

FORGOTTEN NAMES. TEOFIL BORYSOVICH FRAERMAN¹**V.B. Hryhorieva,**

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Abstract. The article is dedicated to Teofil Borysovich Fraerman, the famous artist, teacher, collector of architectural monuments and artworks of the beginning of XX century in Odesa. It is until today that his lifetime creative and social activity remained without well-deserved recognition and credit of the contemporaries, and his pedagogical developments are yet to see the researchers. In 20s and 30s of the last century, T.B. Fraerman was a teacher of Odesa art institute (today it is the Grekov Odesa art school) and Civil engineering faculty of Odesa Polytechnic institute.

The objective of the research is to revive the forgotten name of T.B. Fraerman, the professor of the Department of graphics and drawing at the Odesa Civil Engineering Institute, as an active contributor to the formation of architectural and art education of Odesa at the beginning of XX century.

The aims of the research are to study existing historical documents, pertaining to biography, pedagogical and social activity of professor T.B. Fraerman, and to clarify some facts known from the official documents of his pedagogical activity at the institutes of Odesa in 20-30s of the XX century.

The article considers autobiographic facts of life of the famous artist, the milestones of his social work on preservation of Odesa cultural and art heritage, the major achievements as a head of the Western art department of the Odesa Museum of Western and Eastern Art for almost a 40-year work period.

The studies of the existing documents, related to the biography, pedagogical and social activity of professor T.B. Fraerman indicate to his superior talent of an artist, activism in preservation of Odesa cultural heritage during World War II and the great influence on the development of architectural and art education in the city.

Further research prospects include investigation of the pedagogical environment and conditions for teaching of drawing and painting based upon individualized instruction approach developed by prof. T.B. Fraerman at the Art schools of Odesa.

Keywords: architectural and art education, famous artist, collector of architectural monuments and artworks.

The relevance of the study and general problem statement. The article is devoted to Teofil Borysovyeh Fraerman as an outstanding artist, teacher, collector of architectural monuments and artworks at the beginning of 20th century in Odesa. His lifetime creative and social activity remained without well-deserved recognition and credit of the contemporaries, and his pedagogical developments are yet to see the researchers. Since the 20-30s of the last century T. B. Fraerman had taught at Odesa art institute (today it is the Grekov Odesa art school) and Civil engineering faculty of Odesa Polytechnic institute. His influence of a master of an international scope upon the formation of architectural and art education in Odesa at the beginning of 20th century has not been acknowledged on merit. Undeniable is the fact that his individual artistic talent, erudition, extensive experience of communication with outstanding artists and modern European artistic elite, participation in international projects in Paris and London formed the basis for creation and evolvement of the latest trends in Odesa artistic environment.

It is not by chance that at the beginning of 1918 T. B. Fraerman became one of the founders of the group of «The Community of Independent Artists» in Odesa. Together with other members he promotes European views on contemporary art.

Review of the latest studies and publishings. Unfortunately, the name of Teofil Borysovych Fraerman had been forgotten lost for years. It happened due to the fact of artist being on charge for «formalism in artistic works», with the following involuntary leave his beloved workplace in an Art school, Civil Engineering Institute and a museum. All the documents related to his pedagogical activity in architectural and art establishments of Odesa before the Second World War were not preserved.

A certain amount of studies regarding creative and personal life of prof. T.B. Fraerman appeared recently through the publishings of prof. O.D. Sarabyanova[1], L. Voiskun [2]. The researchers consider his biography in terms of French influence upon his development as an artist-painter[4]. In memoirs and academic literature the students of T.B. Fraerman (People's Artist of the USSR, academician Y.A. Kybryk; Honored Worker of the USSR N.O. Sheliuto, O.A. Sokolov; D.M. Frumina; Y.M. Yehorov) mention him as a teacher. In the collection of scientific works, devoted to 90-th anniversary of the first catalogue publication of Odesa Museum of Western and Eastern Art (The Gallery of Old-Master Paintings), the staff of the Museum, in turn, refer to T.B. Fraerman as a collector of architectural monuments and artworks [5-8].

Fundamental periods of life and creative work of T. B. Fraerman are considered in Wikipedia [9] and on electronic resources of very few Odesa editions, devoted to biographical records of famous Odesa residents [10-14].

Confusion takes place in chronological terms of work and positions, held by prof. T.B. Fraerman in 20-30s of the last century in Odesa art institute (today it is the Grekov Odesa art school) and at the faculty of architecture in Civil Engineering Institute.

The purpose of the study is to reinstate the forgotten name of professor T.B. Fraerman as an active participant of the formation of architecture and art education in Odesa at the beginning of 20th century.

Objectives of the study are to review existing historical documents, concerning biography, pedagogical and social activities of professor T.B. Fraerman; to clarify already presented in official documents facts regarding teaching activities in architecture and art educational institutions of Odesa.

Presentation of the material. *Odesa State Academy of Civil Engineering and Architecture is one of the founders of architectural and art education of the South of Ukraine along with the Grekov Odesa art school.*

For the purpose of training of civil engineers the faculty of Civil Engineering was established in Odesa Polytechnic institute in 1918. At that time there existed independent art studios in Odesa art institute (today it is the Grekov Odesa art school), and since 1924 – the faculty of architecture. Following the restructuring of the art institute, the faculty of architecture was integrated into the structure of the Institute of Civil Engineering. In 1930, on July 23, Odesa Civil Engineering Institute with the faculty of architecture was opened.

Meanwhile, the subject of «Drawing» was taught by a prominent contemporary artist of the time Teofil Borysovych Fraerman (Fig. 1). He was born on March 2 (March,16 , new style), 1883 in Berdychiv in a family of artisan craftsman.

Upon moving to Odesa, 13-year-old T.B. Fraerman started working in a paint shop and began attending Sunday courses of Odesa art school. In 1898 he entered the school and began taking lessons of drawing and painting under the direction of the famous painter Kiriak Kostandi (1852-1921). On his advice, Teofil Fraerman moved to Munich academy in order to reinforce development of artistic skills under the guidance of Anton Ashbe. Some time later T.B. Fraerman went to Paris, where he worked in sculpture studios of A.Rodin and Aronson's.



Fig. 1. T.B. Fraerman: photo

Since 1909 Teofil Borysovych had regularly attended Paris artistic salons with famous painter H. Matisse, A. Rodin and many other renowned artists, while studying art with G. Ferrier and L. Bonnat [4]. At the period of 1914-1917 the artist lived in London, where he actively participated in art life of the city.

After the October Revolution T.B. Fraerman returned to Odesa where he became one of the frontmen and leaders of «The Society of Independent Artists» [1]. In 1919-1920 the artist was involved in the establishment of the Museum of Western and Eastern Art, where he had worked for almost 40 years.

Teofil Borysovych actively participated in the work of the *Committee* for the Preservation of *Monuments of Art and Antiquities* (KOPMIS) in Odesa together with the architect J.D. Zeyliger. It was within the scope of KOPMIS activities to identify artistic and architectural monuments of local and national levels. The Committee determined, that there were a lot of original architectural structures and monuments in Odesa at the time. Nevertheless, the Committee noted, that preservation of historical monuments and structures disappeared from public view. Thus, a large number of monuments was ruined, while the remaining ones were destroyed before the eyes and could be lost forever.

The group of architects and artists of the Committee together with students-apprentices of the Art institute (Odesa Grekov art school) and the Institute of Civil Engineering conducted the researches of the monuments, made the registration acts, performed the verification and measurements, determined deterioration extent and the necessity of restoration work (Fig. 2).

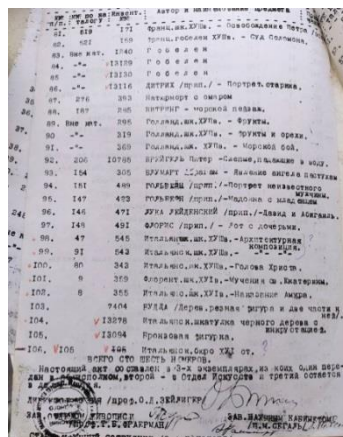


Fig. 2. The inventory of artistic heritage, 1920s : photo

Simultaneously they carried out registration and inventory of abandoned townhouses and flats, left after owners going abroad. According to the survey results of the KOPMIS thousands of artistic works were preserved from plunder and destruction. Preserved and found assets were placed in the Art Collections of Russov House (Torhova street, 4) and in the Palace of count M.M. Tolstoy (Sabaneev bridge street, 4). Unfortunately, these repositories were looted under occupation regime of Denikin. It was when the Soviet rule in Odesa was restored that the Committee continued their work on the preservation of artistic heritage. The art works installation took entire room in the Palace of count M.M. Tolstoy. In August of 1920, the First Folk Art Museum was opened. T.B. Fraerman was appointed as the Head of the Museum. For the period of his work the museum collections were considerably replenished by art works of Russian painters of the end of 19th century, and beginning of the 20th century from private collections of Russov, Sevastopulo, Yanopulo, Kuzhetsov, Kipen and others.

The restructuring of Odesa museums continued in 1928. On the basis of Odesa State Art Museum (Pushkinska, 9) replenishment from other city museums as its departments occurred (Fig. 3).

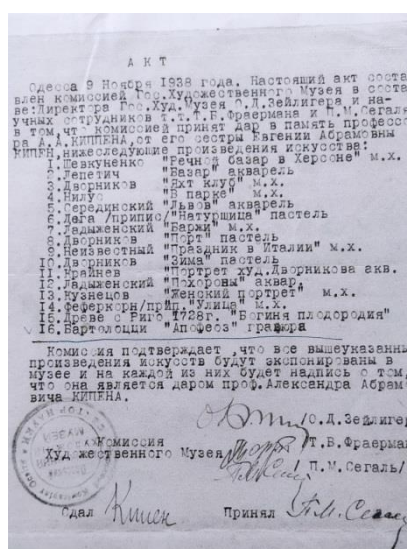


Fig. 3. A deed of transfer of the collection of prof. O.A. Kipen donated to the Museum, 1938: photo

Consequently, First Folk Art Museum and «Gallery of contemporary art» became the Department of Western Art of Odesa State Art Museum with T.B. Fraerman in charge [6-8].

Concurrently with the social and museum activities, the artist was teaching painting at Odesa art institute (today it is Odesa Grekov art school). In 1920 People's Commissariat for Education awarded him an academic rank of professor. Teofil Borysovych worked part-time as a professor of the Department of graphics and drawing of the faculty of architecture of Odesa Civil Engineering Institute in 1930s. Subsequently, he became one of the organizers of artistic training of future architects.

Scientific works of T.B. Fraerman represent the scope of his artistic interests: «150 years of fine art of Odesa», «Color in the architecture of Ukraine » (in collaboration with prof. O.B. Postel), monograph on creative work and pedagogical activity of K.K. Kostandi.

Following the outbreak of World War II, students and teachers of the faculty of architecture, as the majority of the youth of the country, went to defend the homeland. As to the Institute of Civil and Communal Construction, called Civil Engineering Institute at the time, it was evacuated to Cankoy city (Crimea).

Professor T.B. Fraerman along with Director O.D. Zeyliger, P.M. Sefal and M.B. Zemechek prepared the evacuation of the items of Odesa Museum of Western and Eastern Art to Ufa city in Bashkir ASSR (Fig. 4).

up the rooms for drawing, painting and sculpture, develop human resources. A remarkable painter, graphic artist, etcher, student of T.B. Fraerman associate professor O.B. Postel worked at the Department of descriptive geometry, technical drawing and drawing at the time.

Teofil Borysovych Fraerman died in 1957 in Odesa, leaving a legacy of a number of distinguished artists and architects, artistic heritage, yet to be researched (Fig. 5).

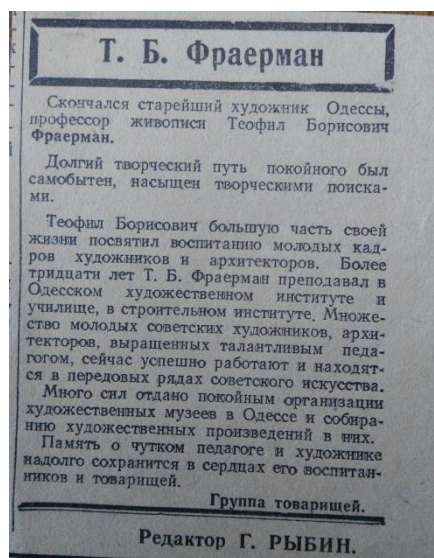


Fig. 5. The obituary. Photo

T.B. Fraerman engaged in creative activity early and successfully. A part of his paintings, created in Odesa period until 1917, was bought and taken out to Eretz-Israel by Odesa patron Y. Peremen (1881-1960) [2].

Painting method of an artist changed depending on the different periods of his flamboyant life. He experienced fascination with symbolism and ornament in the 20s of the last century, in 30s he became related to decorative artists, in 40s he tried to master «social realism». In his late years T.B. Fraerman rejoined with his favorite decorative painting, that was close to artistic searches of his friend H. Matisse [10]. The works by the artist were both exquisite and bright, regardless of the genre, that he worked at (Fig. 6). He had both an exceptional artistic taste and vocation of the artist [12, p.199].

First posthumous exhibition of the works of T.B. Fraerman took place in the House of Union of Artists of USSR in Kyiv in May 1957 (87 artworks). His paintings were bought by the museums of Kyiv, Odesa, Kharkiv, Mykolaiv, Poltava, Lviv, Donetsk and Zaporizhia.

In 1983 the first personal exhibition of the artists was held. It was dedicated to his 100th anniversary and took place in Odesa Art Gallery. The exhibition presented paintings from different museums and private collections.

8 paintings of the artist from the collection of Y. Peremen were exhibited in the University of Baltimore (USA) in March, 1992.

In 2010 at the auction Sotheby's in New York, all the collection of Y. Peremen was presented for selling as a single lot valued at \$1,99 million. The collection was displayed at the exhibition «Odesa Parisians» in the Israel museum of Maria and Michael Zetlin in 2006.

In 2016 a small exhibition entitled «Teofil Fraerman and his apprentices» was held in the Museum of Contemporary Art of Odesa. It became a very significant for the artistic life of the city.

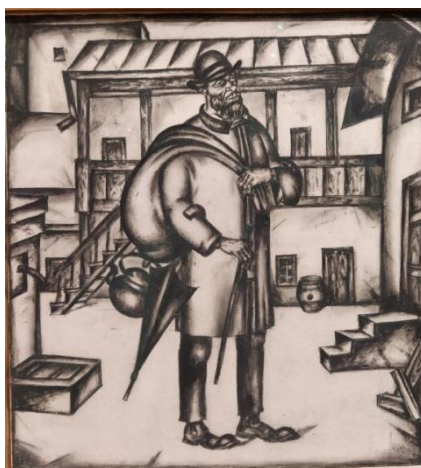


Fig. 6. T.B. Fraerman « The Ragpicker», 1919. Paper, ink, feather and brush

Regrettably, rich artistic heritage of T.B. Fraerman remained among the European connoisseurs of his creative works. The effect of such an outstanding personality upon the formation and development of architectural and art education of Odesa didn't go unnoticed. Followers of his creative work and pedagogical activity continued realization of great ideas of freedom of expression, high standard professional training of future specialists.

Findings. Studies of the existing documents concerning biography, pedagogical and social activity of professor T.B. Fraerman highlight his superior talent and active living position in preserving the heritage of the city of Odesa at the beginning of 20 century and during World War II. T.B. Fraerman was a member of Odesa Union of Artists of Ukraine, board member of oranzational committee of the Union and member of the Academic Council of Odesa Museum of the Regional History.

Prospects for further researches include investigation of pedagogical conditions for teaching academic drawing and painting on individual method of prof. T.B. Fraerman at the art schools of Odesa.

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ЗАБУТІ ІМЕНА. ТЕОФІЛ БОРИСОВИЧ ФРАЕРМАН

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Анотація. Статтю присвячено видатному художнику, викладачу, збирачеві пам'ятників культури та мистецтва на початку ХХ століття у місті Одесі – Теофілу Борисовичу Фраерману. Його багаторічна творча і громадська діяльність досі не отримали заслуженої уваги та оцінки сучасників, а педагогічні доробки ще чекають на своїх дослідників. Починаючи з 20-30-х років минулого століття Т.Б. Фраерман викладав в Одеському художньому інституті (зараз це Одеський художній коледж ім. М.Б. Грекова) та Інженерно-будівельному факультеті в Одеському Політехнічному інституті.

Мета дослідження – повернути забуте ім'я професора кафедри графіки і рисунка Одеського інженерно-будівельного інституту Т.Б. Фраермана, як активного учасника становлення архітектурно-художньої освіти в Одесі на початку ХХ століття.

Завдання дослідження: вивчити існуючі історичні документи, які стосуються біографії, педагогічної та громадської діяльності професора Т. Б. Фраермана; уточнити деякі факти, які існують у офіційних документах щодо педагогічної діяльності в закладах архітектурно-художньої освіти м. Одеси в 20-30-х роках минулого століття.

В статі розглянуті автобіографічні факти життя відомого митця, основні етапи громадської роботи по збереженню культурної і мистецької спадщини Одеси, головні досягнення на посаді завідуючого відділом західного мистецтва Одеського музею західного і східного мистецтва майже за 40-річний термін роботи.

Дослідження існуючих документів стосовно біографії, педагогічної і громадської діяльності професора Т. Б. Фраермана яскраво свідчать про його непересічний талант та активну життєву позицію по збереженню спадщини міста Одеси в часи Другої Світової війни і великий вплив на становлення архітектурно-художньої освіти в місті.

Перспективи подальших досліджень бачимо у вивченні педагогічних умов викладання рисунка та живопису у художніх закладах Одеси за індивідуальною методикою проф. Т. Б. Фраермана.

Ключові слова: архітектурно-художня освіта, Одеса, видатний художник, збирач пам'ятників архітектури та мистецтва.