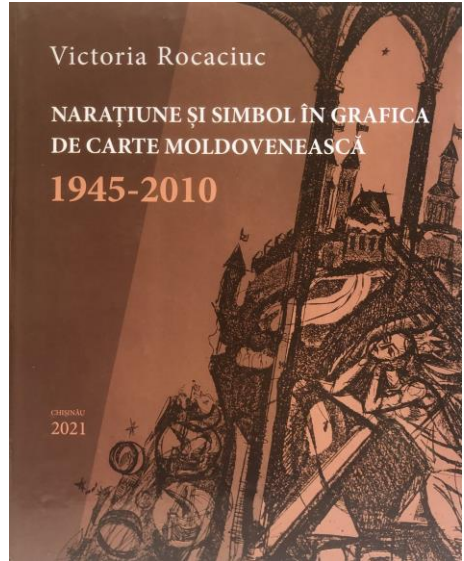


Visual Narrative in Moldavian Graphics 1945-1990

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Victoria Rocaciuc, *Narațiune și simbol în grafica de carte moldovenească, 1945-2010* / *Narrative and Symbol in Moldavian Book Graphics 1945-2010*, Ministerul Educației și Cercetării,

Institutul Patrimoniului Cultural – Chișinău, 2021, 280 pages



The book written by Mrs. Victoria Rocaciuc is a truly rigorous research regarding the evolution and development of book graphics in the Republic of Moldavia between 1945-2010. The trajectory of the study presents an approach on the historical and theoretical context, but also on the methods of development and peculiarities of representing the image in illustrated books by making use of a subtle compared analysis of papers, artists, influences and tendencies which are specific to each and every period.

Another side of the study underlines the way in which artistic and aesthetic value has a decisive impact on the public and society, offering a larger liberty of artistic communication, thus assuring success in contemporary art.

The debut of the work is centred on the exploration of principles and criteria of interpretation and appreciation of works of graphic art and their artistic value. If we judge things from the historical pragmatic perspective, we notice that society and the historical context influence the artistic creation. We notice a convincing investigation of the function of the graphic image, of the aesthetic criteria that lead to the finality of the work of art; of the criteria called “extraaesthetic” by the author, criteria that refer to the success or failure of an artistic product, accessibility, context, message; a category that encapsulates an amount of very diverse criteria among

which: national membership, integration in universal art, originality and relationship with the receiver public.

The author introduces us into a chronological analysis of the narrative developing the connection between literary and visual narration and she juxtaposes the problems of symbol and of the multiple ways in which it can be interpreted to the two forms of language, simultaneously used in book graphics. We notice the same attention for the identification and underlining of the historical context, thus, in the 18th century, the allegorical language is used in arts, while in the 19th-20th centuries, deep changes can be remarked in the creation of works of art. The Japanese engraving Ukiyo-e determines the appearance of Impressionism in Europe and, practically, the paradigm of universal art is changed, *plein air* and the dissolution of light into colour lead to a revolution in the concepts of visual art. In this context, a series of Moldavian artists are proposed for analysis, artists that have also approached book illustration, among them Elisabeth Ivanovski, Teodor KiriacoŃ, Boris Nesvedov, E. Cearuin, V. Kudrova. The tendencies to adhere to modern systems of representing the image are visible in the graphics of Moldavian books after the year 1960 in the works of the graphicians: Isai Cârnu, Gheorghe Vrabie, Arcadie Antoseac and others.

Referring herself to the problems of realism – socialist in book graphics from the Republic of Moldavia, the author opens a window towards another dimension of book graphics, she noticed the major influences on the narrative character of illustration in the context which is specific to the years 1940-1953, in Sovietic graphic art. The historic perspective of the study presents the transition from socialist realism characterized by research and figurative illustration, taking into account the ideological conditions and it brings into light a few illustrators that have been remarked given the specificity of artistic practice and the resonance with the proposed topic. Among the first graphicians involved in this process, we mention Evgheni Merega (1910- 1979), specialized in book graphics, Valentina Neceaev (1909-1977) with graphic elements in ornamental-applied art and Boris Nesvedov (1903-1963), an artist in whose works "persists a specific tendency towards ornaments, what becomes dominant in his creation is socialist realism"¹ (quoted from note 188). Regarding the development of book graphics in the Republic of Moldavia, there are a series of artists among which the author mentions: Leonid Grigoraşenko, Zigfrid Polinger, Ilia Bogdesco, Iacob Averbuh, Boris Irokorad, Ignatii Nivinskii.

In a coherent logic, Victoria Rocaciuc exhibits the evolution of book graphics in an individual manner, from the tendencies of the relatively

¹ Note 188 from the vol. AOSPRM, F R-2906, inv.3, d. 84, f.12; ANRM, F R-3346, inv1, d.35, 9 pages, 9 documents; ANRM, F R-3346, inv.1, d.28, 23 pages, 23 documents.

conventional style to the new forms of artistic expression, new categories of interpreting images are added, the image is seen as a narration directly expressed or a visual narration which involves the metaphor and the symbol, in the period of the years 1953-1970. The mentioned artists that are representative for this period are: Igor Vieru, Isai Cârnu, Gheorghe Vrabie.

The years 1970-1990 bring stability to the field, book illustration earns its independence, becoming a specialization that has its own individuality, more and more artists are in favour of visual narration and they experiment feelings and emotions materialized in graphic compositions in different work techniques accompanied by lino engraving and stone engraving. The new tendencies which are specific to this period are investigated by a large compared analysis of the features and peculiarities which are present in the works of the graphicicians that are representative: Gheorghii Ostapenko, Arii Sveatcenko, Mihail Bacinschi, Mihail Vacarciuc, Roman Ghimon, Valerii Malearenko, Iuri Pivcenko, Vladimir Sinikii, Aleksandr Hmelniki, Filimon Hmuraru, Aurel David, Gheorghe Guzun, Anna Evtuenco, Leonid Domnin, Arcadie Antoseac, Gheorghe Vrabie, Alexei Colîbneac, Emil Childescu, Oleg Zemţov, Valentin Koreakin, Victor Kuzmenko, Vasile Cojocaru, Leonid Domnin, Dimitrii Savastin, Aurel Guţu-Resteu, Anatoli Smîleaev, Svetlana Konnikova, Roman Ghimon, Leonid Nikitin, Vladimir Bulba, Iuri Pivcenko, Ion Severin, Iurie Leu, Serghei Bucur, Liudmila Cojocari, Vladimir Melnic, Iaroslav Oliinîk, Constantin Petereanu, Valeriu Oprea, Tatiana Zaharova-Oprea.

Once ideological changes occurred, the post-sovietic period naturally comes with the evolution of technical and technological means. The evolution and development of computers and operating systems attracts the change of styles and technical methods used by graphicicians. Thus, we notice that some graphicicians stay in the area of traditional techniques, while younger generations make their way towards digital illustration and 2D and 3D techniques, becoming illustration alternatives that allow the modeling of characters and environments exploring new techniques of representation of the artistic image. The theoretical endeavor brings forward a variety of graphicicians more or less influenced by the socio-political context, but also by the artistic nature and their own stylistic support. One last perspective comparatively analyses abecedaries and the artistic language used by the graphicician together with the dimension and origin of the story and the peculiarities of influences that generate the relationship text-image.

The book of Victoria Rocaciuc, *NARRATION AND SYMBOL IN MOLDAVIAN BOOK GRAPHICS 1945-2010*, represents a large theoretical contribution in establishing and setting a national heritage in the field of graphics and book illustration in the Republic of Moldavia.