



**2<sup>nd</sup> INTERNATIONAL SCIENTIFIC-PRACTICAL CONFERENCE**

**“EUROINTEGRATION IN ART, SCIENCE AND EDUCATION:  
EXPERIENCE, DEVELOPMENT PERSPECTIVES”**

**II МІЖНАРОДНА НАУКОВО-ПРАКТИЧНА КОНФЕРЕНЦІЯ**

**“ЄВРОІНТЕГРАЦІЯ В МИСТЕЦТВІ, НАУЦІ ТА ОСВІТІ: ДОСВІД,  
ПЕРСПЕКТИВИ РОЗВИТКУ”**

**Klaipėda University, 2025**

Bibliografinė informacija pateikiama Lietuvos integralios bibliotekų informacinės sistemos (LIBIS) portale [ibiblioteka.lt](http://ibiblioteka.lt)

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**Мову авторів збережено без змін та перекладу.**

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ISBN 978-609-481-244-6

## Foreword

The Second International Conference *EUROINTEGRATION IN THE ARTS, SCIENCE AND EDUCATION: PERSPECTIVES, PERSPECTIVES OF IMPLEMENTATION* is an event that demonstrates the support of Ukrainian scientists by Lithuanian colleagues and is dedicated to the topical issues of fine arts, culture and pedagogy.

For the second year in a row, researchers with many years of experience, as well as undergraduate and graduate students, meet in the scientific space of the conference, which is in line with the principle of equality and aims to combine traditions and alternative approaches.

The conference proceedings reflect the main goal of the event - to bring together European and Ukrainian researchers, to highlight non-standard opinions and to establish ways of interaction in the field of interdisciplinary research. Our tasks are to find answers to the questions of how intergenerational knowledge and diverse perspectives can improve the sustainable development of education and science, how to integrate theoretical achievements into life, and how to combine science and art in the context of new demands and requirements of society.

The publication of the proceedings in an online format is a deliberate move by the conference organisers, in consistence with one of the priorities of the European Green Deal - the rational use of natural resources and the development of an ecological consciousness in the global scientific community.

Compilers

## Передмова

Друга Міжнародна конференція «ЄВРОІНТЕГРАЦІЯ В МИСТЕЦТВІ, НАУЦІ ТА ОСВІТІ: ДОСВІД, ПЕРСПЕКТИВИ РОЗВИТКУ» – захід, що демонструє підтримку українських вчених литовськими колегами, присвячений актуальним проблемам образотворчого мистецтва, культури і педагогіки.

Другий рік поспіль в науковому просторі конференції зустрічаються дослідники з багаторічним досвідом та студенти і аспіранти, що відповідає принципу рівності та спрямовано на поєднання традицій і альтернативних підходів.

Матеріали конференції віддзеркалюють головну мету заходу – об'єднання європейських і українських дослідників, висвітлення нестандартних думок та налагодження шляхів взаємодії у царині міждисциплінарних досліджень. Наші завдання – це пошук відповідей на запитання, як знання різних поколінь та різноманітні точки зору можуть покращити сталий розвиток освіти і науки, як інтегрувати теоретичні здобутки в життя та поєднати науку і мистецтво в контексті нових запитів та вимог суспільства.

Публікація матеріалів в онлайн-форматі – усвідомлений крок організаторів конференції, який відповідає одному з пріоритетних напрямів у реалізації європейського «зеленого курсу» – раціональному використанню природних ресурсів та формуванню еко-свідомості у світовій спільноті вчених.

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## TRADITION AND INNOVATION IN THE PAINTING OF YURI EGOROV

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**Abstract.** Mythology and the traditional iconography of European art provide Yuri N. Egorov with a foundation for creating a contemporary pictorial image. The mythological model of the nude female form helps to achieve a deeper and more multifaceted meaning in the composition. The cultural context makes it possible to interpret the eternal motifs of the reclining and standing female figure. The presented illustrations offer a clear understanding of the unique interpretation of mythological motifs and images in Egorov's works within the context of global art.

**Keywords:** Ukrainian painting, female image, authorial myth, iconography, iconology, artist-educator, Odesa.

**Introduction.** Honored Art Worker of Ukraine Yuri N. Egorov (1926-2008) is one of the founders of the Art and Graphic Department of the Odesa Pedagogical Institute (now the K.D. Ushinsky South Ukrainian National Pedagogical University), where he worked in 1970-1974 (Тарасенко, Носенко, 2009). In 2025 the KHF will be 60 years old. In 1955-1958. Egorov taught at the M.E. Grekov Art School in Odesa. From 1995-1997, he was rector of the Odesa Academy of Arts. In a keynote speech on the purpose of the teacher of fine arts expressed his creative credo: "To arouse in the student a passionate love for the beauty of nature, to consider it as a perfect creation, to see the beauty and plasticity of the object world, to approach it in the image in the most objective way. At the same time more and more to master the art of selection and generalization" (Одесская Академия Художеств, 1994).

In 1947 Yuri N. Egorov received a diploma of the Grekov Odesa Art School. In 1948 he entered the Institute of Painting, Sculpture and Architecture named after Ilya Repin, then transferred from the IV course to the Vera Mukhina Higher School of Art, which he graduated in 1955. His teachers were T.B. Fraerman, G.O. Rublev, T.A. Savinov. The conventionality of monumental art largely determined the freedom of the master's creativity.

**Objective:** The aim of the proposed research is to examine the relationship between tradition and innovation in the paintings of artist-teacher Yu.N. Egorov.

**Methodology:** The study employs a comparative method in its typological aspect. The application of E. Panofsky's methods of iconography and iconology helps to explore the peculiarities of the interpretation of the female image in the paintings of Ukrainian postmodern artist Yu.N. Egorov.

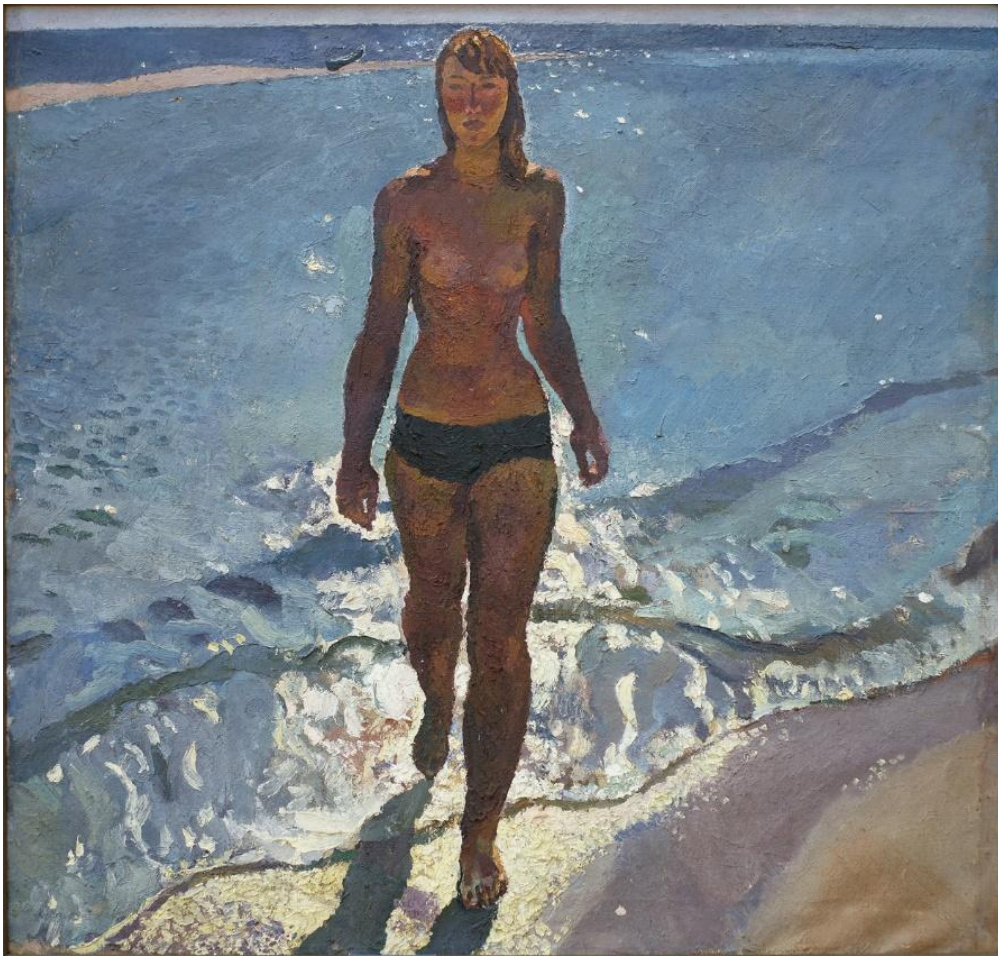
### **Theoretical part**

For a classical tradition artist, the primary focus is the depiction of the human figure. In ancient art, the concepts of microcosm and macrocosm were introduced. In the drawing "Vitruvian Man" (1492), Leonardo da Vinci created a graphical model in which man is harmoniously correlated with the square of the earth and the sphere of the sky.

In the work of Yuri N. Egorov the image of a young, full of energy man is connected with the depiction of the nature of the south of Ukraine. The main heroine of his paintings is a beautiful nude woman. The artist writes his models from life. He manages to combine the individual qualities inherent in his characters with a high degree of generalization. Basically, the painter

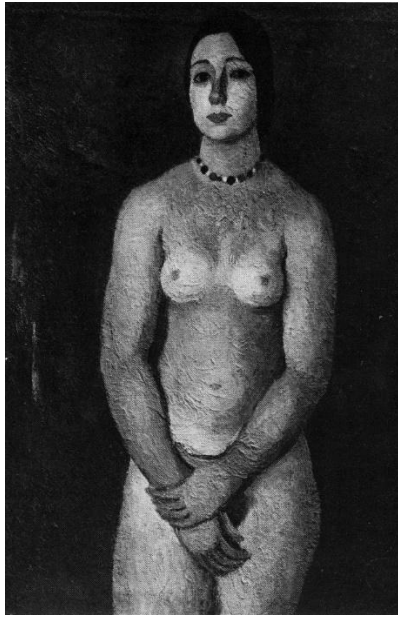
depicts his models without attributes with the help of which it would be possible to include them in a specific mythological context. However, since the female characters of his works have an ideal character, typologically they can be considered as images of “Venuses”.

Yuri Egorov's composition “Morning” (1967) (Figure 1) shows a girl-Venus emerging from the sea foam. We see how the matter itself, born in the natural waters, is formed into the graceful figure of a young beauty. The dynamics of the body shown in the counterpart is elusive, as is the eternal vibration of the watery expanse shone with light. A. Nosenko in the article “The Light Elysium of Yuri Egorov” reveals the originality of Egorov’s plein air painting (Носенко, 2006).



**Figure 1.** Yu. N. Egorov. Morning. 1967. Oil on canvas. 152 × 128 cm. Odessa Art Museum. Photo by V.M. Mamaev.

A comparison of the iconography of Egorov's painting “Beauty” (1973) (Figure 2) with Aphrodite of Cnidus (mid-4th century B.C.) shows that the contemporary artist follows the classical type of depicting Latin Venus Pudica. At the same time, in the somewhat coarse treatment of the woman's body one can notice features akin to the female images of the neoclassical period of Picasso's work (Figure 3).



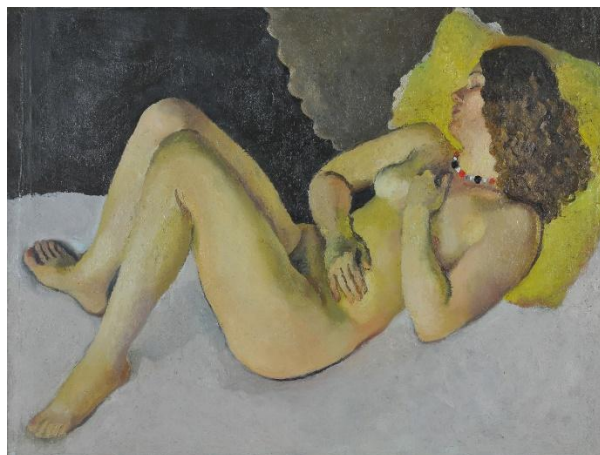
**Figure 2.** Yu. N. Egorov. Beauty. 1973. Oil on canvas. 108 × 70 cm.



**Figure 3.** Pablo Picasso. Large Bather. 1921.



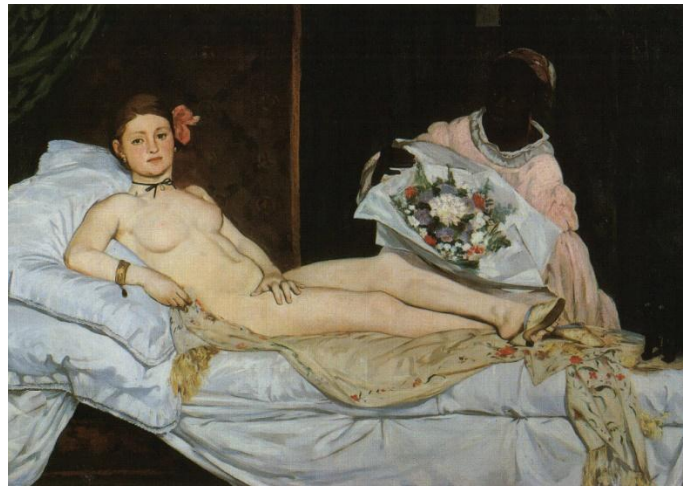
**Figure 4.** Yu.N. Egorov. Night. 1966. Oil on canvas. 101 × 127 cm.



**Figure 5.** Yu.N. Egorov. Sleeping Woman. 1986. Oil on canvas. 115 × 138 cm. Photo by O.V. Kutskiy.



In the paintings “Night” (1966) (Figure 4), “Sleeping” (1986) (Figure 5), “Sleep” (1968) Egorov turned to the motif of a lying nude woman. The iconography of these compositions can be included in the context of such works of world art as: Titian's “Danai” (between 1546 and 1553), N. Poussin “Bacchanalia” (1630), Rembrandt “Danaiya” (1636 and 1946-1947), E. Manet “Olympia” (1883) (Figure 6), P. Gauguin “The King's Wife” (1896) (Figure 7). In the painting “Night” by Egorov there is a sense of mystery. This is close to the symbolic composition of Gauguin's “Spirit of the Dead. Tahiti. (Manao Tupapau)” (1892). In the depiction of the nude female body in Egorov's paintings, as in the paintings of Titian, Poussin and Rembrandt, there is a quality of “tangible value”. In contrast to Édouard Manet's “Olympia”, where the French artist, using the characteristic iconography of the “Venus”, at the same time reduces the ideality of the image, showing the social plan of the “lady of the half-light”, the category of the sublime is applicable to Egorov's characters.



**Figure 6.** Édouard Manet. Olympia. 1863. Paris, Musée d'Orsay.



**Figure 7.** Paul Gauguin. The King's Wife. 1896. Moscow, Pushkin State Museum of Fine Arts.

Egorov's composition "Girl with Arrows" (2001) (Figure 8) suggests a polyvariant reading of the plot. The attribute in the form of arrows indicates the character's connection with the image of Artemis. The myths of the classical era tell us that the hunter Actaeon saw a chaste virgin goddess bathing. Angry Artemis turned him into a deer, and the young man was mauled by his own dogs. Such a scene is shown on the crater depicting Artemis and Actaeon (About 450 BC) (Figure 9).



**Figure 8.** Yu. N. Egorov. Girl with Arrows. 2001. Oil on canvas. 98.5 × 106 cm.



**Figure 9.** Master of the Pan Painter. Artemis and Actaeon. Krater from Cumae. 460 BC. Boston, Museum of Fine Arts.

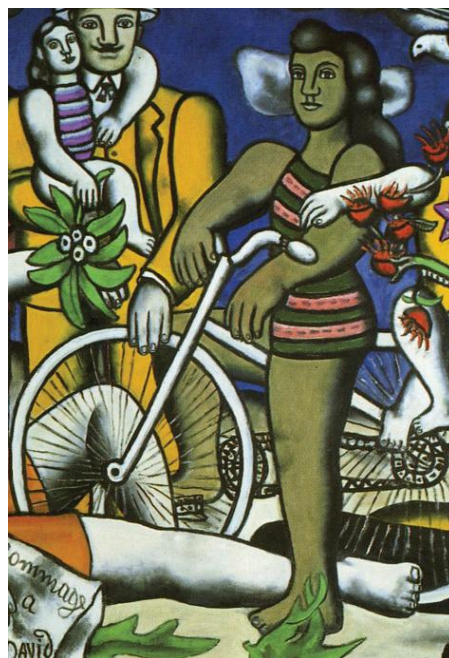
According to Euripides, the anger of the goddess was caused by Actaeon's boastfulness, claiming that he was a more skillful hunter than Artemis. The antique marble male head depicted in the right corner of Egorov's painting can be perceived as the result of the warrior's victory. The heroine stands before the viewer in a triumphant pose akin to David trampling the head of the giant Goliath (Donatello, Verrocchio) or Judith in Giorgione's painting. But the winner in painting rests not on her head, but on a cube.

The treatment of the antique head as a "fragment of eternity" in the Odesa painter's painting is similar to the depiction of Apollo's mask in Giorgio de Chirico's metaphysical composition "Song of Love" (1914) (Figure 10).



**Figure 10.** Giorgio de Chirico. *The Song of Love*. 1914. New York, MoMA.

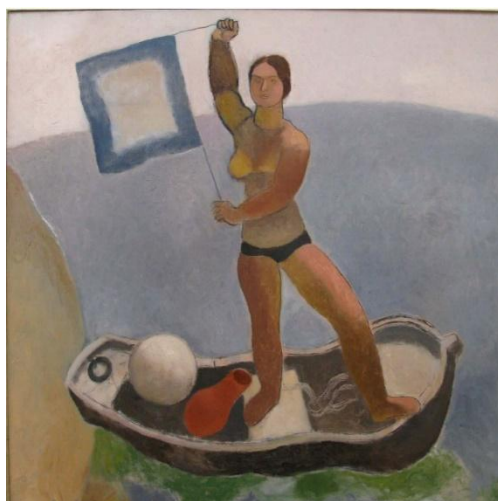
One can also notice an analogy between the geometric architectural background and a ball carefully modeled by light and shade. The ideologist of Cubism, Paul Cézanne, was a guide for Egorov in his appeal to the “divine geometry” of Ancient Greece. The contrasting juxtaposition of the organic form of the girl's figure and geometric bodies (ball and cube) in Egorov's composition evokes associations with Pablo Picasso's painting “Girl on a Ball” (1905). This technique achieves a high degree of expression of the form. The unstable pose of the warrior standing on one leg as if standing on the other relates her to A. Mayol's sculpture “Woman Tying Her Hair” (c. 1900), as well as to the girl on a bicycle depicted in the right part of F. Léger's painting “Entertainment (Dedication to Louis David)” (1948-1949) (Figure 11). This positioning of the figure is fundamentally different from the stability characteristic of Greek sculpture of the High Classical period (e.g., Polycletus “Doryphorus”, 5th century B.C.).



**Figure 11.** Fernand Léger. *Leisure (Homage to Louis David)*. Fragment. 1949. Paris, Centre Pompidou.



Egorov's creative method is characterized by multiple returns to a single motif. For example, the composition we have considered is a variation of the paintings created earlier: “Girl, Cone and Sphere” (1999). Throughout his life, the master turns to the romantic theme of wanderings in the pictorial series “Soon We Will Depart” (2006) (Figure 12). The artist compares himself to a gold prospector who, having found a precious “vein”, tries to fully explore it. In this aspiration not for a new narrative plot, but for the most expressive artistic interpretation, one can see a correlation with the stable compositions of antiquity and the Renaissance, on which he is oriented to a certain extent, giving his variation on the eternal themes.



**Figure 12.** Yu.N. Egorov. We're Leaving Soon. 1980s.

**Conclusions.** The method of comparative analysis is effective in studying the history of art, as it allows for the creation of connections between works of different eras on related themes. The nude model implies a timeless character. The artistic and stylistic analysis of the image of the nude woman in the works of Yu.N. Egorov reveals that the artist's creativity combines ancient sources and works of the Renaissance, in which classical images are adapted to the perception of modern man, as well as elements of Baroque, Classicism, and Romanticism. The stylistics of Academicism paradoxically merge with the Neoprimitivism of the 20th century. Thus, the works of the Odessa master are integrated into the context of artistic polystylism in world art.

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