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UKRAINIAN PORCELAIN IN THE PORCELAIN COLLECTION OF THE DRESDEN STATE ART COLLECTIONS

Анотація / Abstract

У період нинішньої російсько-української війни, яка триває від 2014 року, перед прогресивними колами українського суспільства, зокрема науковцями, постало питання деколонізації та деімперіалізації української історії і культури. Особливо гостро завдання повернення до орбіти вітчизняної культурної спадщини стосується творів українського походження, які зберігаються в музейних колекціях за кордоном. Зауважимо, що переважно це культурне надбання у світі звикли маркувати як «російське», незважаючи на те, у якому культурно-мистецькому середовищі, де й коли (у часи російської імперії або СРСР) воно було створене. Після 24 лютого 2022 року – початку повномасштабного нападу росії на територію України – багато українських музейників і науковців, рятуючись від війни, виїхали за кордон і почали працювати за програмами підтримки в західноєвропейських культурних інституціях. Своїм першочерговим завданням вони обрали пошук у тамтешніх музейних колекціях творів українських митців та корегування їх атрибуції.

Авторка статті на час проведення бойових дій в Україні отримала можливість працювати в Державних художніх зібраннях Дрездена (Die Staatlichen Kunstsammlungen Dresden, SKD). У контексті вищезазначених факторів авторка статті звернула увагу на атрибуцію двох фарфорових тарілок з Колекції фарфору Державних художніх зібрань Дрездена, які в базі даних фігурували під грифом російського виробництва. Ба більше, одна з тарілок зазначалась, як виготовлена в московській області. Хоча насправді обидві тарілки були створені на українських мануфактурах у Корці

та Баранівці (нині відповідно Рівненська і Житомирська області). Авторка статті зробила корективи в атрибуції та датуванні, після чого предмети було розміщено в онлайн-колекції на сайті музею Державних художніх зібрань Дрездена. У статті ці вироби представлено в контексті продукції зазначених мануфактур. Здійснено також порівняльний аналіз їх декорування з художнім оздобленням фарфорових виробів Майсенської мануфактури з Колекції фарфору Державних художніх зібрань Дрездена.

Ключові слова: український фарфор, Корець, Баранівка, Дрезденська колекція фарфору.

During the current russian-Ukrainian war, which has been going on since 2014, the progressive circles of Ukrainian society, in particular scholars, have been faced with the question of decolonizing and de-imperializing Ukrainian history and culture. The task of returning to the orbit of the national cultural heritage is especially acute concerning works of Ukrainian origin that are stored in museum collections abroad. It should be noted that this cultural heritage is generally labelled as «russian» in the world, regardless of the cultural and artistic environment, as well as of where and when (during the russian empire or the USSR), it was created. After February 24, 2022, when russia launched a large-scale offensive on the territory of Ukraine, many Ukrainian museum workers and scholars fled the war and began working under support programmes at Western European cultural institutions. Their primary task was to search local museum collections for detecting works by Ukrainian artists and correcting their attribution.

The article's authoress, while the military operations in Ukraine are ongoing, got the opportunity to work at the Porcelain Collection of the Dresden State Art Collections (*Die Staatlichen Kunstsammlungen Dresden, SKD*). In the context of mentioned factors, she drew attention to the attribution of two porcelain plates from the Porcelain Collection of the Dresden State Art Collections, which were listed in the database as russian-made. Furthermore, one of the plates was listed as having been made in Moscow Region, whereas in fact both plates were created at Ukrainian factories in Korets and Baranivka (now Rivne and Zhytomyr regions, respectively). The article's authoress corrected the attribution and dating, whereupon the items were posted in the online collection on the museum's website of the Dresden State Art Collections. In the article, these items are presented in the context of these manufactories' production. A comparative analysis of principles of their decoration with the ornamentation of porcelain items of the Meissen manufactory from the Porcelain Collection of the Dresden State Art Collections has also been done.

Keywords: Ukrainian porcelain, Korets, Baranivka, Dresden porcelain collection.

During the current russian-Ukrainian war, which has been going on since 2014, the progressive circles of Uk In the Porcelain Collection of the Dresden State Art Collections (German: *Die Staatlichen Kunstsammlungen Dresden, SKD*; hereinafter – SKD Porcelain Collection) are stored two plates of production of the earliest Ukrainian manufactures – in Korets and Baranivka (respectively, inv. no. PE 4727, inv. no. PE 4728). By this time, in the museum documentation, they appeared under the label of *russian* production. Moreover, in the column *Place of production / dating*, one of the plates (inv. no. PE 4728) was mistakenly defined as being made in 1845–1850 in Baranovka of moscow Region: *Baranovka [Moscow Oblast]*, while the location was named *russia: Russland, Baranowka*. However, in the Ukrainian territories, since the 19th century, a plant in Baranivka (now a town in Zhytomyr Region) was known as a porcelain production. Although, if a person uninformed about Ukrainian porcelain will turn to Wikipedia for information, he/she

will find a small village of Baranovka in moscow Region of the russian federation. However, the date of its foundation is unknown. It began to develop actively in the 2000s, with land plots for cottages being sold there. Now there are only 170 houses in this village. Consequently, even the above information should raise doubts about the existence of such a complex technological production in such a remote area in moscow Region. Presumably, it was the presence of a double-headed eagle in the marking, as well as the information from Wikipedia, that led to incorrect attribution of these museum items from the Dresden collection.

Thus, information on both the location of manufacture and dating of products needed immediate clarification. In the current war of russia against Ukraine, it is very important to correctly submit information about the Ukrainian artistic heritage, as well as put the right emphasis. In view of this, Ukrainian researchers should establish close contacts with museums in Western countries and pay great

attention to *returning* to the realm of Ukrainian culture, through scientific discourse, of both the heritage that was created on the territory of Ukraine, and the names of artists who were born in it.

Since we got the opportunity, due to the support of the German Art Foundation of Ernst von Siemens (German: *Die Ernst von Siemens Kunststiftung*), to work in the SKD Porcelain Collection for the period of the fighting in Ukraine, we re-attributed, in November 2022, the aforementioned exhibits of Ukrainian production and made appropriate changes both to the museum database and on the institution's website.

Marking of porcelain products shows that they were made, in the first quarter of the 19th century, in north-western Ukraine (in Korets and Baranivka, now, respectively, Rivne and Zhytomyr Regions), by the first Ukrainian porcelain manufactories of the then Volyn Governorate. The history of these productions is covered good enough in scientific works of leading Ukrainian scholars [1; 2; 4].

The prerequisite for creating the porcelain enterprises in Korets and Baranivka was the discovery, in local subsoil, of white clay suitable for the manufacture of porcelain. An ancient town first mentioned in a 12th-century chronicle, Korets is an administrative centre of Korets District in Rivne Region. In 1783, prince Józef Klemens Czartoryski (1740–1810) founded a porcelain manufactory here, which lasted until 1832. This was the first porcelain production in Volyn to be initially led by porcelain masters – brothers *François* (?–1829) and Mihail Mezer (years of life unknown). The latter bought a land plot in Baranivka (now Zviahel District in Zhytomyr Region), 70 km from Korets, to open his own enterprise. So, in 1803 was founded the Baranivka porcelain manufactory, being the second one on the territory of the former Volyn Governorate. It functioned since 1804 for 200 years, almost without interruption in production. In the first half of the 19th century, the manufactory was considered the best in its region. In 1920, the Bolsheviks nationalized

the factory, after which it became one of the leading porcelain centres of Ukraine in the XXth century. In 2012, it was declared bankrupt and closed.

In the early XIXth century, both manufactories were closely interrelated, produced aesthetically similar products aimed at the local market of nobles. The range of products mainly consisted of tableware, coffee and tea sets, interior items, i.e. decorative vases, commemorative cups, etc.

The initial dating of the plate from Korets (inv. no. PE 4727, SKD Porcelain Collection) is 1795 (ill. 1). By comparative analysis of decoration and marking of the item with the samples presented in literature, the more probable date – 1820s – is established. In the same way was changed the dating of the plate from the Baranivka manufactory (inv. no. PE 4728, SKD Porcelain Collection): from 1845–1850 – to the mid- to late 1820s – 1830s (ill. 2).

It is known that such plates were made only as part of large or small sets. Since the foundation of production, the aesthetics of the Korets and Baranivka porcelain, both in form and in decor, was focused on the then European, mainly Saxon, porcelain. Their plates are decorated with the most common type of decor of these porcelain manufactories: floral. This is exemplified by a bouquet of three flower branches in the centre, with three small stems with flowers located at the same distance from each other on the sides of the plate. The principle of constructing such bouquet compositions was always the same: a large central flower (tulip, rose, carnation, or daffodil) is surrounded by two smaller branches of primrose, forget-me-nots, or other flowers. Analogies of these decor motifs are found on Marcolini-period Meissen plates for royal court, which are stored in significant quantities in the SKD Porcelain Collection (ill. 3). The Ukrainian porcelain uses both the same set of flowers, and the principle of their layout on the surface of a plate, but bouquets are more simplified in modelling and manner of painting, without significant nuances of colour shades



ill. 1. Porcelain plate.
Manufacture in Korets, Ukraine.
SKD Porcelain Collection (inv. no. PE 4727).
Photo by O. Korus



ill. 2. Porcelain plate.
Manufacture in Baranivka, Ukraine.
SKD Porcelain Collection (inv. no. PE 4728).
Photo by O. Korus



ill. 3. Porcelain plate.
Manufacture in Meissen, Germany.
Marcolini period (1774–1814).
SKD Porcelain Collection (inv. no. PE 1042 a).
Photo by O. Korus



ill. 4. Porcelain plate.
Manufacture in Meissen, Germany.
1890–1910.
SKD Porcelain Collection (inv. no. PE 6244).
Photo by O. Korus

and pictorial elaboration with a brush. In their simplified interpretation of a drawing, they are close rather to the Meissen porcelain of the late 19th – early 20th centuries (ill. 4), although they were created almost 80 years earlier. Thus, in the 19th century, the production of tableware at Volyn manufactures developed entirely in the context of leading European trends.

The above-described two products from the Korets and Baranivka porcelain manufactories entered the SKD Porcelain Collection as a gift from individuals of the Solomon family from Dresden. History has not preserved the *legend* of how they ended up in Dresden. Most likely, it is associated with close contacts between Saxon and Volyn lands in the 18th–19th centuries.

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