

UDC 75(477)(092)“19”.
DOI 10.24919/2519-058X.20.240043

Ivanna MATKOVSKA

graduate student of Lviv National Academy of Arts, 38 Kubijovycha Street, Lviv, Ukraine, postal code 79011 (ivanna_novakivska@ukr.net)

ORCID: 0000-0001-7941-051X

Stanislaw STEPIEN

habilitated Doctor, Profesor in The East European State Higher Scholl in Przemysł, 6 Princes Lubomirskikh Street, Przemysl, Poland, postal code 37-700 (stan.stepien@op.pl)

ORCID: 0000-0002-2821-4148

Іванна МАТКОВСЬКА

аспірантка Львівської національної академії мистецтв, вул. Кубійовича, 38, м. Львів, Україна, індекс 79011 (ivanna_novakivska@ukr.net)

Станіслав СТЕПЕНЬ

доктор габілітований, професор Східноєвропейської державної вищої школи, Князів Любомирських 6, м. Перемишль, Польща, індекс 37-700 (stan.stepien@op.pl)

Bibliographic Description of the Article: Matkovska, I. & Stepien, S. (2021). Zenoviy Flinta: a figure in the context of the 60–80s of the XXth century. *Skhidnoieuropeyskyi Istorychnyi Visnyk [East European Historical Bulletin]*, 20, 146–161. doi: 10.24919/2519-058X.20.240043

**ZENOVIIY FLINTA: A FIGURE IN THE CONTEXT
OF THE 60–80s OF THE XXth CENTURY**

Abstract. *The purpose of the research is to carry out a comprehensive study of the biography of Zenoviy Flinta on the basis of archival materials from the State Archives of Lviv region, the Archives of the Lviv National Academy of Arts, the Archives of I. Trush Lviv State College of Decorative and Applied Arts and the Archives of the Z. Flinta's Family in the context of the 1960-ies – 1980-ies, which in further perspective will allow to form Z. Flinta's life and work holistic picture on the background of the era and rethink his activities' importance in the context of the 60-ies-80-ies of the XXth century. The Research Methodology.* The study applied the principles of science, historicism, objectivity, systematicity, as well as general scientific methods (induction and deduction, analysis and synthesis) and special historical methods (historical systemic, methods of historiographical, source, critical analysis). **The Scientific Novelty.** For the first time the generalized scientific research has been conducted on Zenoviy Flinta's (1935 – 1988) biography, based on archival materials in scientific publications has been covered, as before there were only certain aspects, which have been and such a comprehensive study acquires important scientific and theoretical significance. **The Conclusions.** For the first time we managed to cover multifarious information in our study on the basis of archival materials not recorded in scientific publications, in particular; Z. Flinta's childhood and adolescence and the influence of family on the artist's worldview formation (1935 – 1953); his studies at I. Trush Lviv State School of Applied Arts (1953 – 1959) and at the same time studying at K. Zvirynskiy's "Pidpilna Schkola" ("The Underground School") of (1953 – 1965); Z. Flinta's acquaintance with his future wife and Zenoviy's marriage with

Anna Pazdryi (1959); Z. Flint's studies at the Department of Art Ceramics of Lviv State Institute of Applied and Decorative Arts (1959 – 1965); Z. Flint's pedagogical activity as a teacher of the basics of composition at the Department of Art Ceramics of the LSIADA (1965 – 1976); the importance of his scientific and methodological development of the "basics of composition", introduced by him in teaching in 1966 for the development of quality art education in LSIADA (now LNAA); Z. Flinta's public and exhibition work as the Chairman of the section of Decorative and Applied Art of Lviv regional organization of the Union of Artists of the USSR (1972 – 1988).

Key words: Zenoviy Flinta, biography, era of the 1960 – 1980s.

ЗЕНОВІЙ ФЛІНТА: ПОСТАТЬ У КОНТЕКСТІ 60–80-х рр. ХХ ст.

Анотація. Метою дослідження є реконструкція біографії Зеновія Флінти на базі архівних матеріалів з Державного архіву Львівської області, Архіву Львівської національної академії мистецтв, Архіву Львівського державного коледжу декоративного і ужиткового мистецтва ім. І. Труша та Архіву Родини З. Флінти у контексті 1960 – 1980-х рр., яка у перспективі дасть змогу сформувати цілісну картину життя і діяльності З. Флінти на тлі епохи і переосмислити значення його діяльності в контексті окресленого періоду. **Методологія дослідження.** У дослідженні застосовано принципи науковості, історизму, об'єктивності, системності, а також використано загальнонаукові методи (індукції та дедукції, аналізу і синтезу) та спеціально-історичні методи (історико-системний, методи історіографічного, джерелознавчого, критичного аналізу. **Наукова новизна.** Станом на сьогодні не проводилося узагальненого наукового дослідження та не було висвітлено біографію Зеновія Флінти (1935 – 1988) на основі архівних матеріалів у наукових публікаціях, а розглядалися лише окремі аспекти, і таке комплексне дослідження набуває важливого науково-теоретичного значення. **Висновки.** У нашому дослідженні вперше висвітлено на основі архівних матеріалів не зафіксовані в наукових публікаціях: дитячі і юнацькі роки З. Флінти і вплив родинного кола на формування світогляду митця (1935 – 1953); його навчання у Львівському державному училищі прикладного мистецтва ім. І. Труша (1953 – 1959) та паралельно у "Підпільній школі" К. Звіринського (1953 – 1965); знайомство з майбутньою дружиною та одруження Зеновія і Анни Паздрій (1959); навчання на кафедрі художньої кераміки Львівського державного інституту прикладного і декоративного мистецтва (1959 – 1965); педагогічну діяльність викладачем основ композиції на кафедрі художньої кераміки ЛДІПДМ (1965 – 1976); значення науково-методичної розробки З. Флінти з "основ композиції", впроваджені у викладання в 1966 р. для розвитку якісної мистецької освіти в ЛДІПДМ (нині – ЛНАМ); громадську і виставкову роботу як Голови секції декоративно-прикладного мистецтва Львівської обласної організації Спілки художників УРСР (1972 – 1988).

Ключові слова: Зеновій Флінта, біографія, епоха 1960 – 1980-х рр.

The Problem Statement. Zenoviy Flinta was a nonconformist artist, who came from Lviv and in the 1960s and 1980s realized his informal creative pursuits and embodied in allegories the philosophical images of his own universe in painting, graphics and ceramics despite the prohibitions and ideological pressure of the communist totalitarian system. His work is a unique phenomenon in the fine arts of Lviv in the 1960s and 1980s, which did not receive a proper assessment in the history of Ukrainian art. However, there was no generalized scientific research conducted and Zenoviy Flinta's biography (1935 – 1988) based on archival materials in scientific publications was not covered, but only certain aspects were considered and such a comprehensive study acquires important scientific and theoretical significance.

The purpose of the research is a comprehensive study of the biography of Zenoviy Flinta on the basis of archival materials from the State Archives of Lviv region, the Archives of the Lviv National Academy of Arts, the Archives of I. Trush Lviv State College of Decorative and Applied Arts and the Archives of the Z. Flinta's Family in the context of the 1960s – 1980-s, which *in further perspective* will allow to form Z. Flinta's life and work holistic

picture on the background of the era and rethink his activities' importance in the context of the 60s – 80s of the XXth century. It should be mentioned, in this aspect, the unification of our scientific publications is also relevant – the research, in which we cover for the first time different areas of Z. Flinta's biography and activities: "Life and career of Z. Flinta: analysis of sources" (Matkovska, 2018, pp. 224–240); "The influence of the worldview and artistic principles of R. Selskyi and K. Zvirynskyi on the formation of the creative personality of Z. Flinta" (Matkovska, 2017, pp. 284–294.); "Allegorical works of Z. Flinta and their interpretation" (Matkovska, 2019, pp. 1684–1691); "Formal searches and experiments in Z. Flinta's painting of the 1960s under the influence of European and Ukrainian modernism of the 1910-ies and 1930-ies: the systematization of trends" (Matkovska, 2020, pp. 1144–1157); "Archival materials: Z. Flinta – a student and prominent teacher of Lviv State Institute of Applied and Decorative Arts: archival materials" (Matkovska, 2021).

The Source Base of Research. The source base of the study is based on archival materials from the State Archives of Lviv region, the Archives of Lviv National Academy of Arts, the Archives of I. Trusha Lviv State College of Decorative and Applied Arts and the Archives of Z. Flinta's Family, which made it possible to establish the facts from the artist's biography. Namely, to study the childhood and adolescence of Z. Flinta and the influence of the family circle on the formation of the artist's worldview (1935 – 1953); his studies at I. Trush Lviv State School of Applied Arts (1953 – 1959) and at the same time studying at K. Zvirynskyi's "The Underground School" ("Pidpilna Schkola") of (1953 – 1965); Z. Flinta's acquaintance with his future wife and Zenoviy's marriage with Anna Pazdriy (1959); Z. Flinta's studies at the Department of Art Ceramics of Lviv State Institute of Applied and Decorative Arts (1959 – 1965); Z. Flinta's pedagogical activity as a teacher of the basics of composition at the Department of Art Ceramics of the LSIADA (1965 – 1976); the importance of his scientific and methodological development of the "basics of composition", introduced by him in teaching in 1966 for the development of quality art education in LSIADA (now LNAA); Z. Flinta's public and exhibition work as the Chairman of the section of Decorative and Applied Art of Lviv regional organization of the Union of Artists of the USSR (1972 – 1988).

The Analysis of Sources and Recent Researches. There was no generalized scientific study on Zenoviy Flinta's biography. Numerous researchers studied certain areas or aspects of Z. Flinta's biography and work, in particular, H. Ostrovskyi, V. Ovsyichuk, O. Ripko, O. Pelenska, E. Shymchuk, I. Danyliv-Flinta, N. Maik, and N. Kosmolinska, R. Yatsiv, O. Holubets and the others. In addition, the Soviet publications, magazines, and newspapers in Lviv, Kyiv, and Moscow covered Z. Flinta's creative and exhibition work briefly in the 1960s and 1970s. For instance, in the official Soviet art publication, which was called the "History of Ukrainian Art" in 6 volumes (1968, Kyiv) Zenoviy Flinta's work was considered in volume 6 in an article on ceramics (written by I. Sakovych) in the context of his work as an artist in Lviv ceramics workshop factory and a teacher at Lviv Institute of Applied and Decorative Arts. Furthermore, a piece of brief biographical information about Z. Flinta, the names of works in various techniques and museums where the artist's works were stored could be found in the information and reference publications, which were called the "Dictionary of Artists of Ukraine" (1973, Kyiv), "The Ukrainian Soviet Artists" (1972, Kyiv) and "The Directory of Members of the Union of Artists of the USSR" (The Directory, 1973). In the publication "Fine Arts of Lviv. Painting. Sculpture. Graphics" (1978) Z. Flinta's work appeared in the context of Lviv Artist's life analysis. In addition, V. Ovsyichuk described Z. Flinta's paintings in the popular science essay "The Art of the Renewed Land" (1979)

briefly. The researcher believed that Z. Flinta's paintings became a significant achievement in Lviv painting. It should be mentioned that we came across Z. Flinta's ceramic decorative layers, as a result of experiments with a high culture of plasticity and color, which were not confined to tradition, in "Essays on the History of Ukrainian Decorative and Applied Art" (1969) and the album "Lviv Ceramics" (1970, Lviv) in the introductory articles, written by Yu. Lashchuk.

Furthermore, Z. Flinta's international exhibition activity was covered in L. Romanova's publications "International Ceramics Competition in Faenza (Italy)" in the book "Decorative and Applied Art 1973–1974", (1975, Moscow), articles written by V. Maksymenko "The Traditions and Innovation in Contemporary Lviv Ceramics" in the collection the "Civic Vocation of the Artist" (1977) the information on ceramics by Z. Flinta at the IInd International Symposium of Art Ceramics in Vilnius and the All-Union Exhibition "Ceramics of the USSR – 75" and the others. It should be highlighted that diverse publications by Yu. Lashchuk, H. Kum, L. Romanova, T. Prydatko, O. Pelenska, H. Ostrovskiy covered Z. Flinta's work briefly in the context of Soviet Ukraine's cultural and artistic activities, in particular, Lviv, that could be found in the All-Union magazines "Art" and "Decorative Art of the USSR" 60–80s of the XXth century. In the magazine "Fine Arts" Z. Flinta's creative and exhibition activity was briefly considered in the articles written by V. Ovsyichuk, O. Ripko, E. Safonova, A. Moroz, T. Prydatko, Yu. Lashchuk, A. Melnyk, O. Pelenska.

Hryhoriy Ostrovskiy, the art critic dedicated several significant publications to Zenoviy Flinta's work, in particular, the "Sealing Time" in the magazine "October" (1980), the "Involvement of the Spectator" in the magazine "Ukraine" (1982), introductory articles to the Catalogs of the exhibition "L. Medvid, O. Minko, Z. Flinta" in Lviv Art Gallery (1982), in Vilnius (1982), Moscow (1986). In addition, H. Ostrovskiy was the first one, who stressed out the intelligence of Z. Flinta's works, highlighting in his paintings complex associative connections with the world around him and numerous details, which were connected into a holistic picture, compared ceramics and painting of the artist, considered the stages of formation, themes' and genres' works briefly. The catalog of works of the first personal exhibition commemorated to the 50th anniversary of the artist "Zenoviy Flinta. Painting. Graphics. Ceramics" (1985), which was exhibited in Lviv Art Gallery, contained an introductory article by O. Pelenska, devoted to Z. Flinta's work in the spirit of the requirements of the time. Consequently, the survey provided a list of works at the exhibition, a piece of biographical information about the artist, an overview of genres and characteristic cycles of works, highlighted the main elements of the artist's painting style. Owing to the work, written by O. Holubets, "Lviv Ceramics" (1991) we had a golden opportunity to accrue a lot about Zenoviy Flinta's work in the field of ceramics. This is because the author managed to analyze the creative techniques and Z. Flinta's techniques, focused on the leading role of color in the ceramic works done by Z. Flinta, the original composition of decorative layers, enriched with textural effects, names the brightest cycles of works. Moreover, O. Zhyrko-Kozynkevych, the author and compiler, wrote the article about Z. Flinta's creativity and gave short biographical data and the description of several works in the album "L. Medvid, O. Minko, Z. Flinta" (1992). One more author and compiler of the album "Zenoviy Flinta" (1995), E. Shymchuk, represented more diversely the artist's biography and work, told about the Flinta family, the village of Toky, the artist's impressions of Lviv and communication with teachers – K. Zvirynskiy and R. Rural, briefly considered Z. Flinta's work, highlighted the passion for still life, landscape, the architecture of Lviv. Hence, the album "Zenoviy Flinta. 1935 – 1988" (2005), published by I. Danyliv-Flint and N. Maik covered the little-known works of the artist. N. Maik, the author of the introductory article, put emphasis on the drastic need to ponder over the artist's heritage, to discover new facets

of his talent. The co-author-compiler of the publication, I. Danyliv-Flint represented the little-known facts from the artist's life, credo, his love for life, and the memoirs of comrade A. Bokotei "Time, Environment, Friends" and numerous Z. Flinta's photos and his works from the family archive and reveal different areas of the artist's life. Taking into consideration the fact that in the album "Zenoviy Flinta" (2010), which was edited by I. Danyliv-Flint in the introductory article by N. Kosmolinskaya "The Unexpected Flinta: the search for a new reality" the author emphasized that the volume of the formal array in the creative heritage of Z. Flinta 1960s still remained out of the attention of art historians "and that Z. Flinta managed to find a nationally expressive language that significantly influenced the further formation of the modern art school of western Ukraine and Ukraine as a whole". In the article "Zenoviy Flinta and the Western Ukrainian art school of the 60–80s of the XXth century" L. Medvid published his memoirs and reflections concerning the artist's work, outlined the features of Lviv at the middle of the XXth century In the album-monograph "Hermetic Circle of Karl Zvirynskiy" in 2019, researcher B. Mysyuha examined K. Zvirynskiy's work and in parallel presented the works of students of his "Underground School", among them several works by Z. Flinta. The publication of memoirs, interviews, reflections, articles by Karl Zvirynskiy "All my painting is a prayer" (2017), edited by H. Zvirynska - Shepherd, gave us the opportunity to learn a lot about Zenoviy Flinta's studies in the school and K. Zvirynskiy's "Underground School" from records his teacher and friend. As a result, the book became the vital source for the study on Zenoviy Flinta's work in the context of Lviv art of the 60s and 80s of the XXth century, rethinking the importance of many facts and factors of influence in his life and work. In the context of research of Lviv art of the 60–80s of the XXth century, where Z. Flinta's works were considered in fragments, in particular, it should be mentioned the research of O. Ripko, R. Yatsiv and O. Holubets. O. Ripko in his publication "In Search of the Executed Past: A Retrospective of Lviv Art Culture of the XXth Century" (1996) managed to characterize the generation of artists to which Z. Flinta belonged, believed that among "semydysiatnyky" he was the closest to teachers, and his synthetic language of a painter and ceramist – reflected the appeal to the world in the "spiritual reflection". The scientist R. Yatsiv in the collection of articles "The Ukrainian Art of the XXth Century: Ideas, Phenomena, Personalities" (2006) called Z. Flinta among students "network of free art education" in the context of informal meetings K. Zvirynskiy with students and in the article "Fine Arts of Lviv in 1960s – 1970s: in Search of the Key to Understanding" (2008) – among a bunch of "newer sprouts of the living art bush of R. and M. Selskyi". In the monograph "The Art of the XXth Century: the Ukrainian Way" (2012) and the article "The Artistic Environment of Lviv in the Second Half of the XXth – at the Beginning of the XXIst Century: Factors of Uniqueness" (2008), written by O. Holubets, Z. Flinta appeared as one of the pupils of the "evening school" K. Zvirynskiy and a painter, who realized the creative experiments in ceramics in the 1970s and 80s. Taking into consideration the analysis of all the above studies, we make bold to say that they concerned Z. Flinta's biography and work on only certain aspects, which were fragmentary or culturological in nature. Hence, there was not scientific article published with the artist's biography based on archival materials. To our mind, in order to form a holistic vision of the figure and a proper assessment of the activities of Zenoviy Flinta, it is necessary to study the artist's biography of on the basis of archival materials.

The Main Material Statement. To begin with, Z. Flinta lived and realized his creative pursuits (1960 – 1980) during the time in which was extremely difficult: in the totalitarian society of the USSR, the Communist Party bodies controlled the activities of each artist, who, according to ideologists, were supposed to show "political consciousness" and "to educate society" – to glorify the socialist reality of works in the style of the "socialist realism". The

debunking of Stalin's cult in 1956 after Khrushchev's Report on "The Cult of the Person and its Consequences" at the XXth Congress of the Communist Party of the USSR marked the beginning of a policy of "de-Stalinization", "Khrushchev's thaw", and the victims' rehabilitation of 1936 – 1938, the national revival wave in Kyiv and the "neo-Ukrainization" of the 1960s. However, in Western Ukraine, the leadership of the Communist Party of the USSR could not accept the national underground and the fact that despite the arrests and exile of artists, the destruction of culture, the multifaceted art was still present in Lviv, traditions of which Lviv artists learned in European art academies and developed in 1920 – 1930-ies (Yaciv, 2006, p. 104). That is why, mass shootings of members of underground organizations and intensified control of "thaw" processes were carried out in Galicia (Halychyna) (Golubec, 2001, p. 72). The branch of the Union of Artists of the USSR, which introduced the "leading line of the party" and "social realism", waged an "irreconcilable struggle" against "formalism" and "nationalism", all of which were not "social realism". Thus, the works of O. Arkhyenko, M. Boichuk, O. Novakivskyi, P. Kholodnyi, S. Hordynskyi, O. Kurylas, M. Moroz, H. Narbut, and others were destroyed in the National Museum in Lviv (Golubec, 2001, p. 104). Z. Flinta's teacher, artist K. Zvirynskyi, wrote: "Whoever remembers these times, knows... Almost every conscious Ukrainian was in the ground, or in prison, or in Siberian camps, and those who remained were either the traitors, janissaries, or stereotyped. The place of all honest people was either in the grave or in prison" (Zvirynska-Chaban, 2017, p. 144). The collective monograph "The Politics of Memory in Ukraine Concerning the Soviet Repression in the Western Regions (1939 – 1953)" revealed the problems of the influence of the totalitarian communist regime in Galicia (Halychyna) in many ways (Ilnytsky, 2021). In particular, the article, written by L. Khahula and V. Ilnytsky "Repression – Trauma – Memory: Representations of the Totalitarian Experience in Museums of Ukraine and Poland" covered the repression issue in the post-Soviet museums in Ukraine and Poland (Khakhula & Ilnytsky, 2021, pp. 225–246). In addition, the publication "The main directions and forms of interaction between the authorities and art critics of Lviv in the second half of the XXth century", written by M. Nestaiko and R. Mykhats, laid out the cooperation of intellectuals with the authorities on the basis of Resolutions of the Central Committee of the CPSU "On Political Work among the Population of Lviv Region" – communist ideology propaganda and socialist reality through exhibitions, tours and lectures, and museum leaders, including B. Voznytskyi, search for ways to save the Ukrainian art from destruction, creation of the "Ukrainian Society for the Protection of Monuments of History and Culture of the Ukrainian Soviet Socialist Republic (USSR)" in 1965, and the others (Nestayko & Mykhats, 2021, pp. 246–311).

Due to the efforts of conscious museum workers, the artists and cultural figures in Lviv in the Soviet times, who managed to save the architectural monument, archives, old prints, and part of the museum collections from destruction. And the diversity's traditions of Lviv art of 20s and 30s was alive and developed in the dominance of the Soviet "socialist realism" owing to the teaching work of older artists – the students of European art schools O. Kulchytska, S. Albinovska, Y. Kratokhvyly-Vidymyska, L. Levytskyi, V. Manastyrskyi, J. Music, I. Severa, R. and M. Selskyi, H. Smolskyi, R. Turin, M. Fediuk, O. Shatkivskyi in Lviv educational institutions – institute and school of applied art, printing institute, children's art school (Ripko, 1996, p. 224). The above-mentioned meters of Lviv art in their workshops, the so-called "*islands of culture*", brought up the original artists, who created their own creative style, which was based on knowledge of "forbidden" in the USSR modernism on the basis of freedom of creative search and national consciousness of the generation of 1960 – 1980s.

Hence, Z. Flinta lived and worked in the dictates of the totalitarian system of the USSR and the bifurcation of artistic Lviv, in which artists, avoiding repression, performed the “socialist realist” works on the “ideological themes” for the official exhibitions, and in the workshops undertook creative research and educated new generations of the artists.

Zenoviy Flinta was born on the 1st of September in 1935 in the village of Toky of Pidvolochyskyi district of Ternopil region (AZFF. Zenoviy Flinta’s birth certificate). His father, Petro Pavlovych Flinta, was a tailor and worked in a tailoring guild in the village of Toky, mother Anna Teodorivna Flinta helped her father (ALNAA. Zenoviy Flinta’s Autobiography). Zenoviy Flinta’s family and his parents’ home were the first and most important environment that formed the boy’s outlook. The world that surrounded him since childhood, contributed to the harmonious development of his personality, creative inclinations, understanding and sense of art and beauty, and determined the path to knowledge and future creation of his own image of the universe. Furthermore, since an early age, Z. Flinta was involved in the process of creation, in particular, he watched his father make sketches, drawings and patterns when sewing clothes, and often ran to inspect the picturesque ruins of Tokyv Castle. The House and the Castle were the boy’s favorite places in his native village, which in the future became one of the main images of Z. Flinta’s Universe and were reflected in his work in numerous sketches, landscapes and allegorical works (Matkovska, 2019, pp. 1684–1691; Matkovska, 2020, pp. 1144–1157).

Zenoviy went to primary school at Tokyv seven-year school in 1941, but as the war broke out and the village was occupied by the German troops, the lessons were not conducted. In 1944, after the liberation of the village by the Soviet Army, Zenoviy continued his studies and in 1950 graduated from the 7th grade of High School of the village Toky. After graduation from school, Zenoviy was forced to work on a collective farm in 1950 – 1951 (ALNAA. Zenoviy Flinta’s Autobiography).

As time passed, Zenoviy Flinta decided to enter an art university in Lviv. Among the people, who had influenced on Zenoviy’s choice of life and profession, was Antin Malyutsa – a native of the same village of Toky – a famous artist, graphic artist, art critic (1908, Toki – 1970, New York) (AZFF. Memoirs of Z. Flinta’s wife Anna Flinta). The successful artist, a participant in Lviv exhibitions, teacher of the Art and Industrial School in Lviv (1942 – 1944), in the past a student of the Art School Oleksa Novakivskyi (1926 – 1930), a co-founder of the art group “RUB” (1933 – 1939), became an example for the young artist and pushed him to the path of creativity (as Z. Flinta told his wife). A. Malyutsa painted a chapel in his native village of Toki together with St. Lutsyk, another graduate of O. Novakivskyi’s Art School (Voloshyn, 1998, p. 43). As a young man, Zenoviy Flinta could see how those artists from Lviv worked in the chapel, and perhaps then the image of an artist, who could create his own universe with paints began to form in his mind. He also had the opportunity to meet with A. Malyutsa when the artist came to visit his family in the village of Toky and Nove Selo.

Zenoviy Flinta entered Lviv State School of Applied Arts in the department of decorative painting in August 1951 (AITLSDAA. Order № 120 of 16. 08.1951). The young artist studied drawing, painting, composition, workshop work, perspective, sketchy geometry, plastic anatomy, materials science and production technology, history of fine and applied arts, the graphic study of styles, history, the Ukrainian and Russian language and literature – almost all of these subjects he passed on perfectly (AZFF. Extract from semester and examination information to the Diploma of Z. Flinta). Even then, Z. Flinta proved himself as a gifted painter and draftsman, he was a participant in all student exhibitions, he took an active part in the social and cultural life of the school, he served as head of the course as a regular student

(ALNAA. Characteristics-recommendation of Z. Flinta – graduate of Ivan Trush Lviv State School of Applied Arts dated 21.06.1959).

In 1954, Z. Flinta was mobilized into the ranks of the Soviet Army, so after graduating from the 3rd year of school he was forced to interrupt his studies. He served in the army in 1954 – 1957 in Unit 23618, in the Anti-aircraft warfare, in Baku (AZFF. Military ticket of Z. Flinta). In 1957, Zenoviy Flinta was demobilized and when came to the village of Toky to visit his parents, he met Anna-Cornelia Pazdriy, a girl he knew since childhood, and fell in love (AZFF. Memoirs of Z. Flinta's wife Anna Flinta). Anna also came home on vacation because she studied at Stanislavivskiy (Ivano-Frankivsk) Music School (AZFF. Anna Flinta's diploma). In 1958, during summer holidays Zenoviy Flinta painted the church in the village of Toky together with Teofil Maksysko and Petro Kravchenko secretly. Then he had a splendid opportunity to see Anna often and their communication grew into a mutual feeling. After graduating from the university on the 29th of April in 1959, Zenoviy and Anna married in Ivano-Frankivsk and moved to Lviv (AZFF. Marriage certificate of Z. Flinta and A. Pazdriy).

Since the 1st of September in 1957, Zenoviy Flinta carried on his studies at I. Trush Lviv School of Applied Arts at the 4th year of the Decorative Painting Department (AITLSDAA. Order No. 100 from 31.08. 1957 at Ivan Trush Lviv State School of Applied Arts). ***Among his teachers at the school stood out Karl Zvirynskiy***, a teacher of painting and composition, a graduate of LSIADA, Roman Selskyj pupil and student – Selsky was an iconic figure in the art of Lviv in the XXth century: Krakow Academy of Arts graduate and Fernand Leger's student, and a teacher of painting at the LSIADA (1947 – 1970), in whose house – the “islands of culture”, artists of the older generation talked about modernism in front of the creative youth (Zvirynska-Chaban, 2017, pp. 154–156). ***Karl Zvirynskiy's personality had an impact on Zenoviy Flinta's formation as an artist – the search for and formation of his creative style, took place in the 1950s – 1960s*** (Matkovska, 2017, pp. 284–294), according to the memoirs, we found out that at Ivan Trush Lviv State College of Decorative and Applied Arts “deception and terror reigned at every step”, students “were taught the bad, not what is necessary. If they went that way, their talent would be lost, and they would be lost as citizens” (Zvirynska-Chaban, 2017, pp. 143–144). As a result, Z. Flinta's communication with K. Zvirynskiy went beyond the official educational process – the tasks of socialist realist art and gradually from casual conversations with a teacher about painting grew into the study of art from ancient times to modern trends in the world at Karl Zvirynskiy's “Underground School” (Zvirynska-Chaban, 2017, pp. 143–148). Owing to conversations with Z. Flinta, K. Zvirynskiy was instigated to the idea of educating the younger generation. Hence, in 1950-ies, following the example of the artistic microenvironment in Selskyi's House, he gathered young people around him and in the framework of informal communication taught his students the history of culture and art, history of Ukraine, literature, music, religion, passed on knowledge of European art of the beginning of the XXth century. These meetings were later called the “Underground School of Karl Zvirynskiy”, one of the first students of which in the 1950s was Zenoviy Flinta, who made friends with K. Zvirynskiy. In 1959, K. Zvirynskiy moved to teach at the Institute (LSIADA) and in 1959 – 1965 was the most active period of educational work and informal exhibition activities of the “Underground School”, whose students were the following: Z. Flinta, A. Bokotei, I. Marchuk, O. Minko, B. Soyka, P. Markovych, R. Petruk, B. Halytskyi, L. Tsehelska, I. Karpynets. In addition, the above-mentioned students studied at different branches of LSIADA simultaneously (Zvirynska-Chaban, 2017, pp. 143–150).

Owing to the influence of the study of European and Ukrainian modernism at the beginning of the XXth century in K. Zvirynskiy's “Underground school”, Z. Flinta created dozens of

informal works of art (Matkovska, 2020, pp. 1144–1157) in the 1960-ies, because the teacher himself, in the conditions of the ban on informal art in the USSR, constantly experimented with space and form, and, showing the results of his work to students, encouraged them to their own formal search. “The possibility of expression through the form itself – the comparison of tone, color, silhouette, rhythm, proportions, which, like musical harmony or contrasts, create an emotional system and, ultimately, the spiritual structure of the work” with the study of compositional, color and technical principles, were the main directions teaching and creative work of students of the “Underground School” (Pecheniuk & Zvirynska-Chaban, 2002, p. 31).

Due to the contemporary art and periodicals, which K. Zvirynskiy received from Poland since 1957 constantly (Zvirynska-Chaban, 2017, p. 145), gave young people the opportunity to learn about and trace what happened in the Polish art and modern trends in European art, which in a meaningful and transformed form was reflected in the practical tasks of each student. Z. Flinta’s interest in literature on Art, Philosophy, Aesthetics, Fiction and Music, active study of world classics under the influence of K. Zvirynskiy contributed to the expansion of his worldview, the formation of new approaches to creativity. *Karl Zvirynskiy devoted a separate article to the figure of Zenoviy Flinta, his friend and artist.* Furthermore, K. Zvirynskiy was firmly convinced that that high moral values and organization in work and creativity distinguished Z. Flinta from the others, whose meaning of life was creativity, authorities and examples in art was the post-impressionist Paul Cézanne, close to Flinta, “discovering form through the color” and the Renaissance artists, who were a model of the “Perfection in detail”. Zenoviy Flinta said the following: “color in the painting is a great force, without it the painter will not be able to express himself to the end”, and his “drawing was always precise, he was much respected” (Zvirynska-Chaban, 2017, pp. 150–152).

In 1959, Zenoviy Flinta completed a diploma project on “The project of painting the collective farm club in the village of Toky” under K. Zvirynskiy’s supervision on the 27th June in 1959 he received a Diploma with honors from Lviv School of Applied Arts and the qualification of an Artist-performer of Decorative Painting. (AZFF. Z. Flinta’s diploma with honors about graduation from Ivan Trush Lviv State School of Applied Arts in 1959).

The school management recommended Z. Flinta to study at Higher Art School and gave him a description recommendation for admission to Lviv State Institute of Applied and Decorative Arts signed by the school director V. Tarasov and the head of the diploma K. Zvirynskiy (ALNAA. Characteristics-recommendation of Z. Flinta – graduate of Ivan Trush Lviv State School of Applied Arts dated 21.06.1959). Zenoviy Flinta wanted to enter the Department of Monumental Painting of Lviv State Institute of Applied and Decorative Arts, but since the above-mentioned department was closed just before the admission campaign, on the 16th of June in 1959 he applied for admission to the LSIADA Faculty of Art Ceramics (ALNAA. Z. Flintas application for admission to the exams for admission to the Faculty of Art Ceramics of Lviv State Institute of Applied and Decorative Arts of 16.06.1959). On the 28th of July in 1959, according to the results of Z. Flinta’s examinations, he was enrolled as a first-year student of the Department of Art Ceramics of the LSIADA on the basis of the decision of the Admissions Committee (ALNAA. Order № 117 of 28.07.1959 on enrollment of Z. Flinta, I. Marchuk, A. Bokotei, L. Medvid, B. Halytskyi, P. Markovych as first-year students of the Department of Art Ceramics of the Lviv State Institute of Applied and Decorative Arts). Z. Flinta’s groupmates at the institute were Andriy Bokotey, Bohdan Halytskyi, Ivan Marchuk, Petro Markovych, and Lyubomyr Medvid (ALNAA. Order № 117 of 28.07.1959).

According to Z. Flinta’s test book from LSIADA, we found out the list of subjects he studied and the teachers, who conducted those lessons. Painting as a subject in his group was taught by

D. Dovboshynskiy, K. Zvirynskiy and R. Selskyi; Drawing – M. Tkachenko, I. Hutorov and V. Manastyrskiy; Sculpture – A. Overchuk, V. Telishov, I. Yakunin and D. Krvavych; Ceramics Technology – V. Avsyukevych and N. Maksymenko; work in the Material Practice – V. Havrilov; Sketch Geometry and Perspective – D. Zhmut; Composition – M. Bilyaev; Basics of Architecture and Perspective – E. Tsyulko; Plastic Anatomy – S. Mysnyk; General History of Art, the Russian and Soviet Art – O. Chernovskiy and P. Tsebenko; history of the Ukrainian art – J. Zapasko, History of Applied Art – Yu. Lashchuk. (ALNAA. Test book of Z. Flinta – student of the Faculty of Art Ceramics of the Lviv State Institute of Applied and Decorative Arts). It should be mentioned that Z. Flinta passed with flying colors the exams on all the above-mentioned subjects. In addition, he also finished industrial training at Lviv Ceramics and Sculpture Factory as a model of plaster forms (1959 – 1960) (ALNAA. Supplement to the diploma and excerpt from the record of Z. Flinta – a student of Lviv State Institute of Applied and Decorative Arts). The group was sent for training practice to Mukachevo, Moscow, Konakovskiy faience factory, Krasnodar, Novyi Rozdil (ALNAA. Order No. 79 of 01.07.1960, Order No. 89 of 8.07. 1961, Order No. 75 of 29.05.1962, Order No 97 of 29.06.1963, Order No. 171 of 16.11.1963). In 1965, Z. Flinta received an excellent mark for his diploma project on the “Ceramic decoration of the courtyard of the cafe “Under the Lion” in Lviv” – the projects of the iron gate “Rooster”, lattice and mirror pool and made two pools in the yard LAG (LNAG named after B. G. Voznitsky) (AZFF. Volodymyr Ovsyichuk’s review of the diploma work of Z. Flinta – graduate of the Faculty of Art Ceramics of the Lviv State Institute of Applied and Decorative Arts). It should be highlighted that R. Selskyi was the official consultant of the diploma (ALNAA. Order No. 7 of 20.01.1965). On the 27th of June in 1965 Z. Flint received the Diploma with honors on graduation from LSIADA and a qualification of the Artist of Decorative – Applied Art (AZFF. Diploma with honors of Z. Flinta on graduation from the Lviv State Institute of Applied and Decorative Arts in 1965).

Z. Flinta’s Pedagogical activity. In 1964 Z. Flinta worked part-time as a master of the Department of Art Ceramics LSIADA when he was still a fifth-year student (ALNAA. Order № 27 of 10.04.1964). After graduating from the institute, Z. Flinta received a referral to work in LSIADA from the Ministry of Higher and Secondary Special Education of the USSR (from 3.07.1965 Order № 540). Since the 1st of September in 1965 Z. Flinta worked as a lecturer at the Department of Art Ceramics of Lviv State Institute of Applied and Decorative Arts and taught the subject “The Fundamentals of Composition” (ALNAA. Order № 113 of 2.09.1965). As a teacher, while working, Z. Flinta was eager to make his students all-rounders. In particular, in 1967 he “conducted lessons for the first-year students on international events, discussed Prokofyev’s article on Picasso’s work (“Ohonek” magazine), and planned tours to Lviv’s museums, which were followed by a discussion of what he saw. The exhibition dedicated to the 20th anniversary of the institute and the exhibition of the Department of Ceramics “From Trypillia to the Present” were especially discussed vigorously. The significant benefits were brought, owing to the Ceramic Factory’s visits in Lviv and acquaintance with the creative life of Lviv ceramics artists” (SALR, f. R-1653, d. 1, c. 619. Report on the research work of the department of Art Ceramic in the 1967 year of the Lviv State Institute of Applied and Decorative Arts).

The scientific work. In 1966 Zenoviy Flinta wrote a methodological work, which was called: “The Fundamentals of Composition in the First Year of the Institute”, on the basis of which in 1966 – 1967 he changed the principle of teaching the above-mentioned subject in LSIADA (SALR, f. R-1653, d. 1, c. 578. Report on the research work of the department of Art Ceramics for 1966 of the Lviv State Institute of Applied and Decorative Arts). “The paramount problem in the Department’s methodical work was the restructuring of teaching “basics of composition”,

carried out by teacher Z. Flinta, who, based on advanced aesthetic thought, achievements of the Soviet and foreign pedagogical thought, the institute's experience, built this course to maximize the creative individuality of each student" (SALR, f. R-1653, d. 1, c. 618. Report on the work of the department of Art Ceramic in the 1966 – 1967 academic year of the Lviv State Institute of Applied and Decorative Arts). In order to expand Z. Flinta's issue, we should mention that "he is working on the development of methodological notes "The Fundamentals of Three-dimensional Composition" and the others (SALR, f. R-1653, d. 1, c. 617. Plan of research, methodological and creative work of department of Art Ceramic for 1967 of the Lviv State Institute of Applied and Decorative Arts). The manuscript of his methodical work on the basics of composition on 14 pages written by Z. Flinta was submitted at the meeting of the Department and it was published in the "Scientific Notes" of LSIADA the VIIIth Scientific Conference, Lviv, 1967, p. 28 (SALR, f. R-1653, d. 1, c. 621, pp. 14v–18. Protocol of meeting of the department of artistic ceramics for 1967 year of the Lviv State Institute of Applied and Decorative Arts).

Furthermore, Z. Flinta's report in May of 1967 at the scientific inter-republican conference "The Ukrainian Ceramics", organized by the Department of Ceramics LSIADA on its scientific and methodological development of teaching "basics of composition" in LSIADA – "Before the study of three-dimensional composition" was published in the Scientific Notes of the VIIIth scientific conference of LDIPDM. Lviv, 1967, P. 28 (SALR, f. R-1653, d. 1, c. 619. Report on the research work of the department of Art Ceramic in the 1967 year of the Lviv State Institute of Applied and Decorative Arts). As a result, the leading USSR Art Universities were highly interested in Z. Flinta's methodological work results at the conferences. In 1967 Z. Flinta was invited to represent the report on "The Methods of Teaching the Basics of Composition at the Institute" at universities in Leningrad (Saint Petersburg), Tallinn, Riga, and Vilnius. (SALR, f. R-1653, d. 1, c. 617. Plan of scientific trips of employees of ceramics department in 1967 of the Lviv State Institute of Applied and Decorative Arts; Archive of Lviv National Academy of Art. Order № 155 of 22.11.1967). After his business trip, the main purpose of which was the advanced training, to Poland from the 17th of April to the 17th of May in 1968 (Archive of Lviv National Academy of Art. Order № 41 of April 15.04.1968). Z. Flinta published a long article "On the methods of teaching special and specialized disciplines in art universities of Poland" in the Proceedings of the Xth Scientific Conference LSIADA (Flinta, 1969, pp. 63–66). Hence, Z. Flinta was enrolled in the position of associate professor of the Department of Art Ceramics on the 27th of January in 1973 on the basis of a competition to fill vacant positions of the teaching staff of the institute (Archive of Lviv National Academy of Art. Order № 9 of 26.01.1973). On the 26th of August in 1976, Zenoviy Flinta decided to resign from the position of associate professor of the Department of Art Ceramics at LSIADA at his own request (Archive of Lviv National Academy of Art. Order № 83 of 1.07. 1976) and picked up more creative work, in particular, he worked in Lviv regional organization of the Union of Artists of the USSR.

In 1970, Z. Flinta was accepted as a member of the Union of Artists of the USSR (AZFF. Reference of the Lviv regional organization of the Union of Artists of the Ukrainian SSR dated 25.05.2011) (Directory, 1973. p. 466). Hence, a new direction in Z. Flinta's activity evolved – his active work in the Union of Artists under the leadership of Emmanuel Mysk, a Chairman of the Lviv regional organization of the Union of Artists of the USSR. Since 1972, Zenoviy Flinta was the Chairman of the Decorative and Applied Arts Section of Lviv Regional Organization of the Union of Artists of the USSR (1972 – 1988), a member of the Presidium of the Board, the All-Union and Republican Commissions for Decorative and

Applied Arts, and a member of Lviv Branch Qualification Commission (AZFF. Reference of the Lviv regional organization of the Union of Artists of the Ukrainian SSR dated 25.05.2011). The ongoing work on organizing exhibitions in Lviv, Kyiv, Moscow, business trips and participation in meetings of the Republican and All-union Commissions of the Union of Artists, organization of delegations of Lviv artists to participate in the International Symposia and Exhibitions, as well as creative work of Zenoviy Flinta and his participation in the exhibition process were extremely intense. In addition, Zenoviy Flinta worked extensively on her own paintings and ceramics in 1970s and 1980s, that's why, during the above-mentioned period, his most powerful allegorical paintings, graphics, and ceramics appeared (Matkovska, 2019, pp. 1684–1691). Due to his work in the Union of Artists, Z. Flinta was able to support young artists and artists of the older generation, as he organized and worked in the Jury of Exhibitions of Decorative and Applied Arts at various levels. It should be stressed out that Lviv artists' delegations participation organized by Z. Flint in the International exhibitions in Moscow, Vilnius, Gdansk, Faience, Valoris, where Lviv residents' works were in the limelight, and as a result, gave an opportunity to talk about the development of Lviv School of Ceramics. Numerous researchers and art critics brought out their publications in which the information about Z. Flinta's work and Lviv artists' works at the international symposia was noted, in particular, L. Romanova mentioned the "International Ceramics Competition in Faience (Italy)" in the book "Decorative – Applied Art 1973 – 1974" (Romanova, 1975, p. 120), articles written by B. Maksymenko "Traditions and Innovation in Contemporary Lviv Ceramics" in the collection "The Civic Vocation of the Artist" (1977) on the participation of the delegation of Lviv artists led by Z. Flinta in the IInd International Symposium of Art Ceramics in Vilnius and the All-Union Exhibition "Ceramics of the USSR – 75" (Maksymenko, 1977, p. 37) and the others. Moreover, Z. Flinta's organizational exhibition and creative work in the Union of Artists of the USSR, in particular, was covered in the All-Union publications "Decorative Art of the USSR" in the publications "In Lviv ceramists" (Kum, 1967, p. 15), "The Decorative handwriting of Zenoviy Flinta" (Prydatko, 1978, p. 8), in All-Union magazine "The Art" in the article "The Painters from Lviv" (Ostrovsky, 1987, p. 27), in magazine "Fine Arts" in the publications "The Decorative Art at the anniversary exhibition" (Prydatko, 1975, p. 10), "The Ukrainian section of the exhibition "Ceramics of the USSR-2" (Lashchuk, 1976, p. 20), "Trends in the development of Decorative and Applied Arts" (Shcherbak, 1977, p. 16). An extraordinary event in the life of Zenoviy Flinta's and the creative space of Lviv, Kyiv, Moscow and Vilnius in 1982 – 1986 were the paintings' exhibitions by L. Medvid, O. Minko and Z. Flinta, in the introductory article to the catalog of which H. Ostrovskiy put emphasis on the intelligence of the above-mentioned artists (Ostrovskiy, 1981; Ostrovskiy, 1982; Ostrovskiy, 1986).

The Conclusions. For the first time we conducted a comprehensive study on Zenoviy Flinta's biography on the basis of archival materials from the archives of DALO, LNAA, the Archives of the Z. Flinta's Family and the Archives of I. Trush Lviv State College of Decorative and Applied Arts in the context of the 1960 – 1980s, worked a holistic picture on the background of the era and rethink his activities' importance in the context of the 60-ies–80s of the XXth century.

For the first time we managed to cover multifarious information in our study on the basis of archival materials not recorded in scientific publications, in particular, Z. Flinta's childhood and adolescence and the influence of family on the artist's worldview formation (1935 – 1953); his studies at I. Trush Lviv State School of Applied Arts (1953 – 1959) and at

the same time studying at K. Zvirynskiy's "Pidpilna Schkola" ("The Underground School") of (1953 – 1965); Z. Flinta's acquaintance with his future wife and Zenoviy's marriage with Anna Pazdriy (1959); Z. Flinta's studies at the Department of Art Ceramics of Lviv State Institute of Applied and Decorative Arts (1959 – 1965); Z. Flinta's pedagogical activity as a teacher of the basics of composition at the Department of Art Ceramics of the LSIADA (1965 – 1976); the importance of his scientific and methodological development of the "basics of composition", introduced by him in teaching in 1966 for the development of quality art education in LSIADA (now LNAA); public and exhibition work of Z. Flinta as the Chairman of the section of Decorative and Applied Art of Lviv regional organization of the Union of Artists of the USSR (1972 – 1988).

As a result of this scientific research, we came across and processed hundreds of archival documents, which made it possible to reproduce the events of the artist's biography step by step on the basis of the documents. Owing to Z. Flinta's autobiography from the LNAA Archive and the documents from the Artist's Family Archive (Birth Certificate, etc.) information about childhood and adolescence was obtained. According to the Orders of the Educational part of the Archive of I. Trush Lviv State School of Applied Arts and Z. Flint's Diploma from the Family Archive, the facts about Z. Flinta's studies at I. Trush Lviv State School of Applied Arts in 1953 – 1959 with gap years in order to serve in the army in 1954 – 1957 (military ticket from the archives of the Family). Due to Anna Flinta's memoirs, the artist's wife, materials about the acquaintance with the future husband and Zenoviy's marriage with Anna Pazdriy in 1959, the marriage certificate was gained from the Family Archive.

The facts about Z. Flinta's studies at the Department of Art Ceramics of the LSIADA in 1959 – 1965 were established from the orders of the LSIADA, the record book and personal documents of Z. Flinta from the LNAA Archive and the Z. Flinta's Family Archive: the list of the subjects the artist studied in each course and names of lecturers, his classmates, interests. V. Ovsyichuk's review of Z. Flinta's diploma provided information about the diploma project and its implementation in the material.

An important scientific discovery was that we established documents on Z. Flinta's pedagogical work at the Department of Art Ceramics LSIADA from 1965 to 1976 on the basis of orders on LSIADA (from the Archive of LNAA), as well as reports on the work of the Department of Art Ceramics (from the State Archives of Lviv region), because the personal file on the teaching work of Z. Flinta in LSIADA (now LNAA) is lost. Also, as a result of this study, important information and documents on scientific and methodological developments of Z. Flinta in teaching the subject "basics of composition" in the Reports on research work of LSIADA departments (since 1966), Minutes of meetings of the Department of Ceramics were found in the State Archives of Lviv region LSIADA and the others.

On the basis of a set of processed archival documents, we made the conclusion on Zenoviy Flinta's pedagogical activity at the Department of Art Ceramics LSIADA (1965 – 1976) and his scientific and methodological developments in teaching the subject "The Fundamentals of Composition", introduced by him in 1966 – 1967 in the educational process at LSIADA, radically changed the approach not only to teaching this subject from the standpoint of advanced European achievements and their assimilation by students in practice, but also influenced the formation of professional and quality art education in LSIADA and education of future generations of original and independent Ukrainian artists.

Owing to the documents of Lviv regional organization of the National Union of Artists of Ukraine, we received the information about Z. Flinta's work in 1972 – 1988 as the Chairman of

the Section of Decorative and Applied Arts the USSR Art Gallery, a member of the Presidium of the Board, All-Union and Republican Commission on Decorative and Applied Arts, a member of the Qualification Commission of Lviv Branch of the Ukrainian SSR, and on the basis of publications in the Soviet art publications materials about Z. Flinta's work on the organization of exhibitions and delegations of Lviv artists to participate in international symposiums of decorative and applied arts in Moscow, Vilnius, Gdansk, Faience, Valoris, which marked the works of Lviv, which allowed to talk about the development of Lviv School of Ceramics.

In the future, the author plans to continue researching the biography and legacy of Zenoviy Flinta in order to study all areas of his work in detail, and thus, form a holistic picture of the life and work of Z. Flinta.

Funding. The author expresses his sincere gratitude to the Zenoviy Flinta's Family for the opportunity to collect sources from the Z. Flinta Family's Archive, as well as Roman Yatsiv and Roksolana Patik for their assistance in the scientific growth and development.

In future perspective, the author plans to carry on researching Zenoviy Flinta's biography and legacy in order to study in detail all areas of his work, and, hence, form a holistic picture of the life and work of Z. Flinta.

Acknowledgments. We express sincere gratitude to all members of the editorial board for consultations provided during the preparation of the article for printing.

Financing. The authors did not receive financial support for the research, authorship and publication of this article.

BIBLIOGRAPHY

Arkhiv Lvivskoho derzhavnogo koledzhu dekoratyvnoho i uzhytkovoho mystetstva im. I. Trusha [AITLSDAA – Archive of Ivan Trush Lviv State College of Decorative and Applied Arts]

Arkhiv Lvivskoi natsionalnoi akademii mystetstv [ALNAA – Archive of the Lviv National Academy of Arts]

Arkhiv rodyny Z. Flinty [AZFF – Archive of Z. Flinta's family]

Derzhavnyi arkhiv Lvivskoi oblasti [SALR – State Archive of Lviv region]

Directory. (1973). *Directory of members of the Union of Artists of the USSR “Soviet artist” [Spravochnyk chlenov Soiuzha khudozhnykov SSSR “Sovetskyi khudozhnyk”]* (p. 466). Moscow. [in Russian]

Flinta, Z. (1969). Pro metodyku vykladannia spetsialnykh ta profiliuichykh dystsyplin u khudozhnykh VUZakh Polshchi [On the methods of teaching special and profile disciplines in art universities of Poland]. *Zbirnyk materialiv X naukovoï konferentsii, prysviachenoï pidsumkam naukovodoslidnoi, metodychnoi ta tvorchoï roboty kafedr LDIPDM – Collection of materials of the X scientific conference dedicated to the results of research, methodical and creative work of the departments of Lviv State Institute of Applied and Decorative Arts.* Lviv: University Press, (pp. 63–66). Lviv. [in Ukrainian]

Golubec, O. (2001). *Mystetske seredovyshche Lvova druhoï polovyny KhKh stolittia. Mizh svobodoiu i totalitaryzmom [Artistic environment of Lviv of the second half of the twentieth century]. Between freedom and totalitarianism.* (p. 72). Lviv. [in Ukrainian]

Hnytsky, V. (Ed). (2021). *Polityka pam'yati v Ukrayini shchodo radyanskykh represiy u zakhidnykh rehionakh (1939 – 1953): Kolektyvna monohrafiya [Memory Policy in Ukraine on Soviet Repressions in the Western Regions (1939 – 1953): Collective Monograph].* Lviv – Torun. [in Ukrainian]

Khakhula, L. & Hnytsky, V. (2021). *Represiya-trauma-pamyat: uyavlennya pro totalitarni dosvid u muzeyakh Ukrainy ta Polshchi [Repression-trauma-memory: representations of totalitarian experience in museums of Ukraine and Poland]. Memory Policy in Ukraine on Soviet Repressions in the Western Regions (1939 – 1953): Collective Monograph.* (pp. 225–246). Lviv–Torun. [in Ukrainian]

Kum, G. (1967). U liovskikh keramistov [Visiting Lviv ceramists]. *Dekorativnoe iskusstvo SSSR – Decorative art of the USSR, 9, 15.* [in Russian]

Lashchuk, Y. (1976). Ukrainskyi rozdil vystavky “Keramika SRSR-2” [Ukrainian section of the exhibition “Ceramics of the USSR-2”]. *Obrazotvorche mystetstvo – Fine Arts*, 2, 20. [in Ukrainian]

Maksymenko, V. (1977). Tradytzii ta novatorstvo v suchasni l'vivskii keramitsi Hromadianske poklykannia myttsia [Traditions and innovation in modern Lviv ceramics]. *Hromadianske poklykannia myttsia – Civic vocation of the artist*. Coll. Mater. (p. 37). Lviv: Higher school. [in Ukrainian]

Matkovska, I. (2017). Vplyv svitohliadnykh i mystetskykh zasad Romana Selskoho ta Karla Zvirynskoho na formuvannia tvorchoi osobystosti Zenoviia Flinty [The Influence of the Worldview and Artistic Principles of Roman Selsky and Karlo Zvirynsky on the Formation of the Creative Personality of Zenovia Flinta]. *Visnyk Lvivskoi Nacionnoi Akademii Mystectv – Bulletin of the Lviv National Academy of Arts*, 31, 284–294. [in Ukrainian]

Matkovska, I. (2018). Zhyttievyi i tvorchyi shliakh Zenoviia Flinty: analiz dzherel [Life and art of Zenovij Flinta: analysis of sources]. *Visnyk Lvivskoi Nacionnoi Akademii Mystectv – Bulletin of the Lviv National Academy of Arts*, 37, 224–240. [in Ukrainian]

Matkovska, I. (2019). Alehorychni tvory Zenoviia Flinty ta yikh interpretatsiia [Allegorical works of Zenovij Flinta and their interpretation]. *Narodoznavchi zoshyty – The Ethnology Notebooks*, 6 (150), 1684–1691. [in Ukrainian]

Matkovska, I. (2020). Formalni poshuky ta eksperymenty u zhyvopysi Z. Flinty 1960-kh rr. pid vplyvom yevropeiskoho i ukrainskoho modernizmu 1910 – 1930-kh rr.: systematyzatsiia napriamkiv [Formal search and experiments in Zenovij Flinta's 1960s – painting under the influence of European and Ukrainian modernism of 1910 – 1930-ies: systematization of directions]. *Narodoznavchi zoshyty – The Ethnology Notebooks*, 5, 1144–1157. [in Ukrainian]

Matkovska, I. (2021). Zenovii Flinta – student i vyznachnyi pedahoh L'vivskoho derzhavnogo instytutu prykladnogo i dekoratyvnogo mystetstva: arkhivni materialy [Archive materials: Zenovij Flinta – student and prominent teacher of the Lviv State Institute of Applied and Decorative Arts]. *Visnyk Lvivskoi Nacionnoi Akademii Mystectv – Bulletin of the Lviv National Academy of Arts*, 45, [in Ukrainian]

Nestayko, M. & Mykhats, R. (2021). Osnovni napryamy ta formy vzayemodiyi vlady ta mystetstvoznavtsiv L'vova druhoi polovyny XX st. [The main directions and forms of interaction between the authorities and art critics of Lviv in the second half of the twentieth century]. *Memory Policy in Ukraine on Soviet Repressions in the Western Regions (1939–1953): Collective Monograph*. (pp. 246–311). Lviv–Torun. [in Ukrainian]

Ostrovsky, G. (1981). *Liubomyr Medvid, Oleh Minko, Zenovii Flinta: katalog [Lubomyr Medvid, Oleg Minko, Zenovij Flinta: catalog]*. Lviv: Oblpoligrafvydav. [in Ukrainian]

Ostrovsky, G. (1982). *Katalog vystavky zhyvopystsiv Lvova. L. Medvid, O. Minko, Z. Flinta [Catalog of the exhibition of painters of Lviv. L. Medvid, O. Minko, Z. Flinta]*. Vilnius: Publication of the Art Museum of the Lithuanian SSR. [in Russian]

Ostrovsky, G. (1986). *Katalog vystavky zhyvopystsiv Lvova [Lubomyr Medvid, Oleg Minko, Zenovij Flinta: catalog]*. Moscow: Soviet artist. [in Russian]

Ostrovsky, G. (1987). Zhyvopystsi zi Lvova [Painters from Lviv]. *Iskusstvo – Art*, 5, 27. [in Russian]

Pecheniuk, T. & Zvirynska-Chaban, Kh. (Eds.). (2002). *Karlo Zvirynskyi (1923–1997). Spohady. Stati. Maliarstvo [Karlo Zvirynskyj. Memories. Articles. Painting]*. (p. 31). Lviv. [in Ukrainian]

Prydatko, T. (1975). Dekorativne mystetstvo na yuvileinii vystavtsi [Decorative art at the anniversary exhibition]. *Obrazotvorche mystetstvo – Fine Arts*, 3, 10. [in Ukrainian]

Prydatko, T. (1978). Dekorativnyi pocherk Zynovia Flinty [Decorative handwriting of Zinovij Flinta]. *Dekorativnoe iskusstvo SSSR – Decorative art of the USSR*, 6, 8. [in Russian]

Ripko, O. (1996). *U poshukakh strachenoho mynuloho. Retrospektyva mystetskoj kultury Lvova XX st. [In search of a lost past. Retrospective of Lviv artistic culture of XX century]*. (pp. 224–225). Lviv. [in Ukrainian]

Romanova, L. (1975). Mizhnarodnyi konkurs keramiky v m.Faietse (Italiia) [International competition of ceramics in Faenza (Italy)]. *Dekorativno-prikladnoe iskusstvo 1973 – 1974 – Decorative-applied art 1973 – 1974* (p. 120). Moscow: Soviet artist. [in Russian]

Shcherbak, V. (1977). Tendentsii rozvytku dekoratyvno-prykladnoho mystetstva [Trends in the development of decorative and applied arts]. *Obrazotvorche mystetstvo – Fine Arts, 1*, 16, [in Ukrainian]

Voloshyn, L. (1998). *Mystetska shkola Oleksy Novakivskoho u Lvovi. Biohrafichnyi slovnyk uchniv [Oleksa Novakivsky Art School in Lviv. Biographical dictionary of students]*. (p. 43). Lviv. [in Ukrainian]

Yaciv, R. (2006). Mystetskyi Lviv do i pislia 1956 roku: Imunitet contra kanon [Art Lviv before and after 1956: Immunity contra canon]. *Ukrainske mystetstvo XX stolittia: idei, yavyshcha, personalii – Ukrainian art of XX century: ideas, phenomena, personalities: collection of articles* (p. 104). Lviv. [in Ukrainian]

Zvirynska-Chaban, Kh. (Ed.) (2017). *Karlo Zvirynskyj. All my painting is– mo prayer. Memories, interviews, reflections, articles*. Lviv. [in Ukrainian]

*The article was received November 16, 2020.
Article recommended for publishing 31/08/2021.*