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## EXPERIENCE OF THE ODESA-BASED ARTFERRUM ENTERPRISE AS ONE OF THE WAYS OF THE REVIVAL OF BLACKSMITH ART IN UKRAINE

### ДОСВІД ОДЕСЬКОГО ПІДПРИЄМСТВА «АРТФЕРРУМ» ЯК ОДИН ЗІ ШЛЯХІВ ВІДРОДЖЕННЯ КОВАЛЬСЬКОГО МИСТЕЦТВА

**Summary.** The author is still investigating the problem of the rebirth and development of blacksmithing and blacksmith art in the southern region of Ukraine, not yet fully studied, for example, of the Odesa blacksmith enterprise "Artferrum". This is a powerful modern enterprise, founded in 1989 Oleksandr and Nina Humeniuk today is one of the largest factories producing forged products not only in Ukraine but also in Europe. The methods of this production are different - from the latest developments in the field of metal processing to the traditional grinder and a traditional hammer in the hands of a blacksmith, whose profession is eternal. The role of the artist at the Odesa factory of forged products is neither secondary nor the main thing. At the same time, there are several projects in the design bureau of artists. Unlike the smiths, where the artist is represented in one person, "Artferrum" is a typical representative of a modern European smith enterprise. And this means that cultural studies the study of art of this form of blacksmithing – is obligatory.

**Keywords:** Odesa, blacksmithing, «Artferrum», artist.

#### **Problem statement in general and its connection with important scientific or practical tasks.**

The history of the revival of modern Ukrainian blacksmithing should be attributed to the early 1970s. The chronology of the development and transformation of blacksmith crafts in the blacksmith's art in this case has a specific reference date, which is rare enough when depicting certain periods or events in art. In this regard, researchers of art, culture and history would be provided with facts that have not been described previously by contemporary art studies. The addressed problems are virtually unexplored. Development of blacksmithing in the city of Odesa is directly linked to the now well-known blacksmith enterprise Artferrum and its founders, the Humeniuks. The author studied the Odesa factory of blacksmith's products. The results of the survey, interviews with the owners and artists working at the enterprise formed the basis for writing the section "The experience of the revival of artistic blacksmithing in the South of Ukraine" in the thesis paper for obtaining a Master's degree. The title of the thesis was "Ukrainian blacksmithery of the late 20th to early 21st centuries by the example of the centers in the Central, Eastern and Southern Ukraine", which was defended at the National Academy of Culture and Arts Management, Institute of Practical Cultural Studies and Art Management, Department of Artistic Expertise, in 2018. At present, the study of blacksmithing processes in Ukraine is carried out in accordance with the approved plans of the Art Studies Department at the Tantiema Smithery in Kyiv.

**Analysis of recent research works and publications.** In our time, enough attention is paid to the prob-

lems of studying and researching Ukrainian metalloplastics in general and forging business in particular. At the same time, it should be noted that in relation to other areas of art and cultural studies, there is much less published papers on the subject. The materials that were published in newspaper and magazine articles, in reports of forge forums and art exhibitions, photo materials from these forums and exhibitions were important for writing this research. The solid research of the process in the form of monographs and sections on the outlines of history of decorative art of Ukraine, did not give a complete answer to the questions, concerning the development of blacksmithing in Odesa. The interviews with art critics, recorded by the author while writing this article, with the gallery owners, museum workers, artists, blacksmiths, workers of the forge, and owners of the Artferrum smithery enterprise helped to correctly understand the ways of the revival of blacksmithing art in Odesa. In order to depict the present state and development of Ukrainian blacksmithing in general and the Odesa branch in particular, the author refers to the works of art historians, cultural scientists, historians, and journalists who studied the art of metalloplastics in its various manifestations. These are publications by S. Bonkovsky, V. Burduk, N. Vysotskoy, T. Voitsekhivska, K. Gvozdyova, R. Dneprrovy, V. Yeshkileva, O. Zakharchenko, O. Ziabreva, T. Kara-Vasilieva, V. Kovalinsky, V. Kucherenko, N. Lanova, I. Losadkina, E. Lenskaya, V. Mogilevsky, O. Milovzorova, O. Minzhulina, O. Nevoysy, L. Nurmatova, Z. Chegusova, L. Pasichnyk, S. Polubotok, B. Popova, I. Popyuk, O. Fedoruk, A. Rybas, O. Rohotchenko, I. Rudenko, D. Salonsky, R. Shafran, R. Shmagalo, and others.

**Objectives of the study** are research and publication of little-known facts concerning the revival and further development of Odesa blacksmithing by the example of the Artferrum—the first and most powerful local enterprise. In this article the author seeks to unveil almost unknown facts from the history of Odesa blacksmithing, as well as to restore events that have not been explored yet. In the published material for the first time attention is drawn to socio-cultural factors in the development of modern art of forged metal in Odesa.

**Presentation of the main research material.**

In the past, the southern region of Ukraine (one of the most powerful, in terms of the blacksmithing development, where the need for forges was urgent because of the large amount of arable land on which sugar beet and wheat were grown) at the beginning of the 1980s did not have any blacksmithing productions of its own. Independent forges existed in villages. The city of Odesa, with its unique architecture, built between 1880 and the first two decades of the 20th century, contained hundreds of unique blacksmithing patterns. We can state that the blacksmithing products, which have survived to this day, were divided into several groups. The first one is blacksmith products, such as chimneys, iron elements on benches in city and private parks, bars on the windows, and iron doors in shops. The second direction was purely technical blacksmithing, which served the needs of ships, coaches and carts, on which the axis of the wheels, chains, springs and decorations in the form of forged coats of arms on the doors, as well as horseshoes for horses were made of iron. The third group consisted of highly creative works used in architecture. This, above all, the decor on the front door, awning above the entrance to the house, lattices, fire ladders and openwork designs, which were used on inter-staircases.

Under the Soviet regime the blacksmith enterprises in the city of Odesa, as well as in other cities of the southern region—Mykolaiv, Kherson that also produced forged elements for active at the beginning of the 20th century—all were shut down. The industrial enterprises of these cities, of course, existed, as in the rest of the territory of the Ukrainian Soviet Socialist Republic, but played a purely technical role in the production chain. The artistic blacksmithing in the Ukrainian South became non-existent. The history of the revival of blacksmithing and blacksmith art in the south of Ukraine has its own peculiarity. Actually, in the entire territory from Crimea to Moldova, during the period of independent Ukraine, only a few enterprises, fundamentally different in terms of their production status, were opened. The first one—the Odesa-based factory of blacksmith products Artferrum; the second—creative blacksmith workshop by Vladimir Pakhomov in Mykolaiv; and the third—art blacksmithery of Mykola Litvinov in Kherson.

This research is on the Odesa blacksmithing cell. It would be wrong to say that there was no smithing in Odesa in the post-war period at all. However, that dozen of small private enterprises, located mainly in garage cooperatives, did not influence the development of artisan blacksmithing in this city.

The owners and founders of Ferrum—Oleksandr and Nina Humeniuk—today represent the largest en-

terprise in modern Ukrainian blacksmithing, not only of the Southern region, but in Ukraine overall. The development path for Ferrum, which started from a two-person cooperative, to a powerful production, equipped for the needs of today's, deserves special research, since the Artferrum, an Odesa-based factory of blacksmith products, is one of the leading producers of blacksmith products in Ukraine and the flagship of blacksmithing crafts and creativity. The company was founded in 1989 and evolved from a cooperative to the largest smithy plant in the South of Ukraine.

“This is the first blacksmith enterprise in Ukraine that introduced European innovation technologies in blacksmithing. The private enterprise Arferrum is known for its technological know-how in the company's products of blacksmith art,” as the first volume (*Book of the First Renaissance*) of the *Artistic blacksmithing of Ukraine* puts it [14, p. 90–91].

The experience of Oleksandr Humeniuk, the Honored Artist of Ukraine, can be viewed and studied as an example of devotion to the chosen path. This is the case when the head of the enterprise, the director and founder merge in one person, as he has gone from worker to owner.

“I am from Odesa. I was born and grown in Odesa and this is the best place in the world for me. My favorite corner of my native Odesa was and remains the park around the Opera house. Especially those old buildings facing the sea. These are the old hotels where the elements of forging, made in our beautiful city at the turn of the 19th and 20th centuries, are still preserved. As a schoolboy, and later a college student and further to the institute, I came there, sat down on a bench with legs of old cast iron, read my textbooks and admired the city. Maybe I imagined it today, maybe invented it, but maybe the fact is that then, at a young age, I promised myself to do something extremely important for the development of my city. Over the years, this has happened. Today, most of the forged products decorating Odesa are made by us, but then, five decades ago, it was an unrealizable dream” [6]. In 1973, Oleksandr Humeniuk returns to Odesa after serving in the army. He served in the German Democratic Republic in the city of Erfurt. Actually, Oleksandr Humeniuk repeated the path of Oleksandr Milovzorov, who had served in Dresden for ten years. Both Oleksandrers felt in love with the metal beauty of forged grates, arbors, benches in parks, ornaments of homes. Well-preserved German “metal” traditions in decorating the environment encouraged Humeniuk to do something similar in their hometown. Alex's love for metal was strong since his childhood. His father, Neil Humeniuk, worked as a starmech, a senior mechanic on the ship. Sailors, embarking this career, are called “maslopugs”, because the mechanic, servicing the engine, has to climb on the stomach. What a job! The father instilled love to the instruments, to pistons and rings of giant marine engines to his son. Neil Humeniuk was an ordinary Soviet worker and therefore, ironically, he condemned the desire of his son to make a cooperative in the early 1980s. Oleksandr worked twenty hours a day. He was able to register the Home Master, the first Odesa cooperative, which will be called the new word “company” in the documents. It provided plumbing services and blacksmith products. The name is long in the fashion of those years.

In fact, the “Home Master” initially accounted for two, then four and later six workers, including the founder and director Oleksandr Humeniuk, who worked with everyone on equal terms. Oleksandr Humeniuk developed the first sample of products, which will be mass-produced by the company. That is, a *Masterpiece*—a grill, welded from fittings and a corner; the most popular—*Sonechko*, semicircle from which divergent rods-rays in spanned into a square, or a rectangle of a lattice in the bottom right or left corner; *Masterpiece* was very popular for the windows of the first floor in the city and on all windows of the newly created summer cottage cooperatives. Less popular was the *Rhombus*, being heavier in performance and therefore more expensive. The rhombuses rhythmically repeated on the grid plane, but the metal casts were much larger, and accordingly, shorter electrodes were consumed for welding elements, which in turn increased the cost and the final price of the product. Same with the *Curl*, which was twisted in a spiral and a wire with a diameter of 10 to 18 mm was welded between them, from which the element emerged similar to a woman’s hairstyle. *Curl* was not in a mode like *Rhombus* or *Masterpiece*. The next model of the metal production of the Domestic Master was the *Seagull*, which existed as the leader of the lattice ornament over the next ten years. “They made an order in Odesa on Pushkin Street. Sofa’s customer could not make a choice between *Masterpiece* and *Rhomb* and eventually offered his own option. She said, “I want a seagull. I live by sea and I want a gull. One of the workers painted a gull on the asphalt round the house. The customer approved the sketch. The worker, in her presence, cut out a metal wire and bent it along the contour of the drawing. The seagull was welded to the rays of the sun on the *Masterpiece*. The customer was very pleased and, unexpectedly, *Seagull* became the best-ordered item. The compositions were used in grilles for cafes and restaurants, for the first floors of houses, cottages, garages. *Seagull* has become truly a popular product” [6]. The 1980s ended. O. Humeniuk’s cooperative enterprise performed all sorts of metal orders for the city dwellers. The range of products was limited: from armored doors to external grates. In the early 1990s, the first orders of the interior appeared—it meant creative forging. Catalogs from Germany, Italy, Spain, and even from the Baltic Soviet republics came to Odesa, where the metal was already widely used in interior and exterior design. Nevertheless, the vast majority of customers did not want to put on view the metal forged items used by architects in decorating. If such works were carried out, they were concealed. Only in the second half of the 1990s the use of forged metal in individual construction became more widespread. Orders became more frequent and a need for the artist-designer, involved in production, emerged. With the expansion of production areas in Artferrum happened the radical changes in the main development and in the policy of entrepreneurial activity. Productivity increased; customers demanded uniqueness. The design team was working constantly, because every new order should be unique. At the production, not only welders were needed, but also blacksmiths who can work around the grinder and in the press. A need for new decorative elements for the offered products emerged.

“I am not an artist. I am a producer,” Oleksandr

Humeniuk will say in an interview on September 15, 2017. “My wife and I went to the Baltic countries. We visited Riga and Vilnius, saw an art exhibition of Lithuanian blacksmiths, who at that time had a specialized secondary and higher education at art academies. Many blacksmiths already had international experience and were members of the Union of Artists. Of course, that was the way to for Odesa. Still, the artistic work of a professional metal artist was a long way off. I turned to several Odesa-based acquaintances—painters mainly—but eventually did not make any offer. The rapid development of the artistic life of Odesa in the mid- and late 1990s did not coincide with the industrial forging and with the application of sketches into the work of professional artists. Painters were not interested. Painting work could be sold many times more expensive than a smithy, and therefore we parted with these artists. Still, that vacuum filled quickly. We made a decision to go to Romania and buy a metal there, as it was impossible to buy it from private individuals in Ukraine” [7]. The first trip was successful. The wagon from Romania brought 20 tons of metal of various profiles to our yard. In Romania, there were production, industrial areas, tools, as well as the experienced workers. Lacking experience of creating artistic blacksmithing items, Oleksandr Humeniuk decides to go on developing his own production abroad. Namely, to divide operations and to widely apply mechanical machining of metal. For this purpose, he and his wife at the beginning of the 2000s visited the specialized Austrian exhibitions of forged metal manufacturers twice. Exhibitions always provided many options and offers. Artferrum practically completely re-arranged and transformed into mechanical blacksmithing. Later, when O. Humeniuk met O. Yurchenko, the founders of the two largest blacksmith enterprises in Ukraine will understand that they had gone one way and made significant progress. Both would eventually become the founders of the new Union of Forging Arts of Ukraine, both led the regional cells of the Union. In some time, both Dance and Artferrum will begin the synthesis of manual blacksmithing with the latest technologies. Both companies will become the basis for passing the practice of creative youth from colleges, and the students will later come to the production as already trained specialists. Special feature of Odesa is marine climate. Many smithery products are installed in the Black Sea coastal zone, where corrosion protection is a major problem. O. Humeniuk, an engineer by education, offered a special complex of preparation and preservation of metal works, such as hot galvanizing, sand treatment under high pressure, anti-corrosion soils and paints used in shipbuilding, patina and automotive varnishes—a set of technological tools used by the company to extend the service life of products. Today Artferrum became the undisputed leader of the blacksmithing of the South of Ukraine and one of the largest enterprises producing blacksmithing in Ukraine and in Europe. Product catalogs of the company include thousands of samples. The work and the very existence of Artferrum made an impact on development of Odesa city.

“The factory of forged products Artferrum uses a large park of machine tools in its production, ranging from universal metal processing machines and up



to digitally controlled machine tools, which allows, at the request of the Customer, to make any elements of metal constructions”, O. Humeniuk stressed in the interview [7]. In the introductory article to the catalog of Artferrum works one may read, “Artistic forging of metal in Odesa. The work of the blacksmith is magic, as a result of which the real masterpieces of hand-made forging emerge. In each such product there is the particle of the soul of the Master, the idea and thought that has been embodied in the form” [9]. These again are the words of the Artferrum founder—Oleksandr Humeniuk—that prove the sincere love for the profession, which he chose for life. This is also the family enterprise, producing forging in Odesa: lattices, gates, ladders fences, gazebos—these are metal products, the samples of which have survived in the old central part of the city. At Artferrum, respect for metal is felt in everything. It seems that the factory workers can do everything from metal. Fantasy of authors is boundless. For many years, the legendary blacksmiths of the south of Ukraine worked at the factory: Boris Abskulayev, a representative of the glorious blacksmith dynasty, Ivan Snizhinsky, the Onishchuk brothers, Yuriy and Igor. Many unique sketches were offered by art designers who worked on Artferrum. Designer Yuri Timchenko is the longest-working artist in the enterprise.

“The carcasses and foundations for forged products are usually poorly crafted, but the miracle of recovery begins, when certain forged elements are added—flowers, leaves, curls, vines, tips, peaks and much more. Especially because the metal is beautiful not only by itself—it is perfectly combined with wood, leather, stone” [9, p. 18].

All the various objects of blacksmithing are presented in the catalogs of the plant—things made by hot forging. Such items of applied art at all times were exclusive and considered practical. These are metal bars for the windows and doors, forged candlesticks and elegant chandelier festivities that become harmonious and useful decoration for the bar or restaurant. For three decades of the plant’s existence dozens of varieties of staircase fencings were made—forged railing, openwork forged canopies on the porch of the house, as well as metal arbors and rotundas. They not only provide a shelter from the rain but also reveal the harmony of the old art of forging with the surrounding reality. At the same time, the presence of forged household items in the house, along with their practice use, is also an indicator of the sophisticated artistic taste of their owner. Forged chairs and tables, fireplaces and mirrors, metal furniture and various interior items of the rooms of the house always attracted attention of both hosts and visitors.

The exhibition hall is specially made in the office of the Artferrum factory. Its exposition includes forged objects, sketches, drawings and photographs. This is a successful management, because the viewer is imagining these beautiful forged things in his own home.

As a result of the visit to the Artferrum gallery, one may be stunned by the beauty of ancient architecture or exquisite stylistics of modern times. The gallery features a variety of wrought-iron furniture: beds, chairs and armchairs, room and street sofas, as well as interior items: wrought-iron candlesticks, picture frames and mirrors, fireplaces and tools for

care. In general, the works performed on Artferrum are unique. We will try to explore some of the famous works of blacksmith art made at the factory of artistic forging in Odesa.

For example, forged figures of the characters of the year. “Wrought *Snake* was a symbol of 2013. Masters of blacksmithing of the factory delight the inhabitants and guests of the city with their unique projects—the forged figures of the year symbols from the Chinese calendar. Last year blacksmiths presented a great *Dracosh*, and in this they continued their tradition, a series of gifts for their beloved city, and redeemed a wonderful *Snake* with a barrel of gold coins” (ill. 1.2). Odesa-based Forging Factory Artferrum congratulated all Odesa citizens with New Year 2014 and Christmas with presenting a forged horse to the Odesa fortress from the Odesa-based forging factory” [9, p. 18]. After manufacturing a small party of candlesticks in their workshops, the factory management decided not to be subjected to small forging products, and, continuing the tradition of producing symbols of the year, started earlier, for all Odesa citizens and guests of the city. “We made a true monumental masterpiece: a full-size forged horse. The Museum of Forging in Odesa happily met a new unique forge sculpture, which ever since became a gem of collection of forged figures in a forging museum in a plant that will be located in the village of Kryzhanivtsi at the outskirts of Odesa. In this museum one is able to observe and make photos, not only with the forged symbols of the New Year’s holidays, to have a close look at the many forged products, born in the smithery shops of the Forging Factory,” said Nina Humeniuk, the Artferrum co-founder [6].

Creativity of factory artists-designers, as well as the work of blacksmiths, engineers, welders, plasma production workers, paint shop workers at the Artferrum factory has a clear gradation. Work in several directions is carried out, one being the unique creative things that are not replicated and exist only in one sample.

The forged sculpture *Dragon* (ill. 3) is a striking example of unique artistic blacksmithing. The product entered the Guinness Book of Records. It is a metal-shaped dragon, 5150 cm in length, 3500 cm height, a wing width of 5000 cm, 2450 cm from paw to shoulder. To manufacture the *Dragon*, 12,500 forged elements-scales were used: 80 mm—4 thousand pieces, 40 mm—4 thousand, 60 mm—4 thousand; 30 mm—4,5 thousand pieces. It was manufactured using the methods of artistic cold and hot metal processing. The gigantic composition began with a monster’s head. When the proportions became clear, the skeleton was made. The skeleton consisted of a metal cubicle (1.2 and 2 cm), bending to the hot. That is, the structure was bended, torn with hammers, when the metal hardened and became “naughty”, it was heated to the grinder (in the language of blacksmithing it is called “released”) and attached to fragments of the desired form. Then the finished skeleton sculptures were sewn with metal sheets of various shapes. Some sheets were welded, some were stuck. For the following operations, six varieties of scales were made. At first, fragments were drawn in real size on paper, then cut by hand from the metal. The required form was transferred to a continuous sheet of steel, 4 mm thick, and was cut



Nina Humeniuk, Oleksandr Humeniuk, Svitlana Rohotchenko on the background of the forged figure *Dragon*, photo by the author

Forged figure *Horse*, photo by the author



Forged figure *Snake*, photo of the author

by hand on a plasma machine. In order to give the volume to each scales, a massive metal was made of a volumetric shape. The plasma-cut element was heated in a grinder and hot-laid into a mold on which a 20-ton mechanical hammer was struck. In this way, the element acquires the volume and relief that was engraved from the middle of the mold, and under the pressure of the hammer, passed to the detail. The most difficult operation was to fix forged scales to the body. Engineers and blacksmiths of the Artferrum offered a method of tiling. So the first one was welded to the bottom of a series of scales. The next row covered the first and hid, thus, the place of welding. The last ranks of a voluminous unique composition were executed by hand and secured with the help of rivets, the top of which also waited and became a single whole.

The *Horse* (ill. 4) was the next unique piece of artistic blacksmithing. The formula has already been found. Initially, the head of the horse was made, and when the future proportions became clear, they repeated the same operations as for the *Dragon*. The only important difference between the two works was that the horse was not decorated with forged elements. For this purpose, the sheets of metal that closed the structure, tightly fitted with each other, steamed or welded

joints. Even with a half-meter distance, the traces of welding and coinage are not visible. This effect was achieved by grinding, polishing and subsequent multilayer painting of the product. The same technique was used when creating the *Dog*. The image of the dachshund was exhibited in the smithy museum of Odesa in the year of the dog according to the eastern calendar. Hundreds of visitors came to the *Iron Max* to pat it and take a picture.

The existence of the factory of forged products Artferrum in Odesa is, of course, a socially significant factor. In addition to providing jobs, the leadership is pursuing a policy of mutual assistance and respect for the hometown. Free founders and plant managers executed and installed a metal bridge on the Crimean Boulevard in Odesa. A year later, the city administration together with Artferrum and its all-time director, Oleksandr Humeniuk, made Odesa and dwellers of the Kotovsky residential complex another gift, confined to the Day of the City—they opened a small square on the renovated Crimean Boulevard. From the first day of its existence, this square has become Mecca for many young mothers and dads with their children of different ages from nearby homes. Children's slides, cars, a bridge with forged railings, adorned with the same

forged leaves of chestnut that creates a cool day of coolness, operating in the summer time, the fountain and the platform allowing many boys and girls to ride on it on roller skates—that is what attracts Odesa families and younger generation to the Crimean Youth Boulevard.

The newly wed couples literally loved this renovated Odesa area with its forging. A hour after the opening of the Odesa Registry Office, on Fridays and especially on Saturdays, the grand Parade of the Brides begins on the square. Dozens, and sometimes on some summer days, even hundreds brides, come to take a picture on the background of the magnificent forged products from the series *Agreement and Love*, made by artists and professional craftsmen of Artferrum, created by means of the hot forging process. Real masterpieces made of plain metal. On the lawn near the square one can see two forged rings of newlyweds, connected forever by a hot-heart-loving heart, and the same undivided two armchairs filled with elements of artistic forging, symbolizing the eternity of family ties for those young couples. Newlyweds often take photos near the metal forged *Horseshoes for Happiness* and magnificent openwork, shrouded with metal ivy, a forged rose. Particularly popular among young people is the *Family Happiness* rotunda with crossed forged hearts and wrought pigeons kissing on the roof of the pavilions. Such a small oasis of forged monumental products in the center of the Kotovsky district was made possible thanks to the work of Artferrum blacksmiths [5].

“We carry out all spectrum of works: from designing to turnkey installation. Our achievements are

the design of the Marine Transport Bank, the Ukrainian Trade Company, the design of Primorsky Boulevard, the City Garden, the Red Lobster Restaurant, the Arabic Cultural Center, the Odesa Cognac Factory, the Hydromontazh office, the Amsterdam restaurant, the Privoz market. In Kyiv, our products are decorating the Rusanivskaya embankment and Lesia Ukrainka Boulevard. These are fences of boulevards, gazebos, forged compositions. Along with progressive technologies of machine forging, the factory’s specialists have preserved the traditions of old masters and use manual work in the most complex of exclusive works—masterpieces of hot metal processing” [8].

**Conclusion.** Artferrum factory today is one of the most powerful enterprises that produces forged products not only for Ukrainian but also for the European market. The methods of this production vary—from the latest developments in the field of metal processing to the traditional furnace and a traditional hammer in the hands of a blacksmith, whose profession, as it is known in Odesa, is eternal.

The role of the artist at the Odesa factory of forged products is if not secondary, then at least not the priority. At the same time, there are always several works in the art design bureau. Almost all products, both original and replicated, are painted by artists, then transferred to the designers and only then enter the production line. Artferrum is a typical representative of a modern European smith enterprise, therefore further cultural and art studies of this form of blacksmithing should be definitely carried out.

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### Світлана Роготченко

#### **Досвід одеського підприємства «Артферрум» як один зі шляхів відродження ковальського мистецтва**

Автор досліджує маловивчену проблему відродження і розвитку ковальського ремесла та ковальського мистецтва в південному регіоні України на прикладі одеського ковальського підприємства «Артферрум». Фабрика заснована в 1989 році Олександром і Ніною Гуменюк, і сьогодні вона є одним з найбільших виробників кованих виробів не тільки в Україні, але й в Європі. Способи виробництва виробів різноманітні — від найсучасніших технологій в області обробки металу до традиційного горна і традиційного молотка в руках коваля, професія якого вічна. Роль художника на одеській фабриці якщо і не вторинна, то й не головна. Разом з тим в конструкторському бюро працює кілька художників. На відміну від кузні, де професії коваля і художника поєднуються в одній особі, «Артферрум» є типовим зразком сучасного європейського ковальського підприємства. Результати досліджень по даній темі, оприлюднені на цей момент у вигляді монографій щодо технології процесу та історії декоративного мистецтва України, поки не дали повної відповіді на питання про розвиток ковальства в Одесі. Інтерв'ю з арт-критиками, галеристами, працівниками музеїв, художниками, ковалями, власниками ковальського підприємства «Артферрум», записані автором в ході написання статті, розширили уявлення про перспективи відродження ковальського мистецтва в Одесі, де, як і в інших містах південного регіону — Миколаєві, Херсоні — за радянських часів діяльність ковальських підприємств була припинена. Звичайно, на заводах в цих містах, як і по всій території УРСР, існували ковальські цехи, але вони виконували чисто технічну роль у виробничому процесі. Про художню ковку на півдні України ніхто й не чув. Історія відродження ковальського промислу, а разом з ним і ковальського мистецтва на півдні України має свої особливості. А це означає, що культурологічні, мистецтвознавчі дослідження з даної теми мають бути продовжені.

*Ключові слова:* Одеса, ковальство, «Артферрум», художник.

**Светлана Роготченко**

**Опыт Одесского предприятия «Артферрум» как один из путей возрождения кузнечного искусства**

Автор исследует малоизученную проблему возрождения и развития кузнечного ремесла и кузнечного искусства в южном регионе Украины на примере одесского кузнечного предприятия «Артферрум». Фабрика основана в 1989 году Александром и Ниной Гуменюк и сегодня она является одним из крупнейших производителей кованных изделий не только в Украине, но и в Европе. Способы производства изделий разнообразные — от самых современных технологий в области обработки металла до традиционного горна и традиционного молотка в руках кузнеца, профессия которого вечна. Роль художника на одесской фабрике если и не вторичная, то и не главная. Вместе с тем в конструкторском бюро работает несколько художников. В отличие от кузницы, где профессии кузнеца и художника совмещаются в одном лице, «Артферрум» является типичным образцом современного европейского кузнечного предприятия. Результаты исследований по данной теме, обнародованные к настоящему моменту в виде монографий по технологии процесса и истории декоративно искусства Украины, пока не дали полного ответа на вопрос о развитии кузнечества в Одессе. Интервью с художественными критиками, галеристами, работниками музеев, художниками, кузнецами, владельцами кузнечного предприятия «Артферрум», записанные автором в ходе написания статьи, расширили представления о перспективах возрождения кузнечного искусства в Одессе, где, как и в других городах южного региона — Николаеве, Херсоне — с приходом советской власти деятельность кузнечных предприятий была прекращена. Конечно, на заводах в этих городах, как и по всей территории СССР, существовали кузнечные цеха, но они выполняли чисто техническую роль в производственной цепочке. О художественной ковке на юге Украины никто не слышал. История возрождения кузнечного промысла, а вместе с ним и кузнечного искусства на юге Украины имеет свои особенности. А это значит, что культурологические, искусствоведческие исследования по данной теме должны быть продолжены.

*Ключевые слова:* Одесса, кузнечество, «Артферрум», художник.

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