетичністю та передали свій досвід і традиції рідного краю наступним поколінням.

Обґрунтовано важливість завдань, що постають перед педагогічною громадськістю, не лише дидактичного, але й загальнокультурного виміру: ретроспективним методом поступово, безперервно досліджувати все глибше і глибше національні традиції у галузі вишивкарства і відроджувати їх через навчання дітей та молоді.

Ключові слова: мисткиня, бібліографічні дані, вишивальне мистецтво, рушник, сорочка, килим, маркізет, учитель трудового навчання

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