



Viktor Shevchenko
(1935–2011)

TO THE SUN Decorative composition

Krasny May Plant, Vyshny Volochyok,
Kalinin Region, RSFSR

1978

Sulphide glass, free-blown glass



About the project

<https://tsaritsyno-museum.ru/events/special/p/lyudi-i-fondy-eng/>



SELECTED BY

Victoriya Petukhova,

Deputy Director General

for Research and Exhibition Work



The Tsaritsyno Museum is a complex living organism. Anyone who gets to its orbit, be it an employee or a visitor, has to communicate with the versatility and paradox of its image: it is an architectural masterpiece of the 18th century and a collection of Soviet decorative and applied art; a museum of works of human hands in the centre of a nature reserve; a palace with a 250-year history and a young museum, which is only 40 years old.

Everyone can choose which aspect of this wonderful place to speak to. I like them all! I have been working here for nine years now, organizing exhibitions on various subjects, and the endless possibilities that Tsaritsyno provides for an art historian still amaze me. Now I have a keen interest in what has a long and complex name 'decorative and applied arts'. Behind it are works of truly high art, created by artists whose scale is comparable to painters and sculptors whose names, unlike applied artists, are known to everyone. Almost everyone knows Valentin Serov, Viktor Vasnetsov or Ivan Aivazovskiy. How many people have heard of Viktor Shevchenko, Mikhail Kopylkov or Aleksey Vorobyevskiy?

Decorative and applied art is associated with images of quite utilitarian objects: a homespun carpet for wall insulation, a ceramic water vessel, a bronze ritual decoration. The 20th century saw a real revolution in this type of art: applied artists overcame the utilitarianism of everyday things and turned them into art objects and artifacts. The vase became a sculpture, the carpet became a painting or a panel.

They are self-sufficient, they can be admired, they can be used for unraveling meanings, for immersing in the atmosphere of beauty.

To illustrate this phenomenon, I chose the composition 'To the Sun' by Viktor Shevchenko, a classic glass artist, winner of

a huge number of awards, including international ones, and inventor of innovative techniques for processing and decorating glass. The works of Viktor Shevchenko are kept in state museums and private collections. The composition 'To the Sun' consists of objects that could be called vases, although it is unlikely that anyone would think of putting flowers in them. In terms of complexity, it is a masterpiece: only an artist can 'sculpt' the bulk glass and create gradations of colour. But besides that, it is a complete multi-figure art composition, where everything is balanced: the number of elements, the colour scheme, the variety of shapes. In addition, the artist takes into account how the play of light is reflected on the glass of his works. But even if you are not aware of all the nuances of creating a composition, and you cannot understand the wealth of art techniques, you cannot but notice its beauty, it is obvious, you can marvel at this masterpiece almost endlessly.