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**EX LIBRIS BY IRYNA KOLIADYNA:
A HIGHLIGHT OF THE ARTISTIC LIFE
OF UKRAINE**

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The purpose of the article is to introduce to the scientific community and to open for scientific research a new personality, a local bookplate artist Iryna Koliadyna, whose numerous works have represented the national graphic art at the International Biennial of Ex libris since Ukraine became an independent state. The research methodology has been determined by the system and analytical approach, which allowed classifying 475 bookplates into four ways. Based on the chronological analysis the general tendency of the development of the author's print in the modern ex libris art has been revealed. The technological stages of author's bookplates employment have been systematized and classified. The scientific novelty of the research. The work represents the first analytical study of the creative development of Iryna Koliadyna – a modern woman-artist, a master of a special genre of artistic graphic arts. In the creative work of the artist, among the numerous story and personalized miniature bookplates, there are commemorative ex libris dedicated to outstanding figures like T. Shevchenko, L. Ukrainka, H. Skovoroda, M. Makarenko, I. Kavaleridze, M. Kotliarevska, M. Čiurlionis, A. Brazinskas, and others, that hold a special place. The greatest number of ex-libris dedications were made in honour of the Ukrainian writer and artist Taras Shevchenko. More than one hundred service bookplates are dedicated to the cultural and public institutions of the countries where the International Biennial of Ex libris and Small Graphics took place. They are Ukraine, Poland, Lithuania, Bulgaria, Turkey, Norway, etc. Conclusions. In the retrospective of the artist's work, three technological stages of the bookplate development are clearly outlined: lino printing (1975–2000), polytechnologic (2001–2010), and computer-based (2011–2019). The artist's tremendous contribution to the development of Ukrainian graphic art and the promotion of the bookplates at numerous International Biennale of Ex libris has been proved.

Keywords: ex libris; lino print; aquafortis; etching; print

Introduction

A female artist in the Ukrainian fine arts is not uncommon. Such names as Olena Kulchytska (graphic artist), Kateryna Bilokur (master of decorative painting), Mariia Prymachenko (folk artist), Inna Kolomiets (sculptor), Tatiana Yablonska (painter) are well known outside Ukraine. The works of these artists became the part of the treasury house of national and world art in the twentieth century, revealing to the world the original outlook, sensual romanticism, professional skills and in general – the many-sided nature of the Ukrainian people. In the twenty-first century, domestic art was also created by talented female artists, presenting it outside the country, but their creative achievements are still under-researched issue. This is especially true of the masters of the special, elitist genre of graphics – ex libris: Zhanna Vorobiova-Fomina (Dnipro), Nina Denisova (Maliutynka, Kyiv region), Iryna Koliadyna (Dnipro), Liudmyla Kotsiurba (Kyiv), Oksana Malyshko (Kyiv), Valentyna Mykhalska (Khvorostiv village, Volyn) and others.

Special attention should be paid to the creative work of Iryna Koliadyna from Dnipro city. She has been fruitfully working in the genre of ex libris for more than forty years, creating about half a thousand bookplates. Today it is difficult to find female artists who work so hard in such labor-intensive genre. In terms of efficiency, she can be compared to one of the best ex librist of Ukraine – Kharkiv artist Mykola Neimesh, author of more than 500 bookplates (Nesterenko, 2015). Kolyadina actively develops and promotes cultural achievements in the field of national graphic arts and engraving. She can be considered to be a follower of O. Kulchytska and M. Kotliarevska in the sense of love to the Ukrainian graphics. Creating small lino prints, the artist every time invests in them her experience, feminine tenderness, “inner spiritual values” (Kulchytska, n.d., p. 2).

I. Kolyadina's bookplates are included into many catalogues of ex libris published in Ukraine and abroad (Nesterenko & Syliuk, 2003; Ex libris. Gediminui-650, 1993; Muzeul Județean de Artă Prahova, 2007), as well

as into anniversary editions (Nesterenko, 2017; Nesterenko, 2019; Khvorost, 2008; Maskuliūnas, Nekrašius, & Kaktytė, 2018). However, unfortunately there is no scientific study of her creative career. V. Khvorost's article "Kobzar" ex libris and graphics club" (2012) presents a brief biography of the artist as a member of the club and several bookplates presenting her work, including A. Shkliar's Book Collection, "Exlibris Erotica Pavel Hlavaty" (Khvorost, 2011, p. 25). There is a photo of ex libris artists together with female artists M. Kotliarevska and I. Koliadyna in the "Pamiatky Ukrainy" magazine. The magazine presents "Ukrainian ex libris of the twenty-first century", among which there are four ex libris of I. Koliadyna, made to the significant dates of the city on the Dnipro river (Khvorost, 2012). Honored cultural figure, artist, ex librist V. Khvorost in the preface to the anniversary catalogue "Shevchenko's theme in ex libris" (Khvorost, 2008, p. 7) mentions I. Koliadyna as the author of the ex libris dedicated to the former Presidents of Ukraine L. Kravchuk and L. Kuchma. Children's bookplates were noted in their prefaces to the exhibitions by art experts V. Morozova and P. Nesterenko, but no studies of the artist's creative activity were displayed.

The scientific novelty of the research. The article makes the first analytical exploring of creative career of I. Koliadyna – modern female artist, master of a special genre of art graphics of ex libris.

The purpose of the article

The purpose of the article is to find out the place for creative work of the contemporary artist of the bookplates I. Koliadyna in the domestic artistic life. The task is to analyze the creative work of the artist in the context of modern methodological and technological tendencies in the art of creating bookplates.

Presentation of the main material

Irina Koliadyna was born in December 1953 in Dniprodzerzhynsk city, Dnipropetrovsk region (now Kamianske, Dniprovsk region). She began her active creative activity since her student years at the Art School of Dnipropetrovsk (now Dnipro). After finishing the Art School (1973), she entered the extramural department of the Moscow Institute of Printing Arts. By combining her work with her university studies, I. Koliadyna continues to improve her professional skills at the art studio for adults "Academy" at the Palace of Culture of the factory named after K. Libknekht. At one of the city's graphic exhibitions, Koliadyna met well-known aquafortist painter Mykola Rodzin who showed her the art of ex libris. She made her first attempts at making bookplates in 1975, cutting out three timid bookplates using lino printing technique for close relatives – "Ex libris M. and S. Pohreb". And already in 1976, intensively working on the technique of cutting out a small print, I. Koliadyna created 17 bookplates for her acquaintances, including artists V. Khvorost and M. Kotliarevska, as well as for the art school and the factory named after Petrovskyi.

In 1976 the young artist became a member of the ex libris and graphic arts club "Kobzar" and got closer to many ex librists from Dnipropetrovsk – V. Khvorost, P. Sytnyk, A. Derevianko, M. Kotliarevska, F. Klymenko and others. (Khvorost, 2011, p. 3). From that time, she actively participated in exhibitions of ex libris, which she performed mostly in lino printing technique (X3), sometimes in aquafortis (C3) and since 2010 in computer graphics (CAD) (Nesterenko & Syliuk, 2003, p. 80). In 2014 she became the head of the club "Kobzar", replacing V. Khvorost who died after a serious illness. Continuing the traditions and main activities of the club, the artist actively promotes the art of bookplates, organizes exhibitions of the club members, attracts young talented artists and veterans of the club to participate in regional and international exhibitions of small graphics and bookplate. The artist exhibited her creative achievements in graphic art at personal exhibitions in Dnipro several times (2003, 2008, 2014).

After a five-year break (1977–1981), related to maternity and graduation, in 1982 the young artist returned to her favorite work-cutting out ex libris as well as searching for her own artistic style and "her own" lines. The artist created bookplates for such painters as H. Cherneta, S. Aliiev, K. Berkuta, E. Hershanovych and others. A white field and a contour line (bookplates of Yu. Minaiev, V. Khachko) are sometimes dominated in her bookplates. Combinations of black and white spots and strokes are the most common in the compositions of miniature engravings (bookplates of Kurochkin's, H. Cherneta). In the personalized versions of bookplates, I. Koliadyna reveals an extraordinary fantasy, humor and originality of compositional solutions (A. Polishchuk, V. Lysiuk, S. Aliiev, etc.). In the second half of the 1980s the artist reached technical maturity in the creation of ex libris in lino printing. This is contributed by the constant exercises of carving linoleum and, therefore, the annual increase in the number of new bookplates. Before 1985 she carved as an annual average 5-6 bookplates, in 1989 it was already 12.

In these years I. Koliadyna created her first commemorative cycle of ex libris, dedicated to the prominent Ukrainian figure – writer and painter Taras Shevchenko. Bookplates made for V. Onyshchenko (1987), F. Humeniuk (1988) and M. Semeniuk (1989) contain monumental portraits of T. Shevchenko. The ex-libris of V. Padun and L. Hrinchenko (1988) and V. Kuzmenko (1989) are miniature illustrations for the writer's works. The last bookplate for V. Kuzmenko in the Shevchenko's theme cycle is interesting from the point of view of the artist's use of the new technology – aquafortis (copper etching). Miniature etching measuring 63x37 cm represents Ukrainian landscape with elements of linear perspective to the literary work "Topolia" ("The Poplar"). A soft colour of etching attaches psychological profundity and a reality to the image. For the first time the artist used the aquafortis in 1976 in T. Zhuravytska's bookplate; it is dominated by the white field, which contains a plane outline picture of a girl's figure with flowing, like streams of water, long hair. The artist turned to the subject of T. Shevchenko many times: in 2005 – "Shevchenko's theme by A. Yalovyi", "Shevchenko's theme by Kozlovskyi"; in 2013 – "Shevchenko's theme by V. Khvorost", "Shevchenko's theme by V. Sloboda". The last series was made with the help of computer technology (CAD). 15 ex libris-dedications were made. The artist's commemorative bookplates have been repeatedly exhibited at regional and all-Ukrainian exhibitions and included in Shevchenko's theme's catalogues published in 1993, 2008, 2014 and 2019 (Khvorost, 1993; Khvorost, 2008; Nesterenko, 2019).

Ex libris dedicated to O. Pushkin appeared in 1989. It is an ex libris for P. Berzyn with a linear profile of the poet and a children's book sign for the artist's daughter, which reproduces the generalized image of Pushkin's fairy tales. In 2001 I. Koliadyna became a diploma winner at the All-Ukrainian Art Exhibition for her bookplate "Ex libris of the Literary Museum of Dnipropetrovsk O. Pushkin 200" (Nesterenko, 2001, p. 27).

Lesia Ukrainka's creative work did not go unnoticed by the artist. In 2003 I. Koliadyna made three bookplates dedicated to the outstanding Ukrainian poetess (Nesterenko & Syliuk, 2003, pp. 38-40). The artist creates for the Lesia Ukrainka Literary Memorial Museum a double ex libris measuring 104x91 cm and 105x92 cm. It is a kind of ex libris-dptych; the bookplates are combined with the same composite solution – a closed rectangular shape in three-sided font. In the middle against the backdrop of literary images there are portraits of the poetess with eyes filled with pain and sadness for the fate of her native country. The contrast of the face's illumination and the somewhat brutal stroke emphasize the Lesia Ukrainka's painful thoughts and sufferings. The open composition of the third bookplate "Ex libris 75th Anniversary of the Volyn Regional Museum" depicts two static female figures – Lesia and Olena Pchilka (mother of the poetess) against the backdrop of moving diagonal linear streams of air with birds soaring in it. In a tense dynamic environment, fragile figures of women seem to be contrasted with life's challenges. This small etching (75x77 cm) is an illustration of the difficult fate of the woman, in particular the destiny of the poetess, who, despite incurable illnesses, showed remarkable inner strength, spirituality and creative versatility. To some extent this story is symbolic for all female artists as they are constantly confronted with problems in everyday life, family, work and social life.

Since the late 80's of the twentieth century I. Koliadyna has actively participated in international exhibition competitions of ex libris and small graphics. For this activity she received acknowledgments, certificates, diplomas. Most of her bookplates are dedicated to cultural and public institutions (libraries, museums, galleries, certain anniversary dates, etc.). The first experience of the artist's participation in an international event – "Vilnius metropolis Lituaniae" bookplate competition (Vilnius, Lithuania) – in 1989 she received her first certificate of appreciation from the organizers of the bookplate competition "Vilnius-metropolis Lituaniae Valstibinis Dramos Teatras, 1910-1989". The bookplate depicts open backstage and a part of lighting strand which as if invites the viewer to the stage. The artist used a similar theme as far back as in 1976 for an ex libris for T. Zhuravytska, but her technical performance was not yet at the appropriate level. For three bookplates for libraries – "MBP im. A. Dugasinskiego w Starachowicach", "VBP w Starachowicach Filii №2", "Biblioteki Szkolnej ZSM im. Korczaka w Starachowicach" – the artist received a certificate of appreciation of the exhibition competition "Starachowice 90" (Lubine, Poland, 1990). These ex libris have the same library theme and performing stylistics - the straightness and the massiveness of the form, which is determined by the book unit itself. A great number of books are represented in small prints. In the first two bookplates books form parallel rows giving a sense of order, coherence and calmness to the compositions. Ex libris for the school library named after Yanush Korczak depicts book cover where the writer is surrounded by children. The images of children's figures around the writer and Korczak who embraces them demonstrate close communication and understanding. The sharp contrast created by the alternation of black and white, due to the compactly arranged elements the image sends out the exploratory energy inherent in the children's nature.

In the International Competition devoted to the 850th Anniversary of Nizami Hiandzheva (Baku, Azerbaijan, 1991) I. Koliadyna received the second prize (350 krb.) with the bookplate "Ex Libris E. Slepets".

The bookplate contains a symbolic image of an Eastern beauty with expressive eyes and eyebrows. The pleats of the kerchief covering the face, the chaotic tows in the form of Azerbaijan letters complete the image of the girl, which in general resembles the portrait of the author of the bookplate.

Ex-libris competition “Gediminui-650” (Vilnius, Lithuania, 1993) brought I. Koliadyna the diploma for the bookplates “Ex libris V. Andriulis”, “Ex libris Ipolitas Staras”, “Ex libris Adolfas Vecerskis”. The first one was included in the catalogue. It depicts a howling wolf on a background of unfolded paper scrolls. Vertically elongated composition of the engraving emphasizes the importance and weight of the animal figure in the Vilnius destiny. Legend says that the city was built because of the wolf (Ex libris. Gediminui-650, 1993, p. 52). In 1994 the artist received the certificate of appreciation from the organizers of the Ex libris international competition “Daina, Muzika, Sokis” (Vilnius, Lithuania) for the collection of bookplates for famous country artists: “Exlibris V. Vincevichius” – choreographer, “Ex libris D. Subatniekiene” – ballet master, “Ex libris Dalia Antanaitiene” – conductor, “Ex libris Algimantas Brazinskas” – composer (Čepauskas, 1994, pp. 56-57). A special feature of this collection is that bookplates got additional colour and colour gradient. Ex libris successfully reflects the musical theme of the competition. It was appropriate to introduce in the composition of the engravings the slow transition of one colour to another. Play of colour and gradual change from red to dark blue add the melody to the depicted images and enhance the sound of the theme chords.

In 1996 I. Koliadyna received another certificate of appreciation from the 3-d International Biennial of the ex-libris “Varsaviana w ekslibrisie” (Warsaw, Poland) for her bookplate “Warszaviana Anni Damianskiej”. In 2007 the artist received the certificate of the 2-nd International Ex libris Competition (Ankara, Turkey) and the diploma of the winner of “The Losif Iser” Internanional Comtemporary Engraving Biennial Exhibition (Ploiesti, Romania). The latest diploma was for the collection of bookplates dedicated to the anniversary of Hryhorii Skovoroda with portraits of Ukrainian philosopher, made for artists S. Borovskyi, Zh. Vorobiova and scientists P. Nesterenko and I. Mazurenko (Muzeul Judeţean de Artă Prahova, 2007).

From 1989 till the middle of 2019 Ukrainian artist I. Koliadyna took part in 94 foreign competitions of ex libris and small graphics in 23 countries of the world. The geography of her participation in exhibitions is very wide: these are the countries of Western Europe – Belgium, Bulgaria, Spain, Italy, Lithuania, the Netherlands, Poland, Romania, Serbia, Hungary, France, Croatia, Czech Republic, Sweden, Yugoslavia; the states of the Middle East - Israel, Turkey, the American continent - Mexico; Far East – China; and CIS countries – Azerbaijan, Belarus, Kazakhstan, Russia.

For many years I. Koliadyna has been a regular participant in the competitions of the countries where the art of bookplate is actively promoted. Such countries are - Lithuania, where Koliadyna participated in 11 competitions; Poland received Koliadyna’s works of art 23 times, Belgium – 11 times, Italy – 5, Bulgaria – 8, Serbia – 4, etc. It is important to note that the artist performed for each exhibition from two to five bookplates, dedicating them according to the declared theme of the competition to certain institutions or celebrities of the country.

I. Koliadyna also took an active part in the city and all-Ukrainian exhibitions of ex libris. In 2001, she produced a series of commemorative ex libris dedicated to the 225th anniversary of Dnepropetrovsk, which depicts landmarks important for the city: the bookplate with two anniversary dates and attributes – “25 ex libris club 225 years of Dnepropetrovsk”, the bookplate depicting the Cathedral of organ music – “From the books of the Orthodox Library Dnepropetrovsk 225”, the personal bookplate with a view of the city railway station “Exl. Tetiana Beilina Dnepropetrovsk 225” and “Ex libris orchestra “Seasons” 225 Years Dnepropetrovsk”. These bookplates were exhibited at the All-Ukrainian Art Exhibition “Cities and Culture of Ukraine in the Bookplate and Small Graphics” (Khvorost, 2012).

For her creative achievements in graphic art I. Koliadyna received a diploma from the president of the Ukrainian ex libris club P. Nesterenko and a valuable gift (wrist watch) from the Kyiv City Mayor O. Omelchenko (Kyiv, 2001). For her contribution to the revival of the University of Kyiv-Mohyla Academy, I. Koliadyna’s bookplate “Ex libris of the Kyiv-Mohyla Academy” was also awarded the diploma (Nesterenko & Perevalskyi, 2002, p. 6, 19). Sumy region rewarded the artist two times (with certificate of appreciation and diploma) for bookplates dedicated to the outstanding citizens, in particular: to the memory of Ukrainian art and museum expert, archeologist and historian M. Makarenko: “Ex libris of the Sumy Regional Library”, “From the Books of D. Makarenko in memoriam M. Makarenko 1877–1937”, made in the combined technique of lino print and computer graphics (X3 + CAD) and to mark the 130th anniversary of the Ukrainian sculptor I. Kavaleridze (Kyiv, 2017): “Ex libris Museum-apartments in memoriam I. Kavaleridze 1887–2017”, “Ex libris P. Nesterenko in memoriam I. Kavaleridze 1887–2017”, “Ex libris Sumy’s brotherhood in Kyiv I. Kavaleridze 1887–2017”, which were made in computer graphics (CAD).

The rapid movement, transformations of the contemporary art and the desire to keep pace with new trends in the artistic space prompted the artist in adulthood to master computer graphics. The first computerized version of the bookplate in colour “Exlibris Gliwice municipal museum” appeared in 2003; I. Koliadyna performed it for the 3-d International Ex libris Contest (Gliwice, Poland). During 2005-2010, the artist produced an average one computer ex libris (CAD) per year, but lino printing (X3) remained the dominant technology.

Having mastered the computer graphics program, I. Koliadyna since 2011 has increased to fourteen the number of ex libris made in this technique. This tendency is growing every year. Thus, in 2017 16 ex libris were made with the help of computer technology and only 7 – lino prints. To the 100th Anniversary of Lithuania (2018) the artist made bookplates in computer graphics, dedicated to the artist and composer M. Churlonis – “Ex libris ATKURTAI LIETUVAI-100 Nacionalinis M. K. Ciurlionio muziejus”, to the Lithuanian Aero Club – “Ex libris Lietuvos aeroklubas ATKURTAI LIETUVAI-100” and to the basketball team “Zhalhirys” – “Ex libris Kauno Krepsinio Rlubas “Zalgiris” ATKURTAI LIETUVAI-100” (Maskuliūnas, Nekrašius, & Kaktytė, 2018, p. 50). Today I. Koliadyna has made 87 bookplates in computer technique. The stylistics of these ex libris resembles the miniature coloured posters, and is very different from bookplates made in lino print technique.

From time to time I. Koliadyna applies another type of engraving – aquafortis – metal etching (C3) and its varieties. Aquafortis requires more time, sophisticated equipment for mold processing, chemical etching of the metal plate, separate room with forced ventilation, etc. (Zoryn, 2004). Obviously, it is the reason why I. Koliadyna performed only 19 bookplates in gravure printing technology during the entire creative career. The mentioned bookplates are: aquafortis (C3) – ten ex libris in 1992, 1993, 1995, 2001; aquafortis+aquatint (C3C5) - eight ex libris in 1993, 1994, 2001, 2005; aquafortis+zincography (C3P1) – one ex libris in 2005. The year of 2001 was the most technologically diversified – 18 personalized and commemorative ex libris, half of them lino prints, others – varieties of etchings; the latter were exhibited at the International Small Graphics Competitions in Poland (Gliwice, Marburg) and France (Paris).

Conclusions

The analysis of I. Koliadyna’s creative work revealed the technological universality of the artist, who has a professional knowledge of classic letterpress and intaglio technologies, as well as modern kind of flat printing - computer graphics. There are three technological periods in the artist’s work. The first one: 1975–2000 – “lino print” characterized by the fact that engraving on linoleum was the dominant technology. From 197 bookplates only five are intaglio (C3, C3C5). The second period: 2001–2010 – “polytechnology”, which is characterized by the variety of technologies. From 139 ex libris 117 were lino prints (X3), 12 – aquafortist (C3, C3C5, C3P1), 9 – in computer graphics (CAD), 1 – in mixed technology (X3 + CAD). Third period: 2011–2019 – “computer”. From 139 bookplates in this period – 56 were lino prints (X3), 78 were computer graphics (CAD), 5 were mixed technology (X3 + CAD). In 2017 the largest number of computer bookplates (16) was made; the total number of such bookplates is 23. The given statistics shows that the number of the computer versions of the ex libris trends to increase as well as the use of mixed technology, which combines letterpress and flat printing, in other words, traditionally carved graphic images with the elements of computer’s prints and colour. This technology considerably facilitates the process of making the bookplates, since it eliminates the time-consuming process of carving letters and producing multiple forms for colour printing.

The analysis of foreign catalogues of exhibition-competitions, which the artist received from the organizers of the events, showed that the bookplates displayed at the exhibitions were printed in 63 catalogues. 22 publications mentioned Koliadyna’s name in the list of participants as the representative from Ukraine (without images of bookplates - this form of participant’s registration in the competition is also possible). In total, the artist has 85 publications and eight diplomas, certificates of appreciation and awards from jury of foreign competitions.

Studying the Koliadyna’s creative development, which is almost a textbook example, one can observe the gradual transformation of the classical creative style into avant-garde connected with the introduction of modern computer technology into the author’s printed graphics.

Prospects for further research. This work has reviewed only general aspects of I. Koliadyna’s formation as a master of bookplates. The formation of Koliadyna’s artistic style, the stylistics of her ex libris, defining a place for her creative work in Ukrainian graphic art are the issues which remain insufficiently studied thus will determine the prospects of our further research.

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**ЕКСЛІБРИСИ
ІРИНИ КОЛЯДИНОЇ – ЯСКРАВА
СТОРИНКА В МИСТЕЦЬКОМУ
ЖИТТІ УКРАЇНИ**

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Мета статті – залучення до мистецтвознавчого обігу нової персоналії, регіональної мисткині книжкового знаку Ірини Колядиної, чисельні доробки якої презентують вітчизняне графічне мистецтво на міжнародних Бієнале екслібрису доби незалежності України. Методологія дослідження. Визначальним у методології дослідження творів Колядиної виявився системно-аналітичний підхід, який дав змогу класифікувати 475 книжкових знаків за чотирма напрямками. На основі хронологічного аналізу з'ясовано загальну тенденцію розвитку авторського друку в сучасному мистецтві створення екслібрисів. Систематизовано і класифіковано технологічні етапи виконання авторських книжкових знаків. Наукова новизна. Робота є першою аналітичною розвідкою творчого шляху Ірини Колядиної – сучасної жінки-мисткині, майстра особливого жанру художньої графіки – екслібрису. У творчому доробку мисткині серед численних сюжетних та персоналізованих мініатюрних книжкових знаків особливе місце займають комемораційні

екслібриси, присвячені видатним постатям – Т. Шевченку, Л. Українці, Г. Сковороді, М. Макаренку, І. Кавалерідзе, М. Котляревському, М. Чюрльонісу, А. Бразінскасу та ін. Понад сотню службових екслібрисів присвячено культурним та громадським закладам країн, де проходили Міжнародні виставки-конкурси з екслібрису та малої графіки, – України, Польщі, Литви, Болгарії, Турції, Норвегії тощо. Висновки. У ретроспективі творчості художниці чітко окреслюються три технологічні етапи з виконання екслібрисів: ліноритний (1975–2000), політехнологічний (2001–2010) і комп’ютерний (2011–2019). У дослідженні виявлено вагомий внесок мисткині в розвиток вітчизняного графічного мистецтва та популяризацію книжкового знаку за межами країни.

Ключові слова: екслібрис; лінорит; офорт; гравюра; відбиток

**ЭКСЛИБРИСЫ
ИРИНЫ КОЛЯДИНОЙ – ЯРКАЯ
СТРАНИЦА В ХУДОЖЕСТВЕННОЙ
ЖИЗНИ УКРАИНЫ**

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Цель статьи – познакомить искусствоведческое сообщество и открыть для научных исследований новую персоналию, региональную художницу книжного знака Ирину Колядину, многочисленные наработки которой представляют отечественное графическое искусство на международных Биеннале экслибриса со времен независимости Украины. Методология исследования. Определяющим в методологии исследования произведений был системно-аналитический подход, который позволил классифицировать 475 книжных знаков по четырем направлениям. На основе хронологического анализа была выявлена общая тенденция развития авторской печати в современном искусстве создания экслибрисов. Систематизированы и классифицированы технологические этапы выполнения книжных знаков. Научная новизна. Работа представляет первое аналитическое исследование творческого пути современной художницы Ирины Колядиной, мастера особенного жанра художественной графика – экслибриса. В творчестве художницы среди многочисленных сюжетных и персонифицированных миниатюрных книжных знаков особое место занимают коммеморационные экслибрисы, посвященные выдающимся личностям – Т. Шевченко, Л. Украинке, Г. Сковороде, М. Макаренко, И. Кавалеридзе, М. Котляревскому, М. Чюрленису, А. Бразинскасу и др. Более сотни служебных экслибрисов посвящено культурным и общественным учреждениям стран, где проходили Международные выставки-конкурсы по экслибрису и малой графике – Украины, Польши, Литвы, Болгарии, Турции, Норвегии и др. Выводы. В ретроспективе творчества художницы четко очерчиваются три технологические этапа создания экслибрисов: линолеумный (1975–2000), политехнологический (2001–2010) и компьютерный (2011–2019). Доказан огромный вклад художницы в развитие отечественного графического искусства и популяризацию книжного знака на многочисленных международных Биеннале экслибриса.

Ключевые слова: экслибрис; линогравюра; офорт; гравирование; оттиск