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**Snow on silk - winter batiks made by Tatka Ustimenko**

Snowy winter landscapes with their unique fairy tale have always inspired artists to create paintings. The representatives of decorative and applied arts who created unique works of art with the help of the most diverse materials did not pass their attention. The transmission of landscapes in the elements of clothing requires a special stylization, generalization, metaphorization of the cut, ornamental decoration [1, p. 202].

I propose to the respected community of connoisseurs of Ukrainian art to get acquainted with the collection of painted in technique a cold batik of silk scarves and scarves, Tatka Ustimenko, who drew inspiration from the winter landscape [2]. According to the artist, she was inspired by the work of O. Kerimov-Popov "Winter in Poland" in 1977, on the basis of which appeared the series "Winter houses". Based on the principle of a combination of realistic and decorative elements, Tatka has developed extremely interesting compositional solutions and colorful overflows of scarves and scarves that embodied her artistic vision of the winter. On silk canvases there were colorful houses with snow-covered roofs, surrounded by colorful snow. Thus, the author metaphorically, to some extent, even grotesquely transmitted the richness of the color palette of reflexes, which modify the snow-white winter blanket. Separate scarves from this series would be desirable to consider in more detail.

The Crystal Bell bang shows a composition close to the principle of mirror reflection, in which two droplet structures move toward each other, spherically reflecting the bright houses with darkened and shining windows. In the spectator immediately there is an association with a drop of water, which has frozen on the tip of the icicle - in it the distorted reflects the environment, evenly filling the entire surface of the drop. The overall color of the background is blue-oily, it resembles the colors of snowstorms on a moonlit night when there are no artificial sources of lighting around. Decorative curls embody the figurative interpretation of hurdles, and the use of salt inclusions to bleach individual fragments gave an opportunity to convey the texture of the snow ripple that occurs around the dried stalks during a strong wind. The contrast of the cold background and the bright red walls of the houses revitalizes the composition, and a large number of white striped veins makes it sophisticated and harmonious.

The next scarf, which I would like to call, "Spring Winter" in fact is a color contrast to the previous one, because its overall color is consistent with the pink-cherry range. Throughout the plane of the canvas chaotic scattered individual houses and whole quarters, aimed at the roofs to the center. The largest structural mass is a quarter of different shapes and colors of houses with snow-covered roofs and pavements and shining or darkened windows. It is this composite element that should be visible when a shawl is thrown over the shoulders, so it is the most extensive, most detailed. The background colors are associated with the evening lighting of a large city: single lanterns illuminate the snow-covered and already green streets; wet branches of trees in squares and parks barely noticeably flutter, getting rid of snow cover; somewhere else, surviving ice patterns on the glass change the panorama of the city, making it crystal-fairy-tale. The last snow is flying ... The city is still asleep, but it is ready to wake up at any moment, escape from the winter anabiosis and blossom the colors of spring.

The "Sunny Winter" jacket flashes with all the colors of the rainbow. We see bright sunshine, under which the snow is shining, shimmering with colorful colors. This winter is associated with bright outfits, winter holidays and fun. Houses and quarters are positioned similar to the previous scarf, while many stylized clogs due to their rich and contrasting colors, filling the center of the scarf, emphasize more attention than the buildings. Contemplating this work, one wants to forget about the cold, the gray days and the human anthem of the city, and direct your imagination to the dreams of New Year holidays, flashes of Christmas trees and funny carnivals.

The "Charming East" handkerchief painting is based on the numerous ornamental elements "Turkish cucumber", compared in certain compositions. By scale, color and tonal saturation, they are equivalent to the images of the houses. The structure of the scarf resembles the structure of the eastern carpet: in the middle is a detailed composition of several houses, around - a dense circle of ornamental elements. The corners of the central part are decorated in the form of triangles with images of the sun, and along the perimeter there are colorful architectural and ornamental motifs on a dark blue background. By incorporating traditional oriental decor, this scarf has become a visualization of the author's vision of winter in a small Turkish town.

The concept of the next product - the "Frosty Ornaments" scarf is based on lush, baroque cuttings of decorative elements, from which, like waves, single houses and whole quarters appear. The image of the buildings is somewhat distorted, the viewer looks at them, as though through glass-covered with frosty ornaments. Many can remember the children's entertainment - the application of heated coins to the frozen window, and contemplation of the street through this "eye". The bright colors of the walls are supported by bright spots of ornaments on the background, a large number of spiral and wavy elements bring to the foreground the very ornaments, and not the houses, thus emphasizing the air perspective of the view through the window.

The "Winter Tale" knitwear is decorated according to this principle, thanks to numerous spiral edges of the panoramas of the streets, as if bursting out of a hurdle: for a moment, having opened the eyes through a snowstorm, you can see warm lights of illuminated windows and bright walls of houses. Apparently, Gerde's native town saw her from Hans Christian Andersen's fairy tale when he hurried to save Kai from the captivity of the Snow Queen.

The tales of the "Snow Queen" are devoted to three following works of Tattoos: two handkerchiefs with the same pattern, but the different color schemes "Kai" and "Gerda" embody the idea of ​​children's dispute about the roses - red roses greeted Gerda, while Kai prefers white. On these scarves, the artist created a whirlwind of snow and rose petals, as if they were covering snowy houses, reminding their inhabitants that the winter would end once again, the gardens would come again and warm. The third product on this theme is a velvet scarf "Snow Queen". Painting in Batik technique on velvet fabrics is quite a rare phenomenon for this technique, but Tatka is not afraid to experiment. The composition with the image of the street of a small town is located on the one side of the scarf - it should be visible when it is dressed. The bright walls of the houses that burrow in the twilight hurdlists - so saw Kai's native town, moving away from him in the sleigh of the Snow Queen. The rest of the fabric is filled with gradual stretching from decorative eddy-shaped ornaments to single snowflakes that circle in the gray sky. The velvet texture of the fabric creates an additional effect of glow, which penetrates from the depth of the painting, animating the fairy tale and filling it with visual symbols.

On the background of colored scarves, the only one in this collection is black and white, which has the proper name "Black and White Winter". In the middle is a block of houses with snow-covered roofs, from which the chimneys are raised by smoke. The central composition from below is limited to a dark, large-scale curl, which in shape resembles a gondola. Thus, the image can be interpreted as the author's vision of winter in Venice - the phenomenon for the city's climate is rare, but it is extremely interesting. The background is matched with different shapes and tones of curls and decorative elements that resemble waves. Fantasy depicts the image of a canal, the ice of which was broken by powerful waves, but the city still remains in snow captivity.

The artist has chosen a similar color scheme for the next scarf - "Dreams about the winter", but it was decided to supplement it with a red color. In the center there are two gray-red quarters, directed to the roofs to the middle. The background of the quarter is bright red, snow-covered roofs and sidewalks are contrasting silhouettes. The overall background of the handkerchief is decorated with a variety of curls, black and white somewhere interspersed with red. White drawing lines complement large shapes, delineating closely-tapped elements.

Fantasy and artistic skills by Tatka give the fans of the art of batik unique in terms of the decision and the principle of performing works that can be considered as completed artistic objects, and in the wardrobe they become an embodiment of high taste and individuality.

1. Триколенко С. Український народний костюм в умовах сучасного українського театру / Софія Триколенко // Українське мистецтвознавство: матеріали, дослідження, рецензії / Софія Триколенко. – Київ: ІМФЕ НАН України, 2012. – (Збірник наукових праць). – С. 202 – 208.

2. Trykolenko S. Tatka Ustymenko [Електронний ресурс] / Sofia Trykolenko // digitalnewsfashion. – 2016. – Режим доступу до ресурсу: http://er.nau.edu.ua:8080/handle/NAU/22762.

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