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EXHIBITION ACTIVITY AS ONE OF THE IMPORTANT AREAS OF WORK OF THE THEMATIC MUSEUMS OF THE NATIONAL HISTORICAL AND ETHNOGRAPHIC RESERVE «PEREYASLAV»

The article analyzes the exhibition activities of certain thematic museums of the National Historical and Ethnographic Reserve «Pereiaslav» (hereinafter – NHER «Pereiaslav», the Reserve), which are implemented by researchers at the Museum of Beekeeping of the Middle Naddniprianshchyna, the Museum of Decorative and Applied Arts of Kyiv Region, and the Museum of Classics of Jewish Literature Sholem Aleichem, located on the territory of the Museum of Folk Architecture and Life of the Middle Naddniprianshchyna, which are part of the Museum Fund of Ukraine.

The purpose of the article is to popularize the Reserve's stock collections through temporary exhibitions of thematic museums. The main source for the study of the collections under consideration was the materials of scientific and accounting documentation of the Reserve's funds.

It has been established that the collection of the NHER «Pereiaslav» contains more than 170 thousand items of the main fund and about 30 thousand of the scientific and auxiliary fund of museum objects that are closely related to the history and culture of different ethnic groups and require constant communication potential, which serves as an impetus for the creation of thematic exhibitions. During the demonstration of which, museum exhibitions familiarize visitors with museum exhibits: outdated items that have fallen out of use – works of art; items related to ancient crafts and trades. This makes the expositions of thematic museums more deeply perceived. Against the backdrop of what they see, visitors become interested in ancient folk traditions, works of art, their history, time of origin, authors, manufacturing techniques, places of origin, and use in everyday life.

Thus, it is proved that during temporary exhibitions, the main exposition of thematic museums is constantly being re-exposed. Both the museums themselves and the stock collections, in the inventory groups of which there are museum objects on display, are popularized. Changed expositions arouse interest among visitors and increase their number.

It has been found that during the organization and holding of thematic exhibitions, museum workers process scientific and stock documentation, select museum objects from stock collections, prepare exhibition documentation, and design temporary exhibitions.

Keywords: *museum exposition, stock collection, thematic exhibition, collection popularization, thematic museum.*

ВИСТАВКОВА ДІЯЛЬНІСТЬ ЯК ОДИН ІЗ ВАЖЛИВИХ НАПРЯМІВ РОБОТИ ТЕМАТИЧНИХ МУЗЕЇВ НАЦІОНАЛЬНОГО ІСТОРИКО-ЕТНОГРАФІЧНОГО ЗАПОВІДНИКА «ПЕРЕЯСЛАВ»

У статті проаналізовано виставкову діяльність окремих тематичних музеїв Національного історико-етнографічного заповідника «Переяслав» (далі – НІЕЗ «Переяслав», Заповідник), що реалізується науковими співробітниками у Музеї бджільництва Середньої Наддніпрянини, Музеї декоративно-ужиткового мистецтва Київщини та Музеї класика єврейської літератури Шолом-Алейхема, розташованих на території Музею народної архітектури та побуту Середньої Наддніпрянини, які є складовою частиною Музейного фонду України.

Мета статті полягає у популяризації фондкових колекцій Заповідника через тимчасові виставки тематичних музеїв. Головним джерелом для дослідження розглянутих колекцій стали матеріали науково-облікової документації фондів Заповідника.

Встановлено, що у зібранні НІЕЗ «Переяслав» зберігаються більше 170-ти тисяч одиниць основного фонду та близько 30-ти тисяч науково-допоміжного фонду музейних предметів, які тісно пов'язані з історією і культурою різних етносів і потребують постійного комунікативного потенціалу, що слугує поштовхом для створення тематичних виставок. Під час їхньої демонстрації у музейних експозиціях відбувається процес ознайомлення відвідувачів з музейними експонатами: застарілими речами, що вийшли зі вжитку – творами мистецтва; предметами, пов'язаними з давніми ремеслами та промислами. Завдяки цьому глибше сприймаються експозиції тематичних музеїв. На тлі побаченого у відвідувачів виникає зацікавленість до давніх народних традицій, витворів мистецтва, їхньої історії, часу виникнення, авторів творів, техніки виготовлення, місця побутування, використання у побуті.

Доведено, що під час проведення тимчасових виставок постійно відбувається реекспозиція основної експозиції тематичних музеїв. Популяризуються як самі музеї, так і фондкові колекції, в інвентарних групах яких знаходяться музейні предмети, що демонструються. Змінені експозиції викликають зацікавленість у відвідувачів та збільшення їх чисельності.

З'ясовано, що під час організації та проведення тематичних виставок музейні працівники здійснюють опрацювання науково-фондової документації, відбір музейних предметів із фондкових колекцій, підготовку документації виставок, оформлення тимчасових експозицій.

Ключові слова: музейна експозиція, фондова колекція, тематична виставка, популяризація колекцій, тематичний музей.

Statement of the problem. One of the important areas of work of the National Historical and Ethnographic Reserve «Pereyaslav» is exhibition activity. Exhibitions are one of the most effective types of cultural and educational work that reveals to visitors the pages of Ukrainian history and culture. To ensure the successful functioning and development of the museum, the museum expositions are constantly updated on the basis of permanent and temporary exhibitions dedicated to Ukrainian culture, various types of art, past and present events, and famous personalities. Thematic exhibitions expand the museum's exposition horizons. Public demonstration of the achievements of Ukrainian culture and art in various variations attracts visitors to museums. Both cultural institutions and cultural heritage are popularized.

An exhibition is understood as a form of public demonstration of the achievements of culture, art, science and other areas of public life (Taken from Wikipedia).

The creation of an exhibition exposition is a harmonious unity of artistic and figurative, functional, constructive, technical and economic aspects that organizes the museum objects in terms of their informative and content features. The process of organizing temporary exhibitions allows museum staff to gain the necessary experience in working with stock materials and selecting thematic exhibits, creating and designing expositions, and preparing scientific documentation.

The exhibition work of the Museum of the History of Beekeeping of the Middle Naddniprianshchyna, the Museum of Decorative and Applied Arts of Kyiv Region, the Sholem Aleichem Museum of Jewish Literature Classics, and the NHER «Pereyaslav» promotes the collection, which includes outdated items that have fallen out of use, works of art, and objects related to ancient crafts and trades. Today, they require new research based on generalised available materials.

Analysis of recent research and publications. The source for the research was the materials of the stock and accounting documentation of museum exhibits demonstrated at thematic exhibitions.

The aim of the work is to popularize the stock collections of the NHE «Pereiaslav» through temporary exhibitions of thematic museums located on the territory of the Museum of Folk Architecture and Life of the Middle Dnipro Region, namely: the Museum of Beekeeping of the Middle Dnipro Region, the Museum of Decorative and Applied Arts of the Kyiv Region, and the Sholem Aleichem Museum of Classics of Jewish Literature.

Summary of the main material. The reserve's stock collection is extremely large and has a large number of beekeeping exhibits, a number of narrowly thematic exhibitions have been held in recent years. Such exhibitions are dedicated to highlighting specific beekeeping processes. For example, in 2018, the exhibition «Honey extractions from the stock collection of the National Historical and Ethnographic Reserve «Pereiaslav» was created and lasted for four months.

The aim of the exhibition was to popularise the ancient craft of beekeeping by demonstrating early twentieth-century honey extractors and traditions related to honey production. The honey extractors presented at the exhibition date back to the early twentieth century and are geographically connected with Pereiaslav, Zhytomyr, and Polissia.

A honey extractor is a mechanical device for pumping out (removing) ripe honey from the cells of wax combs (Taken from Wikipedia). The principle of operation of the honey extractor is that the honeycombs opened with a knife were placed in the cassettes of the honey extractor, where during rotation, under the influence of centrifugal force, honey flowed out onto the walls of the tub, and then flowed down and settled at the bottom. As the honey extractor was filled, the honey was drained into a separate container through a tap placed at the very bottom of the tub. It was not allowed for the

pumped out honey to reach the lower slats of the moving part of the honey extractor. Honey was pumped out only from those frames where the area of sealed cells with ripe honey was at least one third of the total frame area. After pumping, the empty frames were returned to the hive [5].

During the exhibition of honey extractors, visitors had the opportunity to see the process of honey extraction and, if they wished, could try to perform the spin themselves.

The exhibition featured 6 honey extractors from the stock collection of the Pereiaslav National Historical and Cultural Enterprise, made in the early twentieth century. Of these, 2 are wooden, individually made, non-tipping type (frames are manually pulled out of the cassette and turned in the opposite direction); 3 are metal factory-made, tipping type (frames in the cassettes of the honey extractor are mechanically turned in both directions); 1 is the inside of a honey extractor without a tub, tipping type [3]. All of them are manually driven, in which the frames are placed in the direction of movement in a circle.

From a modern point of view, the demonstrated honey extractors are not very productive and are designed for small, home-based apiaries. They can still be found among today's beekeepers, but nowadays most honey extractors have been modernised, improved and are driven by an electric motor.

In 2019, the museum of beekeeping held another exhibition entitled «Honey storage utensils from the stock collection of the NHER «Pereyaslav», which showcased items of utensils geographically related to the Pereiaslav and Zhytomyr regions. The exhibition lasted for six months. The exhibition was aimed at showing visitors the honey storage utensils from the stock collection of the NHER «Pereyaslav», dating back to the late nineteenth and early twentieth centuries; promoting the traditions of using eco-friendly utensils to preserve the healing properties of honey; and conveying to contemporaries the importance of respectful attitude to beekeeping and its

management as a cultural heritage of the people. Visitors were introduced to a variety of honey storage containers and methods of their manufacture, and shown their features.

The exhibition showcased 16 pieces of honey utensils from the collection of the NIER «Pereyaslav», of the late nineteenth and early twentieth centuries. Of these, there were 6 lipivki made of linden and willow tree trunks; 2 linden barrels; 2 aspen boxes; 2 jugs with a handle, 3 jars, and 1 pottery pot [10; 11].

As you know, honey, a bee product, can be stored for years without losing its beneficial properties, so beekeepers have always followed certain rules for storing it. They stored it in wooden and earthenware vessels on a stand in a cool, sheltered pantry out of the sun reach. Careful attention was paid to the proximity of other products to honey, as it quickly absorbs various odours (e.g. salted fish, onions, garlic, cheese, sauerkraut, mould, kerosene and easily absorbs flour dust and dirt). The humidity in the cellar is too high for it. It will quickly turn sour. The best place for honey is where it is dry, cool and does not smell.

The containers made for honey, such as limes, barrels, and wooden boxes, were dried well and covered with melted wax inside. Only then were they filled with honey and tightly closed with a lid to prevent moisture from getting into the honey.

Wooden lids, barrels and boxes were used for long-term storage of honey, where it was completely saccharified. In pottery vessels such as jugs, jars, and pots, honey was most often stored until it crystallised.

In addition to willow and linden, wooden containers were also made from pear and aspen wood. The use of linden wood for making honey storage containers has been known since ancient times. Beekeepers passed it down from generation to generation because linden wood has a pleasant smell that gives honey a special taste, has antiseptic properties, and helps to preserve the freshness and purity of the bee product [6].

Honey was not stored in coniferous containers because the smell of resin would be felt. In oak, it would have a dark colour, a specific smell and bitterness. Sometimes honey was left for storage in unsealed wax combs on frames. Such honey never turned sour and always retained all its beneficial properties, remaining liquid for a long time [5].

In modern conditions, hermetically sealed, clean, dry plastic and nylon containers are used for storing and transporting honey, which are allowed to store food at a certain temperature. Glass, metal, and sometimes wooden containers are also used. Glass is odourless and does not give the product a foreign smell or taste. Aluminium containers can be used for short-term storage of honey. Modern stainless steel and enamelled crockery are good materials that preserve all the properties of honey. Containers made of zinc, copper, lead and their alloys are not used for storing honey at all, as these containers are strictly prohibited. Honey enters into a chemical reaction with zinc and copper, filling it with poisonous salts.

Wooden, ceramic, and clay containers have long been the best utensils for storing honey. It has a high price and is therefore rarely used by modern beekeepers. It's easier to buy plastic buckets and polyethylene food bags, which are not expensive compared to high-quality utensils.

In modern conditions, it is possible to study ancient honey containers only in museum and private collections. Some beekeepers reconstruct ancient containers for their own needs, in which they store honey for their own use and transport it to fairs for sale.

Exhibition activities are one of the priorities of the Museum of Decorative and Applied Arts of Kyiv Region. Thanks to the museum exhibitions, visitors can get acquainted with unique monuments, as well as the historical, spiritual and cultural heritage of the Ukrainian people. It is known that the basis of each museum work is the

availability of interesting and original stock collections, on the basis of which permanent expositions and temporary exhibitions are formed [4].

In particular, in 2023, the exhibition «Women Clothing of the Republican House of Models with Elements of Folk Style of the 70s and 80s of the Twentieth Century from the Stock Collection of the National Historical and Ethnographic Reserve Pereiaslav» was held. The relevance of this exhibition was that the exhibited samples of the Republican House of Models allow us to trace the use of folk traditions of cut and decoration in models of modern clothes. To reveal the role of embroidery traditions, cut, and material in the demonstrated clothes from the museum collection of the Pereiaslav National Historical and Cultural Enterprise. In this way, visitors are introduced to the best national heritage, learn to transform motifs, cut and decoration ideas, and promote ethno-cultural values. This exhibition was dedicated to the 100th anniversary of the birth of Mykhailo Ivanovych Sikorsky, the honorary director of the Pereiaslav National Historical and Ethnographic Reserve. The collection of the Pereiaslav National Historical and Ethnographic Reserve includes about 100 pieces of women clothing from the Kyiv Republican House of Models. These are mainly samples of clothing with elements of national style, made by leading fashion designers and designers of Ukraine. When developing new styles and techniques of tailoring, the designers tried to preserve the originality and uniqueness of embroidery. The exhibition featured 22 museum items. There were festive women dresses, women costumes, women outerwear of the autumn-spring period in three varieties: veils, jackets, and jackets. Wool, cloth, linen, and crepe de chine were used for their manufacture. Various techniques were also used in the decoration, namely: lace with flooring, cutting, satin stitch, applique on coat fabric using both hand and machine embroidery. A wide range of techniques and styles are united in the most important feature of the collection – Ukrainian motifs, Ukrainian style, which is present in all the exhibits despite their diversity [9].

The exhibition «The Magic of Beads in the Works of Engelisa Lytvynets (based on the materials of the stock collection of the Pereyaslav National Historical and Ethnographic Museum)» was an introduction to the artist work. It highlighted and conveyed to the visitors, through samples of jewellery, the artistic value of one of the little-known types of folk applied art – beadwork and the return of its deserved glory.

The art of making beaded jewellery, like embroidery and other handicrafts, has come to us from the depths of history. Ukrainian folk beadwork developed through fashion and the spread of this home craft in Western Europe. The technique of making jewellery, patterns and folk ornaments were passed down from generation to generation. Due to their diversity, colourfulness, original folk motifs, and elegance, peasant beaded jewellery has gained recognition not only at home but also abroad. Created more than a hundred years ago, the products of rural craftswomen still enchant with their beauty, strike with their original shapes and colour combinations, and can perfectly match modern clothes. One of the most famous Ukrainian craftswomen whose passion turned into her life work was Engelisa Lytvynets (1927-2003). She was born on 24 March 1927 in Berdychiv. In 1950, she graduated from the Kyiv Hydromelioration Institute. She worked as a senior researcher at the Institute of Construction Production in Kyiv. Beading and artistic embroidery were the artist hobbies. In her works, the art critic restored folk traditions through authentic patterns, creating modern beaded products. Her oeuvre is extremely large and diverse, including gerdans, headsets, collars, chains, earrings, and sylianky based on the folklore of Podillia, Galicia, Bukovyna, Hutsul, Kyiv region, as well as on the works of Taras Shevchenko and Lesia Ukrainka. She is the author of many textbooks on beading and embroidery. The exhibition featured 51 works by the artist [9]. The exhibition attracted visitors and inspired them to come up with original ideas and changes in their image, as everything traditional is coming back into fashion today.

Jewish art is a unique phenomenon that has become a part of the treasury of not only Jewish but also world culture. The collection of the Sholem Aleichem Museum of Classics of Jewish Literature consists of valuable achievements of the material and spiritual culture of the Jewish people. The collection of the museum, which was opened in 1978 in Pereiaslav-Khmelnytskyi, contains unique items: original books, documents, printed publications, works of art, objects of Jewish life and religion.

Part of the collection consists of drawings made in the technique of lithography, autolithography and graphic works in pencil. Over the years, the museum has amassed a unique collection of artworks by artists Z. Tolkachev, E. Kravtsov, M. Gorshman, G. Inger, O. Kerzhner, E. Wasserman, and S. Bronstein [2].

Temporary thematic exhibitions have become a significant addition to the exposition at the Sholem Aleichem Museum of Classics of Jewish Literature. Thanks to the museum exhibitions, visitors have the opportunity to get acquainted with unique monuments and to join the world of the spiritual and cultural heritage of the Jewish people.

The exhibition «Graphic Works by Shai Bronstein» opened in 2020 contributed to the promotion of Jewish culture.

Shaya Yosypovych Bronstein was born in 1910 in the town of Korna near Kyiv, into the family of a craftsman. The future artist father died during the Jewish pogroms in 1919, and his mother died soon after. From the age of nine, Shaya was in an orphanage. Taking note of the boy talent for painting, the orphanage management sent him to study at the Kyiv Art College.

After completing his studies in Kyiv, Sh. Bronstein entered the Leningrad Academy of Arts, the course of K. Petrov-Vodkin, but did not finish it due to illness. In 1935-41, he worked and studied at the Advanced Training Department. At the beginning of the war, the artist worked on camouflaging military objects, and in 1942 he was evacuated to Tashkent, where he did not stop painting [1].

The exhibition in the museum featured 6 works by the author. According to the fund and accounting documentation, the artist works were received by the museum in 1979. The author personally donated his drawings to the Pereiaslav museum. In the course of the research work, it was established that the Museum collection includes five works on the theme «Artists of the State Jewish Theatre» and an engraving «Sholom Aleichem». The works date from 1939-41 [2].

The drawings by Sh. Bronstein, which were presented at the exhibition, depict scenes from the plays 200 Thousand and Tevye the Milkman, with the participation of leading actors from the State Jewish Theatre: S. Michoels. S. Rostbaum, D. Finkelkraut, L. Rom, Karuser, A. Shmainok, and Epstein [2; 8].

Among the thematic exhibitions held in the museum The exhibition «Lithographs by Zinovi Shenderovych Tolkachev» stands out among the thematic exhibitions held in the museum. Z. Tolkachev was born in the town of Shchedryn, Minsk province, in the family of a craftsman (locksmith) in 1903. After graduating from the 2nd grade crafts department of the Kyiv State Jewish School named after S. Brodsky, he studied at an art school for six months, which he was forced to leave due to his difficult financial situation. He worked as an apprentice to a sign-painting master, then in Man's «painting artel» where he painted movie posters, and in 1928-30 he studied at the printing faculty of the Kyiv Art Institute under F. Krychevskyi.

The artist exhibited his works at exhibitions in Kyiv, Prague, Warsaw, Venice, Philadelphia, Copenhagen.

3. Tolkachev was engaged in book graphics, created illustrations for widely known literary works. In 1939, at the exhibition on the occasion of the 80th anniversary of Sholem Aleichem birth, Zinovii Tolkachov presented his works (oil, pastel, gouache, lithographs) based on the works of the Jewish writer [7].

The exhibition at the Museum of Classics of Jewish Literature featured works from the «Town» series, created using the lithography technique, which was the author

favourite. The artist works depict the characters of Sholem Aleichem works, which are complemented by pictures of the life of the Jewish town, as well as 6 lithographs depicting Sholem Aleichem [8]. This series includes lithographs with a dedication inscription by Z. Tolkachev to the writer Yuri Smolych. These works were donated to the Museum by Smolych wife in 1978.

Not only famous artists turned to the works of the writer, publicist, and critic Sholem Aleichem, but also original second-generation artists. His works have inspired many generations of artists for many years.

The exhibition «The World of Sholem Aleichem Heroes in the Works of V. Weinstock» presented in 2019 also contributed to the popularisation of Jewish culture. The stock collection of the Pereyaslav National Historical and Cultural Centre includes 8 wooden sculptures and sculptural groups by V. Weinstock, which are based on the works of Sholem Aleichem [8]. The museum collection received the works of the original author in 1986. Unfortunately, the work with scientific and stock documentation (protocols of the stock and purchase commission, acceptance certificates, inventory cards) made it possible to obtain very little information about the author. Volodymyr Yosypovych Vainshtok lived in Mohyliv-Podilskyi, Vinnytsia region. He worked as a labourer, and after retiring he created a series of works in which he immortalised the literary heritage of Sholem Aleichem in wood. His sculptures show the life of the Jewish community – artisans and traders, old people and children with their problems and small joys. Through the prism of the master works in wood, the facets of Sholem Aleichem creativity are revealed more broadly.

V. Vainshtok sculptures provide an opportunity to touch the deep roots of the Jewish people and the richness of its traditions. They reveal the world of the inhabitants of the «shtetl» - a Jewish town of the late nineteenth and early twentieth centuries.

Sculptures and sculptural groups by V. Weinstock retain the natural colour of the material – wood. Only a few elements of clothing and craftsmen tools are painted, which adds perfection and realism to the compositions.

The characters of Sholem Aleichem works appear to us as hardworking and cheerful. Tevye the milkman is one of the most vivid images in the writer work. The woodworker conveyed the optimism, sense of humour, and wisdom of Tevye the Thresher in his work. In his likeness, he personified the Jewish people, with its troubles and problems, but with faith in a better future.

In the sculptural group «Shimek and Buzya» it is easy to recognise the characters of the novel «Song of Songs», which Sholem Aleichem worked on in 1909-1911, publishing it in parts under different titles. The author of the works managed to convey the lyrical mood of the characters very well.

The complex multi-figure sculptural group «Brother Eli Wedding. The Freilich Dance» was created based on the work by Sholem Aleichem «The Motl Boy» [8]. The composition is characterised by originality and realism. A traditional Jewish group of musicians - a violinist, a drummer, a double bassist and a trumpeter - convey the colour and beauty of a Jewish wedding, and four female figures in the dance harmoniously complement it.

Some of V. Weinstock works present us with images of artisans – typical representatives of the Jewish town. The artist works depict artisans at work and in conversation. V. Vainshtok characters are depicted realistically, which makes us pay attention to various details: the characters facial features, the peculiarities of their craft, traditional Jewish clothing, tools and objects that surround them. The sculptures «Artisans from Kasrylivka», «Artisans», «Menachem Mendel. Tailor with a Goat», «Artisans. The Tailor» recreate the world of Jewish society of the time with gentle humour [8].

Conclusion. Thus, the exhibition work of these thematic museums of the Pereyaslav NHER has become an important form of popularization of museum collections, which makes it possible to show the material and spiritual heritage of the past of the Ukrainian and Jewish peoples. The expanded thematic exhibitions contribute to strengthening the cultural and educational activities of museum institutions, actively raising the cultural level of visitors, which consists in understanding the need to preserve the material and spiritual heritage of their people as an integral feature of their identity. The researchers' study of the scientific and accounting documentation of museum objects, their selection for display, and the documentation of the exhibition contribute to the introduction of the Reserve's collections into scientific circulation.

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