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Olga Shkolna

Integration of Fine Art Works into Design of Environment on the Example of Works by Eugenia Gapchinska

The creativity of one of Ukraine's leading contemporary artists, Eugenia Gapchinska, is now widely known not only in Ukraine but also abroad. Developing her own branding style, the artist, who positions herself as the "supplier of happiness number 1", is actively working on marketing schemes for the integration of the fine arts in the field of graphic design, web design, clothing design and interior design.

Key words: *Ukraine, Eugenia Gapchinska, brand, graphic design, web-design, clothes and interior design.*

Школьна О.В.

Інтегрування творів образотворчого мистецтва в дизайн середовища на прикладі творчості Євгенії Гапчинської

Творчість однієї з провідних сучасних художниць України Євгенії Гапчинської нині широко відома не лише на батьківщині, а й поза її межами. Розробивши власний брендинговий стиль, мисткиня, що позиціонує себе як «постачальник щастя № 1», активно працює над маркетинговими схемами інтеграції напрацьованого в образотворчому мистецтві доробку в сферу графічного дизайну, веб-дизайну, дизайну одягу й інтер'єру.

Ключові слова: *Україна, Євгенія Гапчинська, бренд, дизайн графічний, веб-дизайн, дизайн одягу й інтер'єру.*

Школьная О.В.

Интегрирование произведений изобразительного искусства в дизайн среды на примере творчества Евгении Гапчинской

Творчество одной из ведущих современных художниц Украины Евгении Гапчинской ныне широко известно не только на родине, но и за ее пределами. Разработав собственный брендинговий стиль, художница, позиционирующая себя как «поставщик счастья № 1», активно работает над маркетинговыми схемами интеграции наработанного в изобразительном искусстве наследия в сферу графического дизайна, веб-дизайна, дизайна одежды и интерьера.

Ключевые слова: *Украина, Евгения Гапчинская, бренд, дизайн графический, веб-дизайн, дизайн одежды и интерьера.*

Today, more and more art is being commercialized, somewhat being closer to a design that has the potential to be sold. And there is nothing wrong with that, because commercially attractive art allows its author to be not only recognizable, to make a trend from the individual artistic style, but, in fact, to be successful in the work.

Although in the recent Soviet past we were persuaded that the creator should first focus on the notion of "art for art" and cultivate his muse, and not seek prosperity. The present shows that the designer cannot stand against the processes that interest the society, and also to lead a marginal way of life. Moreover, he must even react creatively

to all the challenges of our time, to be relevant, demanded and “liquid”.

In the history of world art we have not so many phenomena, when the legacy of the artist of fine arts creatively served in the design of handbags, cups, glass sets, fabrics for interior, umbrellas, etc. In this regard, the first thing to remember is the legacy of Edgar Degas, Henri Matisse, Gustav Klimt, Amedeo Modigliani. The specificity of the creative work of the noted artists is in a certain “style”, which allows, by introducing an element from their paintings in the decoration of any household items, to make the last interesting, fashionable, non-trivial element of the design of the home, clothing or style.

It is important, in addition to high-level component, there is recognition, conciseness and capacity of the image, which is achieved by repeating features of a certain manner, creative handwriting of the artist, adaptability of his works to the taste guidelines of the wide public. It is also possible to make a thing “mass”, but that gives its owner a certain “aroma”, a charm, fashionable stylish “exhaustiveness” of silhouettes, stains, general colors. At the same time, some irregularity of the lines or the emotional stress of the work should exacerbate the views of people on the owner of the piece. Trendy “trinkets”, which are given a taste of valuable status items, are able to emphasize wealth and serve as a “marker” for the identity of a person with a certain social stratum or the level of well-being.

In this regard, the very “mechanism” of the combination of the artistic link with the design is also important. And although the latter concept includes, first of all, artistic design, modeling and artistic technology, it is the technology that often distinguishes the creative style of the artist-designer, his orientations in the industry of modern fashion and branding.

An example of a rather successful inclusion of marketing systems and art management in the area of the introduction of modern artistic technologies is the Trading House, as we would call it, by Eugenia Gapchinska. This well-publicized Ukrainian artist is now quite successful in launching her own commercial projects related to the extrapolation of her artistic work in a variety of design domains, focused on human life.

In spite of significant successes, the results of creative activity of the artist have not yet become the subject of thorough research of the scientific community. In general, information about Gapchinska now is mainly located on a number of websites that constitute the source of this study. Among other anonymous notes, separate slogans of the artist's activity should be highlighted, posted on her official website <http://gapchinska.com/about-us/> [1].

Thus, the formula for the success of this creative individual is formulated in six sentences: “GAPCHINSKA — Supplier of Happiness # 1. A brand full of positive emotions, created on the basis of the creativity of Eugenia Gapchinska. It is a whole world inhabited by cheerful and bright, funny and touching heroes, showing how to enjoy life, love and care for each other. And for each character GAPCHINSKA carry something special and personal, only for him. GAPCHINSKA — it's always sincere feelings and eternal values. Happiness is near” [1].

All of the outlined foundations of the artist's creative work are fully fitted with contemporary parameters of the stylistic direction of glamour, which from the boundary of the 1990's and the beginning of the 2000s covered many spheres of society's life — from fashion, clothing and show business to graphic, web, industrial and environment design. Given that glamour, based on a mix of ideological foundations based on religion, philosophy, theory and art history, promotes the joy of life and the care of beloved, everything made under the trademark “GAPCHINSKA”, claims to transform a somewhat ordinary element of everyday life or interior design on a high-value design trend.

The latest development of books with interactive pictures, screensavers of Internet pages, samples of dinnerware, textiles, packaging of personal care products, cosmetics, accessories and promotional products of a wide range of applications, issued under the trademark “GAPCHINSKA”, are interesting not only with their wide creative range, but also the fitting of the finished fine artwork of easel works to applied design and advertising products.

According to the anonymous notes of the website <http://life.pravda.com.ua/columns/47e26cad776bf/> under the title “Recipe for Success for Any Profession” it is known that “Galleries of Happiness” (that is, creative workshops of the GAPCHINSKA Trade House) are currently working in Kyiv, Odesa, Dnipro, and Moscow. But she became the artist, the producer and the “impresario” of her own art, since she tried everything, being the fifth child from a large family from Kharkiv, to break free from poverty, and build her own intellectual and artistic industry.

Taking into account the desire for financial and career autonomy, Eugenia Gapchinska within two years of graduating from the Kharkiv Institute of Arts has gained several areas of activity related to art business. She worked as an advertising agency manager, in a trading company that traded in Czech plastics, cleared customs goods [8]. Finally, she became an art gallerist in the Silver Songs gallery, where her first exhibition subsequently took place.

Having worked with a husband-designer in various spheres of activity, from sticking wallpaper and restoration of old windows to manicure (nail design), the artist mastered computer technology and gradually moved away from the realistic “Repin” manner of drawing and worked out her own style of works which are successfully sold [8]. By her personal memories, she always liked to do something with hands like artificial flowers, and drawing [4].

Her first job, when moving to Kyiv, was the position of a supervisor at the exhibition hall of the Center for Contemporary Art in Podil. This, as well as the next job in the salon of registration of weddings and holidays, had an imprint on the “representative manner” of Eugenia Gapchinska – tiny men with children’s faces and great sensitive eyes. It can be noted that each newly acquired specialty was attributed to the general “tonality” of the artist’s work.

Gradually, the artist was able to participate not only in Ukrainian and Russian, but also foreign exhibitions. Little by little her works began to sell abroad. Significant achievements were the orders by the director of the Vienna Albertin Museum Alfred Weidinger [6] (15 paintings), an invitation to cooperate with the Russian magazine Vogue and the Ukrainian publisher Ivan Malkovich. At that time, Eugenia began to engage in yoga, and philosophically redefined the creative heritage of the medieval Dutch art [4] Jerome Bosch and Peter Brueghel the Elder.

Finally her works were inspired by the ideas of the northern artistic revival, which “fascinated” the audience, as if “touching” their soul. The increase in orders allowed to increase the palette of paints, to decorate works in more expensive frames, which led to the appearance of fashion on Gapchinska, the appearance of popularity. Actually, her signature in Latin is an invention of signature on request from the London Gallery. However, the first magnets for the refrigerator with the pictures of her paintings appeared not in the artist’s studio, someone had this idea earlier [4] than the copyright owner.

In this way, Eugenia learned to fight for her copyright through judicial institutions, she was promoting her brand through the chain of clothing stores, shoes, bags, pastries, leaflets, cosmetics and accessories, that covers all the main fields of life of an ordinary person. If prices for easel paintings by Eugenia Gapchinskaya start from one hundred thousand hryvnias [7] per work, and some of her paintings today cost tens of thousands of dollars [5], then author’s designer pieces are more affordable.

Now copies of her “cute” fine artworks are being promoted through the leading selling websites of consumer goods such as “ArtSale” [2], “OLX” [3],

etc. Items are affordable, because the artist’s name is clearly spoken in the open spaces of not only Ukraine but also the world. Although, according to an analysis of sales, the artist says that she left separate works of 2004 which have not yet found their consumer. Instead, some modern works sell out immediately after the production [7]. That is, for the convenient rotation of funds, it takes time and finding your buyer.

In general, Eugenia Gapchinska, in order to achieve such fame, spent 11 years on artistic education. Even Luciano Pavarotti bought her works [5]. The artist’s accomplishments are recognizable, due to the benevolent aura, she is well perceived by any age category of viewers — from children and teenagers to mature and elderly people who value high living values. It is such a broad consumer orientation that allows the author of the works to actively work and look for new ways to implement her own ideas.

Gapchinska likes to constantly discover something new. During the Kharkov period, she practiced at the Nuremberg Art Academy. For her it is normal to introduce a theme with baby-angels like “Tukholka from Gucci” [6].

From Kyiv artists, she is close to the work of Nelli Isupova and Kateryna Borisenko [7]. Her searches in the world of art are partly due to the Kharkiv period of work. Then she joined the creative association “10 + 10”, where 10 artists were from Germany and 10 from Ukraine. Then the artist constantly experimented, cut, tore, sewed, engaged in installations and performances. The members of the group exhibited their works in the underground galleries of Kharkiv and Nuremberg [7]. After this period of life, the artist is little interested in fashionable hangouts, trying to work harder in the field of favorite art.

Annually the artist participates in more than ten exhibitions in Ukraine, Russia, France, Belgium, the Netherlands, Great Britain. Not having any regalia from the Union of Artists of Ukraine, Gapchinska is constantly invited to participate in projects on graphic design. In 2008, Ukrposhta issued a series of 12 postage stamps on the theme “Zodiac Signs” based on the works of the artist. Many works of the artist are stored in collections of famous European museums.

Realizing herself fully as an artist, Eugenia Gapchinska was very interested in design and advertising. It is worthwhile only to outline the list of products manufactured today under her brand. Among the office supplies are, first of all, notebooks, diaries, weekly planners, pens, calendars, pencils, and puzzles. Among the goods for the home are kitchen utensils, aprons, decorative pillows, blankets, bed linen, table clocks, caskets, towels,

and storage boxes. The widest group is children's clothing, home-dresses, caps, shirts and T-shirts. The range of jewelry is limited to pendants, earrings, and rings [1].

As for accessories, you can find cell phone covers, makeup bags, purses, backpacks, bags, travel pillows, umbrellas. Dishes decorated with the motives of Gapchinska's art works are offered in porcelain and glass (first of all, they are mugs, plates, baskets, bottles and glasses) [1]. All these products in the financial sense are absolutely affordable, which indicates the mass consumer. Out of the assortment of dishes, bed linen, as well as kitchen utensils, aprons, decorative pillows, blankets, table clocks, caskets, towels, storage boxes.

In general, these products in the interior often become designer "markers" that determine

the artistic level of figurative understanding of the interior.

So, in general, one can testify that today, on the example of the works by Eugenia Gapchinska, the integration of the motifs of works of fine art into the design objects of the environment takes place. This tendency can eventually become inherent to other domestic artists who are trying to introduce elements of easel art into interior design. One of the components of such interpenetration is the aesthetics of the stylistic direction of glamour, which is characterized by an appeal to some kind of revision, elements of the game with a benevolent completion, the color scheme of the Baroque-Rococo era.

(Ілюстративний матеріал наведено у додатку 4).

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