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ȘIBAEV DMITRI

**ARTISTIC DRAWING IN THE DEVELOPMENT OF FINE ARTS IN THE REPUBLIC
OF MOLDOVA (LATE 19TH – 20TH CENTURY)**

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Scientific Supervisor:

Mariana Șlapac, *PhD Hab. in the Study of Arts, Corresponding Member, Research Lecturer.*

Members of the Supervisory Committee:

1. Liliana Condraticova, *PhD Hab. in Arts and Culturology, PhD Hab. in History, Research Lecturer;*
2. Alla Ceastina, *PhD in Arts and Culturology;*
3. Natalia Procop, *PhD in Arts and Culturology*

Composition of the Doctoral Commission:

President: *Aliona Grati, PhD Hab. in Philology, Professor, Moldova State University;*

Scientific Supervisor: *Mariana Șlapac, PhD Hab. in the Study of Arts, Corresponding Member, Research Lecturer, Institute of Cultural Heritage;*

Reviewer 1 - *Liliana Condraticova, PhD Hab. in Arts and Culturology, PhD Hab. in History, Research Lecturer, Academy of Sciences of Moldova;*

Reviewer 2 - *Ion Xenofontov, PhD in History, Lecturer, Moldova State University;*

Reviewer 3 - *Ana Boldureanu, PhD in History, Coordinating Research Scientist, National Museum of History of Moldova;*

Scientific Secretary - *Diana Dementieva, PhD in Philology, Moldova State University.*

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The PhD thesis and its summary can be consulted at the National Library of the Republic of Moldova, the Central Library of the Moldova State University and on the National Agency for Quality Assurance in Education and Research (ANACEC) website.

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Author

Șibaev Dmitri

Signature

Supervisor/Scientific Advisor,

Mariana Șlapac, PhD Hab. in the Study of Arts, Corresponding Member, Research Lecturer

Signature

President of the Doctoral Commission,

Aliona Grati, PhD Hab. in Philology, Professor, Moldova State University

Signature

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CONCEPTUAL FRAMEWORKS OF THE RESEARCH

Over the centuries, drawing - the structural basis of any representation - has been a working tool for visual artists. Drawing is a primary expression in graphic arts and forms the foundation of all visual arts. Over time, it evolved into an autonomous form of graphic art—artistic drawing—a means of expression through representational or abstract figures. "The art of drawing possesses such extraordinary qualities that it not only imitates the works of nature, but can produce infinitely more than nature itself has done" (Leonardo da Vinci, *Treatise on Painting*) [29, p. 7].

Drawing reflects reality or the imaginary on a two-dimensional plane, starting with prehistoric cave paintings, the layered compositions in Egyptian art, the imposing Roman frescoes, and religious iconographic programs developed according to established canons. Through artistic drawing, complex ideas can be conveyed, and the most intimate and subtle facets of human personality can be revealed.

Although the artist's line, defined as a moving point, does not exist in the real world—being simply a convention of representation—it becomes an ingenious process and an important element of the plastic language of drawing—a means of materializing the senses with various expressivities and meanings. Artistic drawing can tell a story, express a state, an attitude (*narrative drawing*) or depict a subject from the perspective from which it is observed (*drawing after nature*). At the same time, there is a close connection between drawing and other forms of art, such as painting, sculpture, and architecture—the most famous figures in these domains were also skilled draughtsmen. It is through drawing that the talent and individuality of the creator are fully manifested, as well as the way in which the artist consciously communicates with society.

Relevance of the Topic. Throughout the evolution of fine arts, drawing has been a constant area of interest for researchers. Today, almost every cultural space benefits from scientific studies on representative graphics. However, at the present moment, we do not have a work in the field of the history of science that provides a comprehensive view of the evolution of artistic drawing within the national school of fine arts. Without a complex and multi-dimensional study of this subject, which lies at the intersection of history, science, and the study of fine arts, it is impossible to outline an overall understanding of the development of visual arts in the Prut-Nistru interfluvium. This historiographical gap has created the need for new research focused on artistic drawing within the context of the development of visual arts in the Republic of Moldova from the late 19th century to the late 20th century.

The scientific approach is aimed at understanding the aesthetic, stylistic, and technical characteristics of artistic drawing, the cultural transformations that occurred during the studied time period, as well as the texts written by visual artists who sought to conceptualize the creative

process. Through bibliographical sources, archival materials, catalogs, pamphlets, memoirs, interviews, etc., valuable information has been gathered about exhibitions in this field, as well as the most renowned professionals—masters of the national school of fine arts. The topic has been explored through exhibitions held at the National Art Museum of Moldova, the "C. Brâncuși" Exhibition Center, and other galleries, as well as through resources such as the National Library of the Republic of Moldova, the National Archives Agency, and private collections. Critical texts written by contemporaries of Moldovan draughtsmen have allowed us to understand how their works were perceived at the time of their creation and exhibition, providing a retrospective view of the perception of artistic works in society.

The chronological scope of the research cover the period between the end of the 19th and the end of the 20th century. The lower limit is set to the year 1891, when the educator and painter Terinte Zubcu (Terenti N. Zubcov) founded the Drawing School in Chisinau, and the upper limit is the last decade of the 20th century. This time period is divided into three main stages:

- *Bessarabian*, which includes two phases, each with its distinct particularities: the first, Tsarist, within the Russian Empire (1891-1917), when the foundations of the modern fine art school are formed, and the second, the interwar period, within the Great Romania (1918-1940), when Bessarabian fine arts developed within the natural flow of the Romanian artistic environment;

- *Soviet*, within the USSR (1944-1991), a period marked by intense contradictions, both in terms of resistance to ideological pressures on identity and in the antagonism between the aesthetic visions of the personalities who became well-known figures in national fine art;

- *the post-Soviet* period, within the independent Republic of Moldova (1991-2000), oriented toward European artistic values as an artistic phenomenon.

Geographical scope of the research. During the Tsarist and interwar periods, the study focuses on Bessarabia—the region of Eastern Moldavia situated between the Prut and Nistru rivers. Between 1944 and 1991, the research examines the territory of the Moldavian SSR, and from 1991 to 2000, the territory of the Republic of Moldova. The primary focus is on the cultural and artistic processes that took place in Chișinău, with some exceptions concerning the work of artists born in the region but working abroad, remaining symbolic figures for the national heritage.

Solved scientific problem consists in examining the works of art from a historical perspective, which contributed to the systematization of information and the creation of a coherent vision of the national artistic drawing with the aim of establishing the evolutionary process of fine art in the studied area, tracing the trajectory of the professional development of visual artists and introducing new valuable works into scientific circulation.

The **aim** of this study is to determine the role of artistic drawing in the historical development of fine arts in the Republic of Moldova from the late 19th century to the late 20th century. This is achieved by examining, systematizing, and analyzing bibliographical sources in which the theme of artistic drawing is addressed, both in published and unpublished forms.

To achieve this aim, the following **objectives** were outlined:

1. Review the universal, Soviet, and national historiography regarding the means of plastic expression and the specific aesthetic features of various drawing techniques according to different periods of fine arts development;
2. Analyze texts written by visual artists about drawing in the context of artistic creation;
3. Investigate the most representative artistic drawings realized by Moldovan artists;
4. Identify the specific characteristics of artistic drawing in different periods of evolution of national fine arts;
5. Determine the relationship between drawing and other domains of fine arts;
6. Complete the creative portraits of outstanding personalities in the field of national fine art culture during the examined period.

Research Hypothesis The comprehensive and multi-faceted research of artistic drawing in the studied area spans over a century and is carried out from a historical perspective. It takes advantage of the opportunity to elucidate artistic phenomena that have not been previously investigated and contributes to "decoding" the artistic thinking of painters and understanding the societal perception of their creations.

Research methodology. The study uses several research methods. *The historiographical method* provided various perspectives on the historical course of national fine arts. *The method of documentation* at exhibitions (primarily at the National Art Museum of Moldova) and in artists' studios contributed to the investigation of artworks and critical responses to them.

The semiotic method was applied to interpret the rhetoric of visual discourse, particularly the relationship between the artist's individuality and the historical context. The artist conveys messages that reflect the socio-cultural paradigm of the time. Identifying the discrepancy between artistic activity as an expression of the creator's being and art as an instrument of socio-political narration is especially important. In the case of drawing, the focus was placed on comprehending the artist's personality. Given that artistic drawing is the main object of this study, which largely reflects the artist's character, *the historical research method* was central.

Thus, we were able to clarify the connection between the creative personality of the artist and the context in which he created.

The periodization of bibliographic sources and works of art was established through the

chronological method, which enabled the organization of material according to historical phases and artistic developments. In parallel, *the structural-functional* and *systematic methods* were applied to explore the interrelationship between specialized educational institutions and their broader historical and artistic contexts. These approaches also proved essential in addressing strictly artistic questions, particularly in identifying the interconnections between drawing and other branches of fine art. To distinguish the stylistic and technical features of drawing across different time periods, *the comparative* and *observational methods* were applied. These served as foundational tools for identifying the unique characteristics of artistic practices in each historical stage, as well as for assessing the creative contributions of individual artists. In the analysis of historiographical sources, the focus was placed on shifting interpretive perspectives based on the temporal context under review. This allowed for a nuanced understanding of how critical discourse evolved over time. *The formal-stylistic* method underpinned the examination of artistic works, including sketches, croquis, and compositional studies, providing a structured framework for stylistic analysis. Complementing this, the *iconographic method* offered valuable insights into the interpretation of symbolically or thematically encoded drawings and facilitated a contextual understanding of the visual language prevalent during specific historical periods. Through the integration of *analysis* and *synthesis*, both the artistic works and the corresponding historiographical materials were evaluated, contributing to a more comprehensive picture of artistic production and its evolution throughout the period under study.

In addition to these core methods, the study incorporated several supplementary approaches, including *generalization* and *analogy*, as well as *cultural-historical* and *archetypal analysis*, which provided broader interpretive frameworks. Further methodological support was drawn from the *hermeneutic*, *axiomatic*, *hypothetical-deductive*, *empirical*, *logical-general*, and *typological methods*. Collectively, these methodologies enabled a complex and multidimensional understanding of the subject, in alignment with the central aim of the research.

Keywords: drawing, graphics, easel graphics, pastel, pencil, ink, pen, charcoal, graphic materials, sketch, croquis, publications, catalog, diary, portrait, self-portrait, landscape, historiography, document, dot, line, socialist realism, "Khrushchev's thaw", engaged art, composition scheme.

THESIS CONTENT

The thesis is organized into three chapters, each focusing on a specific aspect of the topic. The **INTRODUCTION** presents the relevance of the subject, its chronological and geographical boundaries, the extent of existing research, the aim, and the research objectives. It also outlines the research methodology and working hypothesis. Finally, it provides a summary of the thesis chapters.

The first chapter, entitled **ARTISTIC DRAWING AS A RESEARCH OBJECTIVE FROM A HISTORIOGRAPHICAL AND SPECIALIZED LITERATURE PERSPECTIVE**, highlights the extent of research on the topic, tracing various approaches to artistic drawing found in the bibliographical sources.

The subchapter **1.1. General considerations on artistic drawing** begins with a brief history of drawing in universal art, focusing particularly on the second half of the 20th century—a period less discussed in specialized literature due to the lack of temporal distance. In post-war Europe, *fantastic realism* emerged from the aesthetic values of *surrealism*, which explored the realm of dreams. This new movement emphasized graphic vision and revalorized the legacy of the great masters, including both Renaissance artists and *Symbolist* figures known for their mystical sensitivity. *Pop art*, by contrast, engaged with the imagery of consumer society, using everyday visuals to reflect on the human condition through art.

The principles of classification and specific techniques of artistic drawing are also explored. Culturally, drawing is a universal value, connecting diverse artistic visions from around the world. As a tool of reflection within the fine arts, drawing reveals subtle and intimate aspects of the artist's personality, anchoring it in the context of its time. Beyond serving as a preparatory medium for painters, architects, and sculptors, drawing possesses the capacity for fully autonomous visual expression. It can convey complex ideas and nuanced human emotions, complementing not only aesthetic inquiry but also scientific research. As such, drawing holds a vital role within the broader realm of visual culture.

The subchapter **1.2. Artistic drawing in universal historiography and literature** presents the writings of historians, art critics, and artists, spanning from the Renaissance to the early 21st century. Reflections on drawing date back to the Renaissance, with contributions from figures such as Cennino Cennini, Leonardo da Vinci [29, p. 7], and Giorgio Vasari [10; 18; 29]. During the Enlightenment, Denis Diderot and Johann Wolfgang von Goethe [10; 18; 29] offered insights into drawing, while Johann Joachim Winckelmann—the so-called "father of art history"—viewed drawings as valuable historical documents [10; 18; 29].

A lasting reference point in art criticism is Charles Baudelaire, whose writings explored

the role of drawing in the creative process [10; 18; 29]. Another key 19th-century figure is Eugène Delacroix, whose Diary stands as the most celebrated example of a painter's memoir, containing profound reflections on the art of drawing [10; 18; 29]. Likewise, John Ruskin contributed significantly to 19th-century discourse on drawing [10; 18; 29].

Within the Viennese School of Art History (*Wiener Schule der Kunstgeschichte*) and its broader intellectual tradition, several scholars engaged—directly or indirectly—with the study of artistic drawing as part of the evolution of the visual arts. Max Dvořák, a prominent member of the school, was a proponent of the idealist approach (*Geistesgeschichte*) [10; 18]. Notably, key figures involved with the Albertina Museum in Vienna—home to one of the world's most significant graphic art collections—also advanced scholarly work on drawing. These include Heinrich Leporini, Otto Benesch, Walter Koschatzky [29], Marian Bisanz-Prakken [28], and Christof Metzger [28].

In the first half of the 20th century, thinkers such as Johan Huizinga [29], Heinrich Wölfflin [10; 18; 29], Lionello Venturi [18], and Erwin Panofsky [10; 29] continued to examine drawing within their broader art historical frameworks. Of particular personal importance is the work of German art historian Udo Kultermann [10], whose investigations focused on the epistemological awareness of the evolving theoretical approaches within the fine arts.

The subchapter **1.3. Views on the development of artistic drawing in Soviet scientific publications** examines the publications produced in the USSR, with particular attention to the Moldovan Soviet Socialist Republic (MSSR), during the Soviet era. These works significantly influenced the intellectual and artistic climate of the republic. Prominent figures in the field of artistic drawing include Boris Vipper, Vladimir Favorsky, Alexei Laptev, Alexei Sidorov [25], E. Levitin, and Bella Soloviova, among others.

Within Soviet historiography, the subject of artistic drawing was often addressed peripherally by scholars such as Lev Cezza [27], Ada Zevin [23; 24], Kir Rodnin [26], Matus Livșiț [24], and Dmitri Goltsov [7], among others.

The subchapter **1.4. Artistic drawing as an object of research in scientific works from Romania and the Republic of Moldova** examines the most representative works, primarily syntheses, that address the theme of artistic drawing to varying degrees. The retrospective development of Romanian fine arts was outlined by art critic Vasile Florea, while the same subject for Bessarabia was first explored by sculptor Alexandru Plămădeală [12]. Following 1991, additional works addressing artistic drawing appeared, authored by Ludmila Toma [16], Tudor Stavilă [1; 15], Tudor Braga [2], Irina Calășnicov [4], Eleonora Brigalda-Barbas [1; 3], Victoria Rocaciuc [14], Tatiana Rășchitor [13], Vladimir Kravcenko [9], Ana Marian [11], and others.

However, it is important to note that the theme of artistic drawing has been explored in Romanian and Moldovan fine arts only in a fragmented and sporadic manner, often overlooked by historians and researchers in the visual arts field. Critical and appreciative texts included in monographs, catalogs, leaflets, and similar publications have provided important insights into how artistic works were perceived at the time of their creation and in later evaluations.

The subchapter **1.5. Research sources** offers a brief overview of the public and private collections, along with the historiographical foundation of this study. The research primarily focuses on *published sources*, including monographs, scientific and journalistic articles, catalogs, pamphlets, memoirs, and other related materials. *Unpublished materials* from both public and private collections have also been incorporated into the scholarly discourse.

However, none of the studies mentioned have traced the development of artistic drawing within the national fine arts. A comprehensive and multifaceted interpretation of this subject was not feasible because drawing has typically been analyzed within the broader context of artistic creation, often situated within the biographies of visual artists, where it is given secondary importance. It is usually considered a supporting technique for works in painting, engraving, or sculpture. Most authors have concentrated on drawing as a branch of easel graphics.

The findings presented highlight the absence of in-depth, specialized studies on the art of drawing within the national fine arts from the late 19th to the 20th century. This historiographical gap emphasizes the necessity of the current scholarly work, which connects national artistic drawing not only to the broader creative output of visual artists but also to *historical, critical, journalistic, epistolary, and memoir materials*.

1.6. Conclusions to Chapter 1.

After analyzing the universal, Soviet, and national historiographies related to the role of drawing in the development of fine arts, we have reached the following conclusions:

1. Various general criteria for classifying drawing have been developed in specialized literature, based on factors such as graphic materials, techniques used, approaches to the "illusion of space" in composition, and the role drawing plays in artistic creation. These criteria help systematize and study the graphic heritage. However, to avoid purely formal outcomes, it is crucial to relate these classifications to the perspectives of visual artists.

2. During the Renaissance, drawing was regarded as a complementary element in the creative process of visual artists, with the art of drawing considered foundational for all genres of visual art. In the Age of Enlightenment, drawing was recognized as a tool with a special role in the teaching process. In the 19th century, drawing was analyzed within the context of artistic creation, and in the following century, it was examined through formal and iconological methods.

3. The Viennese school of art history placed significant focus on artistic drawing. M. Dvořák analyzed plastic art through the lens of intellectual trends specific to the period in which the composition was created, an approach known as *Geistesgeschichte*. H. Sedlmayer examined the morphology of art's transformations over time. O. Benesch specialized in the study of graphics, while W. Koschatzky produced one of the most influential scholarly works on the art of drawing.

4. The method of interpreting time and space in drawing through graphic means of plastic expression, specific to various periods of artistic development, as well as the approach to color in drawing, is utilized in Soviet scholarly works.

5. Drawing in the works of Bessarabian artists has only been briefly addressed by researchers in the MSSR. The analysis of drawing was not a primary focus for art critics, although the skill of the draughtsmen was still appreciated.

6. In scientific research in Romania regarding the course of national art, the Bessarabian artistic environment is described in a fragmented manner. The authors examine drawing within the context of the work of visual artists across the entire Romanian territory, which allows for the evaluation of national graphic art during the interwar period.

7. An overview of the evolution of Bessarabian fine art has developed over time, starting with the first description in 1933 by the sculptor A. Plămădeală, and culminating in the edition dedicated to Bessarabia's fine arts in the 20th century, compiled in 2019-2020 by art critic T. Stavilă. This synthesis work includes a variety of documents, archival data, and high-quality drawings.

8. In the publications of the last three decades in the Republic of Moldova, the biographies of prominent figures in the field of national fine arts have been significantly expanded and detailed. While during the Soviet period, the artists' works were primarily used to outline the historical development of visual arts, contemporary researchers have emphasized the individuality of the artists, portraying them as representatives of their era and "painting" their creative paths through scientific texts. However, drawing is discussed only insofar as it supplements the biographies of visual artists.

9. The historiography we have examined reveals the absence of a comprehensive study dedicated to artistic drawing within the framework of the evolution of national plastic arts from the late 19th to the 20th century. While the issues addressed in this thesis have been touched on tangentially and in fragments in certain works, they have not been the subject of a thorough investigation.

The second chapter is entitled **THE SPECIFICS OF ARTISTIC DRAWING IN BASARABIA IN 1891-1940.**

The subchapter **2.1. The creation of draughtsmen in the context of fine arts in the years 1891-1918** explores drawing during the early phase of establishing a tradition of secular fine arts in Bessarabia. T. Zubcu and Vladimir Ocușco played a significant role in laying the foundations and fostering the development of a national school of drawing. During this period, professional painters trained in various European cultural centers began to emerge and work in Bessarabia. V. Ocușco's contribution to art education was substantial, though his pedagogical commitments left him with limited time for personal artistic creation. Consequently, only a small number of his works have survived the passage of time. The graphics collection of the National Art Museum of Moldova holds several of his drawings, which are notable for their precise hatching technique and meticulous attention to detail. Ocușco often placed his figures within defined spatial contexts, with particular care given to the accurate rendering of clothing materials. His drawings exhibit a high degree of realism and sensitivity to texture. Since the Soviet period, his works have garnered critical attention, although most publications focus primarily on his role as an educator, which remained central to his legacy.

The subchapter **2.2. Drawing in the visual arts from 1918-1940** examines drawing during a period in which Bessarabian visual culture was evolving within the broader context of Romanian fine arts. At the turn of the century, Bessarabia began to participate in the development of secular culture, and from 1918 onward, it expanded its artistic horizons. During this time, Bessarabian artists studied and worked in Bucharest and various European cultural centers, allowing them to absorb the full spectrum of continental Europe's aesthetic aspirations.

During this period, Bessarabian visual art increasingly aimed to align with contemporary developments in European art, interpreting these influences through a distinct perspective shaped by the region's unique cultural and historical context.

Soviet historiography often sought to downplay—or, in some cases, outright discredit—the achievements of this crucial stage in the formation of the national school of fine arts. However, a more objective evaluation of artists' work began to emerge with the appearance of several publications in the post-Soviet period. In addition to the contributions of art historians and critics, a valuable source of documentation for this era is the memoirs of Olga Plămădeală [21], the wife of renowned sculptor A. Plămădeală. Master A. Plămădeală was also the author of the first article to provide a retrospective overview of Bessarabian art [12].

Drawings by A. Plămădeală can be broadly categorized into three genres: landscapes, female nudes, and portraits. The visual artist August Baillayre focused on the aesthetics of modernist movements, a perspective that is evident in his graphic works. A notable figure of this period was the artist Eugenia Maleșevschi, whose legacy of work is largely preserved through

preparatory drawings for her paintings. It is likely that the models served as the characters in her paintings, which followed a specific narrative but have not withstood the test of time. The language and themes of these works can only be inferred from the surviving graphic material, which can be further contextualized through the memories of contemporaries.

The artist Pavel Shillingovsky, a native of Chisinau, worked in Leningrad during this period, which gave his artistic vision a distinct quality compared to that of Bessarabian artists. Despite this, his works became a model for Soviet graphic art, and a significant portion of his artistic legacy is now housed in the National Art Museum of Moldova. Shillingovsky's epistolary legacy [25] provides valuable insight into the nuances of his character and his views on the creative process. While the instantaneous perception of nature is not characteristic of his style, the compositions in his drawings are rationally balanced and meticulously structured, achieving their logical conclusion through the materials chosen for their execution. The artist aimed to present contemporary life through a classicizing aesthetic, positioning himself against the emerging aspirations of the avant-garde.

In this subchapter, the drawings of these figures, as well as those of their younger colleagues who would continue their creative work in the post-war period—such as Rostislav Ocuşco, Moisei Gamburd, and Victor Ivanov—are classified thematically according to elements of visual language, and other related factors.

R. Ocuşco uses stylization not merely as a formal exercise, but as a tool to convey the character, psychology, and inner world of his subjects. He avoids indulging in form for its own sake, focusing instead on the depth of the characters he depicts. The silhouette, the properties of the chosen material, the vibrancy of the line, and the variety of techniques all serve a suggestive purpose, contributing to the artist's primary goal: to go beyond simply reproducing the external features of his subjects and instead capture their essence.

In his visual language, M. Gamburd demonstrates a remarkable ability to know when to stop, leaving the viewer to contemplate the unfolding narrative of the character's destiny. The precision of his lines, combined with the spontaneity of his retouching and hatching techniques, provides the perfect tools for his artistic expression. The drawings from this period create a diverse gallery of faces from Bessarabia. Gamburd's numerous nudes confirm his deep understanding of anatomy, capturing his models in a variety of poses and perspectives. He skillfully renders volume, contrasting precise black lines with the transparency of charcoal strokes to evoke the subtle interplay of light and shadow on the human body.

The artistic qualities, technical specifics, and the range of aesthetic preferences in Gamburd's work are analyzed in detail, highlighting the documentary significance of his drawings

as "markers" of their time.

2.3. Conclusions to Chapter 2

Finalizing the section on the specifics of artistic drawing in Bessarabia from 1891 to 1940, we reach the following conclusions:

1. The art historians who worked in the MSSR—A. Zevin, L. Cezza, K. Rodnin, and M. Livșiț—sought to appreciate the diverse artistic qualities of Basarabian artists, sometimes "camouflaging" certain ideas that conflicted with the boundaries imposed by Soviet ideology, while striving for objectivity even in challenging circumstances. During this period, the role of drawing in the works of Bessarabian artists was often oversimplified by art critics. Soviet-era publications often highlighted the existence of both realistic and decadent-aesthetic tendencies in their work. The terms "decadent" and "aestheticizing" carried a negative connotation within the context of Soviet art, which sought to promote the new realities of socialism.

2 In the history of Bessarabian fine arts, a key reference work is the scholarly monograph by the researcher T. Stavilă, in two volumes, *Fine Arts in Bessarabia in the 20th Century* (2019-2020) [15]. This comprehensive study was preceded by a series of publications addressing various aspects of the visual arts of the period, with a particular focus on modern fine art in Bessarabia, as well as the lives and works of visual artists such as E. Maleșevschi, A. Baillayre, and others. While the drawings of Bessarabian artists attracted the attention of art critics, they were not the main focus of investigation.

3. In the pre-war period, the role of drawing was largely limited to graphic studies that complemented the didactic process, managed by the Chisinau School of Drawing. During the inter-war period, the creative personality of the artist began to manifest more through drawing, although it still primarily served as a preparatory step for composition in oil painting, sculptural techniques, and other forms of art.

4. V. Ocușco has received attention from art critics since the Soviet period. In most publications, the emphasis is placed on his pedagogical activity, which was a central focus of his career. However, his graphic works serve as evidence that V. Ocușco is one of the few Bessarabian artists whose sensitivity aligns with the artistic trends of the late 19th century.

5. Given the fact that most of E. Maleșevschi's paintings did not survive the Second World War, it is through his drawings that the artist's individuality becomes evident. His sensibility is rooted in the aesthetics of classicizing symbolism, with echoes of the "Peredvijnic" program. The work of sculptor A. Plămădeală, particularly his graphic works centered on the principles of classical art, has been recognized and popularized through numerous scholarly studies. A. Plămădeală's major contribution to the fine arts of Moldavia lies in his role in creating and

developing the intellectual foundation of the personalities active within the School of Fine Arts. His drawings serve as proof of this important activity. The graphic artist P. Shillingovsky, who was active in Leningrad during this period, played the role of a continuer of the classical tradition, preserving it for future generations and demonstrating exceptional mastery of his craft. Through his classicizing aesthetic, centered on drawing as a means of documenting and studying the surrounding reality, the artist presented contemporaneity while opposing avant-garde trends.

6. Bessarabia, as an area of cultural exchange, became a space where artistic influences from both Western and Eastern Europe intersected, leaving behind a rich graphic heritage. The period in question is notable for the drawings of A. Baillayre, who introduced the language of the avant-garde into the Bessarabian context, R. Ocuşco, renowned for his striking graphic portraits of contemporaries, V. Ivanov, who treated Romanian mountain landscapes as symbolic, fable-like spaces, M. Gamburd, who developed a refined visual culture during his studies in Brussels, and Baron George Löwendal, a multifaceted figure and visual artist who made a mark across the Romanian cultural sphere and was briefly active in Bessarabia. The era is further enriched by the creations of other talented visual artists.

The time span proposed for investigation in Chapter III, **SPECIALITIES OF ARTISTIC DRAWING IN THE MOLDOVAN MSSR AND THE REPUBLIC OF MOLDOVA IN THE YEARS 1944-2000**, is divided into three temporal segments: *the early Soviet period* (1944-1950), *the middle and late Soviet period* (1960-1980) and *the post-Soviet period* (1991-2000).

In subchapter **3.1. Draughtsmen of the first post-war generation (1944-1950s)** the constitution of the artistic environment in the MSSR during the immediate post-war years is examined. Many of the representatives of the Union of Visual Artists, who, volens nolens, promoted the aesthetic values of socialist realism in the local artistic environment, were trained during the interwar period. However, after the Second World War, they conformed to the new socialist paradigm. Notable figures include R. Ocuşco, D. Sevastianov, M. Gamburd, V. Ivanov, and others. Among the representatives of the younger generation, Ilia Bogdesco, Leonid Grigoraşenco, Glebus Sainciuc, Vladimir Moţcaniuc, Igor Vieru, etc. began their activity in the 1950s.

Artists often focused on the urban landscape, which was constantly changing during this decade. They observed the shifting physiognomy of the city in the aftermath of the world conflagration, producing compositional sketches and preparatory graphic studies for narrative paintings.

R. Ocuşco, continuing to develop the visual language established during the interwar period, prefers to draw using the broad side of graphite, charcoal, or sanguine. This technique

allows him to create broad, overlapping, and transparent hatches, highlighting the texture of the paper and generating a dynamic interplay of tonal patches. This effect lends the drawing a painterly quality. As a result, the artist's drawings resemble watercolors—transparent, fresh, and capturing the instantaneous, diaphanous character of brushstrokes. These techniques allow for the rapid modeling of form, emphasizing the relationship between shadow and light. One of the advantages of the technique proposed by the artist is the swift execution of sketches.

The painter Dmitry Sevastianov, despite living a short life during a period of turbulent history, pursued his creative path with dedication and consistency. Thanks to his artistic qualities, his work serves as a "document" through which the spirit of the last century can be experienced. The artist's sketches mainly capture scenes of everyday life—genre moments that he seized in an instant. His post-war sketches of human figures evoke a sense of calm, with the figures often in resting poses. The artist places particular emphasis on the details and the generalization of the face.

During this period, M. Gamburd created numerous portraits of peasants. Especially striking are his profile drawings. These works stand out for their spontaneity, capturing movement and facial expressions that convey the emotional state of the moment. Moreover, the artist skillfully conveys the temperaments and distinctive characteristics of each individual portrayed.

The visual language of the 1950s, both in graphics and painting, is marked by the use of chiaroscuro method. Artists conceptualized plastic form through the interplay of shadow and light, achieved by the dynamic gradation of semi-shadows. In terms of compositional thinking, however, pictorial vision takes precedence over the graphic approach.

During this period, there was a revival of artists' interest in the nude. Many artists came to the drawing studio of the Union of Fine Artists to work with models. The studio was organized to develop the method of socialist realism through figurative drawing. However, beyond the official directives, it also created an environment and a collective of trained artists who were able to refine their skills in the context of personal creation [16, p. 24-25]. These meetings were referred to as "evening drawing" by the artists, as the day was dedicated to working on canvases in the workshops, while the evening was considered the most suitable time for organizing model drawing sessions. This practice was especially welcomed, as it was already a well-established tradition in Bessarabia.

I. Bogdesco's method of illustration involved an in-depth study of the material base of the literary work, particularly focusing on the faces that could serve as models for the characters in the book [22].

At this stage, the visual artist L. Grigorașenco was focused on the theme of the haiduce (a

type of outlaw or freedom fighter in Romanian folklore). The artist approached this theme as a narrative with a theatrical quality, not yet reaching the epic and emotionally concentrated dimension that would characterize his later works.

The middle and late Soviet period is presented in subchapter **3.2. Trends in the development of artistic drawing in 1960-1980**. The 1960s marked as an important period, especially in the visual arts, as artists from the Republic of Moldova began to move away from the traditional chiaroscuro language, developing a new approach to plastic form that would make them recognizable. A key factor in the liberalization of humanistic culture, including visual arts, in the USSR context was the "Hrushchev thaw."

The creative and professional work of prominent figures from the older generation, such as V. Rusu Ciobanu, I. Bogdesco, I. Vieru, and L. Grigorașenco, has been foundational to national culture. Their contributions have been interpreted in various ways throughout historiography.

V. Rusu Ciobanu has been the subject of numerous writings [5], though her drawings were only exhibited for the first time in 2020, in Bucharest [17]. This thesis explores her sketches, contrasting them with her oil paintings.

While I. Bogdesco, a master of engraving, mural painting, and book graphics, has an extensive publication history, relatively few of his drawings from private collections have been published. This paper focuses on his approach to book graphics. From his earliest works, I. Bogdesco moved away from the pathos typical of the artistic trends of the time. His graphic work poeticizes the rhythms and images of rural life—an environment he knew intimately from childhood. Portraiture is not a priority in his work; his portrait drawings feature typical faces, emphasizing general character types rather than individual psychological depth, serving instead as potential studies for his larger projects in book graphics or monumental painting.

L. Grigorașenco's studio works were almost entirely centered around historical themes. His desire to understand and immerse himself in the past is evident in his quick sketches made directly from nature. He often depicted old buildings that survived World War II, preserving the memory of the past. L. Grigorașenco was also inspired by the unique urban landscape of Chișinău. His many sketches of family life provide insight into the daily rhythms of those close to him. There is an interesting contrast between his depiction of historical subjects, often framed through a lens of romantic heroism, and his poetic portrayal of the simplicity of everyday life.

I. Vieru, a leading figure in national art, displayed exceptional talent. His work as a graphic artist has significantly influenced his painting, and his chromatic sensitivity permeates his graphic creations. The rural landscape is a dominant theme in his work.

The drawings of painters A. Zevin, Eleonora Romanescu, Gheorghe Munteanu, Ion

Stepanov also analyzed.

1960 marked the beginning of Gheorghe Vrabie's artistic career. Although he wrote numerous papers about his colleagues' work [20], he is primarily recognized as a graphic artist of great importance to national culture. His work has been highlighted in various publications [19].

Alexei Colîbneac, an artist and pedagogue from the younger generation, stands out as a key figure in national fine arts. Throughout his career, A. Colîbneac produced impressive series of high-quality sketches, which serve as visual documents capturing contemporary life in the context of professional activity. The artist employed a variety of techniques in both book and easel graphics, with his work recognized for its unmatched precision of line. Several of his graphic cycles—such as those with industrial themes, self-portraits, and portraits—have been introduced into the academic discourse. Notably, A. Colîbneac's self-portraits provide a mirror in which he explores different aspects of his identity, depicted in various moods, techniques, and situations.

The 1970s was a complex period, marked by political pressure on visual artists and art critics from Soviet authorities [16, p. 96-97]. During this time, a distinctive plastic language was developed, reflecting the late Soviet period. The solemn monumental representation of characters gradually faded, giving way to more lyrical and intimate genre scenes.

V. Ivanov's use of etching techniques had a major influence on his work as a draughtsman, demonstrated by his economy of line and expressive techniques. His compositional solutions exhibit spatial thinking, yet avoid the graphic conventionality of the time. While V. Ivanov's works [7] demonstrate a mastery of various techniques, he did not develop a unique style, remaining one of the professionals who laid the foundation for the national fine arts school through his devotion to creation.

Portraiture, a genre that was both politically significant and relevant to personal artistic exploration, developed during this period as a meditation on the subjects' personalities. These portraits—whether of labor leaders, family members, or fellow artists—document the time in a way that large-scale state-sponsored works could not. The faces of working-class individuals, preserved in portraiture, ensure that the names of many peasants and workers were not lost to history.

The final Soviet decade foreshadowed a shift in socio-cultural paradigms. It was a time when the younger generation emerged with fresh, innovative language in exhibition spaces. Notable figures from this generation include Maia Serbinov-Cheptănar, Alexei (Lica) Sainciuc, and A. Colîbneac. Among the older generation, L. Grigoraşenco's series of drawings on biblical and historical themes stands out.

Visual discourse during this period increasingly anticipated the socio-cultural

transformations that would follow. As 'perestroika' arrived at the decade's end, it served as a transitional phase toward a new socio-cultural paradigm. Despite the ideological restrictions in fine arts, the intellectual class aspired to a new reality. Artists began to approach their portraits with more personal reflection, through the variety and originality of their compositional structures, shifting away from the clichés of engaged art.

I. Bogdesco and L. Grigorașenco were prominent artists during the MSSR period. Publications from that era often framed their work through the political context of the time, but more recent publications have begun to explore overlooked aspects of their creative processes and thinking. However, no comprehensive studies exist yet that fully examine these artists from a multifaceted perspective.

In his drawings, L. Grigorașenco captured streets, buildings, and various events with remarkable detail, resembling the pages of a diary. His collage drawings were striking, demonstrating not only technical skill but also extraordinary erudition. His sketchbooks, which include numerous historical and biblical scenes, reflect his personal meditations on religious subjects. L. Grigorașenco was also captivated by the plasticity of animals, particularly horses, which he could draw from memory in any position, often depicting them in battle scenes.

V. Rusu Ciobanu's portraiture has left a significant legacy, and her work has been celebrated in various art critiques. Through graphic expression, she masterfully captures the features of her subjects, akin to a storyteller shaping the face of her models.

L. Sainciuc, a member of an artistic dynasty, continues his family's artistic tradition through his unique approach. Unlike V. Rusu Ciobanu, Sainciuc specializes in graphic art, particularly book graphics. His experimentation focuses more on image than technique, and, like his predecessor, his works reflect a deep sensitivity to visual structures. What unites these two artists is their shared inclination toward a reasoned sensibility and a playful engagement with visual structures. Their mastery is revealed through meticulous attention to detail and a deep appreciation for the art of the past, reinterpreted through a contemporary lens.

A. Colîbneac is well-known for his group portraits, which capture a wide range of psychological states within a single composition. He introduces ironic elements by playing with the scale of certain details. A. Colîbneac's work is characterized by the virtuosity of line, maintaining a balance between succinct, suggestive forms and carefully processed details. The drawings emerge from a realm of pure play and disinterested pleasure, born from the contemplation of a model or an action that brings multiple figures together in a group portrait. Many of his works, created outside exhibition contexts, now serve as historical documents, depicting the youth of his contemporaries or immortalizing faces that have since passed into

history.

M. Serbinov-Cheptănaru, another significant figure from the younger generation, is known for her pastel technique. She began exhibiting her work in the 1980s, and her pieces demonstrate a harmonious use of color and dynamic composition. Her work bridges the gap between painting and drawing, using color to establish a compositional rhythm, over which rigorous drawing emphasizes the beauty of line. Through these surfaces—color fields typically arranged in perspective—we can discern the overall direction of the compositional rhythm. Over the chromatic structure lies a precise drawing, governed by linear perspective, where straight lines dominate and certain elements are rendered with the spontaneity of a quick sketch. While L. Grigorașenco uses color in his sketches to document objective reality, M. Serbinov-Cheptănaru adopts a linear and chromatic rhythm that, on an associative level, conveys the atmosphere of the motif as part of a coherent compositional structure.

Drawing is particularly expressive in the work of sculptor Iurie Canașin, who captures the essence of his subjects with quick sketches and detailed long drawings. His portraits of women convey both their character and emotional state through the rhythm of line.

While painting, engraving, and sculpture often reflect the collective myths of a socio-political system, drawing remains more intimate and personal. It serves as a medium for reflection, research, and experimentation, presenting a more subtle reflection of the historical stage in which it was created.

Subchapter **3.3. The Art of Drawing in the last decade of the 20th century** is dedicated to the evolution of national artistic drawing during the early phase of the independent Republic of Moldova. During this time, visual art began to exhibit a broader spectrum of plastic formulas. However, due to the economic crisis that resulted from the restructuring of the economic system, drawing was practiced less frequently in favor of art forms with greater commercial potential. The younger generation of artists, in search of new identity markers in time of profound change, increasingly turned toward experimentation. Figurative art distanced itself from narrative structures, developing a more suggestive and symbolic character.

One of the focal points of this period was the analysis of the sketches created by I. Bogdesco for the book project ‘The Ingenious Gentleman Don Quixote of La Mancha’ by Miguel de Cervantes Saavedra. This cycle of drawings is related to an earlier, unrealized project by P. Shillingovsky from the interwar period. Also analyzed were works by older-generation artists Emil Childescu and Ion Serbinov, with a focus on the cityscape of Chișinău in the landscape genre. Among the younger generation, notable are the drawings of Simion Zamșa—remarkable for their skill, sensitivity, and strong fantastical resonance. Several works by painter Alexandr

Grigorașenco, who continues the artistic legacy of his father, Leonid Grigorașenco, were also introduced into the academic discourse, classified, and valorized.

During this period, several prominent visual artists emerged as accomplished draftsmen, including G. Vrabie, Mihai Mireanu, I. Serbinov, Grigore Bosenco, Arcadie Antoseac, Alexandru Macovei, Vasile Dohotaru, Violeta Diordiev-Zabulica, and others.

I. Serbinov, known for his academic-style draftsmanship, frequently depicted the landscape of Chișinău. Unlike L. Grigorașenco, who meticulously documented architectural elements, lighting, and natural settings with precision, I. Serbinov conveyed inner emotion through his portrayals of the urban environment. Like the Japanese painters of the Edo period, Serbinov captured the ever-changing world, defined by his perception of the present moment. He did not aim to document reality in detail but rather to contemplate nature through creation. For him, a work reaches completion intuitively, when it reflects the emotional resonance of nature as filtered through his own sensibility, leaving room for viewer interpretation. This artistic method gives his drawings a quick and airy quality, reminiscent of unfinished studies, yet they stand as complete artistic images. Unprocessed areas in his drawings often suggest air, distance, or depth.

Both L. Grigorașenco and I. Serbinov demonstrate a pictorial vision in their drawings. The composition and chromatics in their works evoke mood and atmosphere, with spatial illusions created through the use of tonal patches and nuanced colors.

A distinct figure in this field was A. Grigorașenco [8], who continued the academic plastic tradition of his father, L. Grigorașenco [1; 4]. A. Grigorașenco displayed a more restrained and contemplative temperament. His creations unfolded a world once imagined by a child discovering biblical stories—scenes that continued to inspire him throughout his life. The way he approached subjects and his chosen artistic techniques recall the methods of the old masters. The horse remains a recurring motif in the Grigorașenco dynasty's work. While L. Grigorașenco employed horses to achieve epic spectacle in his battle scenes, for Alexandr Grigorașenco the horse became a symbol of a lost past—of grace, nobility, devotion, and freedom—evoking a sense of nostalgia.

Painters of this period increasingly adopted a conventional and suggestive visual language, favoring experimentation and the spontaneity of expression. Chromatic expression took precedence, and the role of sketching or graphic study diminished correspondingly.

However Moldovan artistic drawing developed over the course of a century, originating as a foundational educational tool in academic institutions it evolved into a method of studying nature, a meditative act by the artist, or a product of contemplating a motif or phenomenon. Analyzing preliminary sketches or drawings for other artworks allows us to understand the artist's compositional logic, uncovering the nuances of their intellectual message or expanding the range

of interpretive possibilities. This process reveals the interplay between the constructed space of the artwork and the real space in which the creative act takes place.

In addition to its role in preparatory studies, drawing also developed into an autonomous artistic language. Artists explored this through a wide array of drawing techniques, creating works that stood independently as complete pieces.

The major achievement of this historical period lies in the fact that the creative activity of visual artists came to be understood as an expression of individual freedom and independence—values held in the highest regard by the professional community. Artistic expression became a mirror of society's state. This stands in sharp contrast to the previous era. In fact, the achievements of the national fine arts school during the Soviet period were largely the result of an ongoing struggle for freedom of expression and of intense polemics concerning the artist's role in society.

As the 20th century drew to a close, the postmodern national art scene expanded significantly, enriched by both the collective experience of the previous century and by the technological advancements that ushered in a new era in visual art.

3.4. Conclusions to Chapter 3

As a result of the research on artistic drawing in the context of post-war fine art in the Republic of Moldova, the following conclusions can be drawn:

1. The art critics who significantly contributed to the discourse on drawing in the Moldavian Soviet Socialist Republic (MSSR) include L. Cezza, M. Livșiț, K. Rodnin, A. Zevin, and D. Golțov. After 1991, the topic continued to be explored by T. Stavilă, C. Spînu, C. Ciobanu, E. Brigalda-Barbas, V. Rocaciuc, among others. Notably, L. Toma was active both during the Soviet era and after Moldova's independence. These critics, while analyzing the work of visual artists and historical developments in national fine arts, each touched upon the theme of drawing to varying degrees.

2. In the immediate post-war period, artists such as M. Gamburd, R. Ocușco, D. Sevastianov, and V. Ivanov—trained in the interwar era—played a pivotal role. V. Ivanov stood out for his exceptional command of a wide range of graphic materials and is regarded as one of the foundational figures of Moldova's national fine arts school. The pictorial vision is evident in the drawings of M. Gamburd, R. Ocușco, and D. Sevastianov, with the former two particularly noted for their nuanced tonal gradations.

3. The graphics produced during the MSSR period were marked by remarkable achievements, particularly by illustrators and graphic artists such as I. Bogdesco, L. Grigorașenco, and A. Colîbneac. I. Bogdesco's book illustrations and monumental paintings are distinguished by expressive power and classical harmony. L. Grigorașenco is known for his dynamic and theatrical

battle scenes, while A. Colîbneac focused on contemporary life. Other significant names in this field include Evghenii Merega, I. Vieru, G. Vrabie, Iakov Averbuh, Ion Tabârță, V. Moțcaniuc, and L. Sainciuc.

4. The drawings of painter V. Rusu Ciobanu stand out for highlighting the distinctions between her graphic works and her paintings. Other painter-illustrators include A. Zevin, Alexei Vasiliev, Ion Jumati, G. Sainciuc, E. Romanescu, Aurel David, Ion Stepanov, and G. Munteanu. In addition, drawings by sculptors such as I. Canașin and Dumitru Verdianu have received recognition in the specialized literature.

5. The works of artists active in the 1940s often conveyed the trauma of war, either directly or indirectly, with the inner turmoil of their characters visibly expressed. Their sketches frequently captured scenes of hardship and social reality. In the 1950s, renewed interest in the nude emerged, spurred by the organization of “evening drawing” sessions aimed at artistic self-improvement. Central themes included depictions of contemporary life, peasants, workers, and everyday genre scenes.

6. The 1960s marked a period of relative cultural liberalization in the USSR, allowing for greater individual expression among artists. Despite state commissions requiring figurative art and narrative compositions, many artists used this framework to convey personal visions. The 1970s saw further developments, such as V. Rusu Ciobanu’s rational and calm compositions, G. Sainciuc’s playful approach, E. Romanescu’s expressionist form, and L. Sainciuc’s sensibility aligned with Western postmodern art. By the last Soviet decade, new artistic values began to emerge, even within state-commissioned works.

7. A thematic line that bridges two prominent graphic artists—P. Shillingovsky and I. Bogdesco—is their interpretation of *The Ingenious Gentleman Don Quixote of La Mancha* by Cervantes. While P. Shillingovsky aimed to literally “translate” the novel into graphic form, I. Bogdesco approached the illustrations with a more reflective, interpretive lens, reimagining the protagonist’s destiny through his art.

8. After Moldova’s independence, a new sociocultural paradigm emerged that prioritized the individual over the collective. This shift was reflected in the visual arts, where drawing became a vehicle for expressing complex ideas through associative imagery and unconventional visual language. For instance, the works of S. Zamșa and L. Sainciuc explored dreamlike symbolism, while I. Serbinov and Em. Childescu focused on contemplative depictions of their surroundings. Other notable draftsmen from this period include A. Grigorașenco, Grigore Bosenko, Arcadie Antoseac, Alexandru Macovei, Vasile Dohotaru, and Eudochia Zavtur.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

This scientific study offers a retrospective on artistic drawing produced over more than a century (1891–2000), within the broader context of the evolution of national fine arts. Through historiographical research and based on the proposed periodization, the works of several visual artists from the examined region were classified and analyzed. For the first time, numerous drawings preserved in state or private collections are introduced into the scholarly circuit, re-evaluated, and connected with other creative domains. A considerable number of these graphic works can be viewed as documents of their time, offering a precise reflection of the era in which they were created.

Based on the research conducted and in accordance with the defined aims and objectives, several **general conclusions** can be drawn:

1. Drawing has consistently attracted the interest of researchers throughout the history of fine arts. This fact is also reflected in the works on the history of science authored by L. Venturi and U. Kultermann. Foundational ideas about drawing were articulated by notable figures such as C. Cennini, G. Vasari, D. Diderot, J.W. Goethe, Ch. Baudelaire, J. Ruskin, J. Huizinga, H. Wölfflin, L. Venturi, and E. Panofsky, among others. In this context, the influence of the Viennese school of art history is particularly noteworthy, having significantly impacted the development of the discipline and the study of drawing in particular. The research conducted by art critics like M. Dvořák, H. Leporini, H. Sedlmayr, O. Benesch, and W. Koschatzky represents a major milestone in the analysis of drawing within art history, offering insights into the metamorphoses of the artistic process through scientific discourse. Contemporary scholars such as M. Bisanz-Prakken and C. Metzger continue this tradition by exploring drawing approaches of the great masters.

2. The first critical texts on national art emerged during the Bessarabian period as chronicles of artistic events and achievements, aimed at promoting and validating the art. Despite the ideological constraints of the Soviet period, the work of art historians like A. Zevin, L. Cezza, K. Rodnin, M. Livșiț, and D. Golțov provided valuable and multifaceted information about artists of the time. The Bessarabian art period later attracted the interest of scholars such as T. Stavilă, V. Florea, I. Vlasiu, C. Șișcan, I. Colesnic, T. Braga, G. Vida, E. Brigalda-Barbas, E. Musteață, A. Marian, and T. Rașchitor. L. Toma's research on MSSR art is particularly valuable for highlighting the struggle for artistic freedom under ideological pressure, a theme also addressed by V. Rocaciuc. While these scholars touched upon the subject of drawing, it was not the primary focus of their investigations.

3. In the pre-war and interwar periods, the foundation of a national school of fine arts was laid. Bessarabian art leaned toward classicist aesthetics, with subtle influences of modernist trends. Drawing served as a preparatory support for painting or sculpture, often possessing an intimate, chamber-like quality.

4. The painter E. Maleșevschi, although isolated from the broader artistic community, expressed a distinct personal vision in her paintings, for which she created preparatory drawings. Sculptor A. Plămădeală, in contrast, was a sociable and civically engaged figure. His drawings—numerous portraits and nudes—reflect this aspect of his character and were often created during group study sessions for artistic improvement. Graphic artist P. Shillingovsky, operating in a different socio-cultural context, was acutely aware of the transformative era he lived in, a sentiment echoed in his letters and graphic legacy. His drawings depicted contemporaries and landscapes, shaped by a refined academic tradition. The avant-garde sensitivity of A. Baillayre and G. Löwendal mirrored the rapid pace and dynamism of the 20th century.

5. A unique generation of artists emerged, bridging two socio-cultural paradigms: the Romanian interwar period and the Soviet era. After 1945, artists were compelled to conform their individual creativity to the rigid standards of socialist realism. Though drawing, as a tool of reflection and study, was less affected than commissioned painting, the spirit of the times is still evident in sketchbooks and private albums. Soviet-era artists focused more on the accuracy of representation. Notable figures from this generation include M. Gamburd, V. Ivanov, and D. Sevastianov. R. Ocușco's portraits, consistent across the pre- and post-war periods, form a valuable documentary archive of his contemporaries.

6. Another important research source is the writing of visual artists themselves. The first attempt to outline Bessarabian art in national historiography is a journalistic article by A. Plămădeală. Additionally, the manuscripts of A. Vasiliev and critical writings by G. Vrabie are noteworthy. The reflections of graphic artist I. Bogdesco on both Soviet and post-Soviet national art offer important insights into his creative process. His diary reveals intentions regarding various artistic genres and how they were implemented in his work.

7. Equal in stature to other fine art disciplines, graphic art developed significantly in the MSSR. I. Vieru's drawings are notable for their lyrical quality, evident in landscape studies and numerous portraits. L. Grigorașenco's deep interest in history inspired dramatic and theatrical battle scene compositions. A. Colîbneac stands out as a representative of the younger generation and of national art more broadly. Other significant artists of this period include V. Moțkaniuk, I. Tăbârță, G. Sainciuc, L. Sainciuc, among others.

8. Within post-war national art, artists such as A. Zevin, G. Sainciuc, I. Jumati, A. David, and E. Romanescu played key roles. A. Zevin's drawings were popularized through L. Toma's publications. The sketches by V. Rusu Ciobanu demonstrate the development of pictorial compositions, tracing their evolution from study and sketch to final painting.

9. After 1991, Moldovan graphic art began aligning with broader European artistic movements. Artists such as S. Zamșa and L. Sainciuc exemplified these innovative tendencies. Others, including I. Serbinov, Em. Childescu, and A. Grigorașenco, continued the tradition of figurative drawing. From this period until the early 21st century, artistic creation increasingly reflected individual sensibilities.

10. As a medium of reflection, research, and experimentation, drawing typically lacks the representational function of painting, engraving, or sculpture. It often expresses a more personal, introspective, and silent dimension. While other genres of visual art tend to reflect their historical context more explicitly, in drawing, the relationship between the artist and the era is more nuanced and subtle.

Based on the results obtained, the following **recommendations** are proposed:

1. To promote artistic drawing as a branch of graphic art through the publication of albums and catalogues, the organization of national and international scientific competitions and conferences, as well as the production of educational television programs and documentary films.

2. To use the theoretical and artistic material from the thesis for the development of educational programs and specialized courses in the history of national fine arts for students and professionals, while also encouraging broader public interest in the field.

3. To cooperate with visual artists, creative unions and state institutions in order to organize exhibitions, creative camps, masterclasses, workshops and various cultural events that highlight national artistic drawing.

4. To continue research in the field of artistic drawing and ensure that the results of the research are disseminated to the widest possible audience.

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ADNOTARE

Șibaev Dmitri. Desenul artistic în cadrul evoluției artelor plastice în Republica Moldova (sfârșitul secolului al XIX-lea – secolul al XX-lea). Teză de doctor în istorie. Chișinău, 2025.

Structura tezei: introducere, trei capitole, concluzii generale și recomandări, adnotări în limbile română, rusă și engleză, bibliografie din 260 de titluri, 141 de pagini de text de bază și anexă.

Cuvinte-cheie: desen, istoriografie, grafică de șevalet, pastel, creion, tuș, schiță, crochiu, publicații, catalog, grafică, jurnal, realism socialist, portret, autoportret, materiale grafice, document.

Domeniul de studiu: 611.07 – Istoria științei și tehnicii (Arte vizuale).

Scopul lucrării: constă în determinarea rolului desenului artistic în cadrul parcursului istoric al artelor plastice din Republica Moldova de la sfârșitul secolului al XIX-lea până la sfârșitul secolului al XX-lea prin examinarea, sistematizarea și analiza surselor bibliografice în care direct sau tangențial a fost abordată problema desenului artistic din perioada examinată, raportate la valorificarea operelor desenate atât publicate, cât și inedite.

Obiectivele propuse:

1. Analiza istoriografiei universale, sovietice și naționale în care sunt reflectate mijloacele de expresie plastică și particularitățile estetice specifice diverselor tehnici ale desenului conform perioadelor de evoluție ale artelor plastice.
2. Valorificarea textelor scrise de plasticieni pe marginea problemelor ce țin de desen în contextul creației artistice.
3. Investigarea desenelor realizate de creatorii moldoveni.
4. Identificarea specificului desenului artistic în diferite perioade de evoluție a artelor plastice naționale.
5. Elaborarea portretelor de creație ale unor personalități marcante în domeniul culturii plastice naționale în perioada enunțată.

Noutatea și originalitatea științifică rezidă în prezentarea în premieră a unei sinteze a evoluției desenului artistic în cadrul artelor plastice naționale pe segmentul temporal al anilor 1891-2000, fundamentată pe o vastă bază istoriografică. Caracterul novator al lucrării este determinat de punerea în circuitul științific și artistic a unor opere de referință.

Rezultatele obținute contribuie la soluționarea unei probleme științifice importante, propunând familiarizarea cu diverse puncte de vedere asupra problemei abordate, precum și examinarea operelor de artă ale desenatorilor moldoveni din perspectivă istorică și valorică.

Semnificația teoretică a lucrării este polivalentă sub aspect teoretic, prin valorizarea științifică a desenului artistic în contextul artelor plastice naționale, introducând în circuitul științific noi informații importante. Teza completează ansamblul datelor informative și interpretărilor teoretice asupra artelor vizuale naționale.

Valoarea aplicativă. Rezultatele cercetării vor fi utilizate în calitate de suport de curs pentru disciplinele universitare „Istoria artei universale” și „Istoria artei naționale”, servind ca reper teoretic și metodologic pentru elaborarea unor teze de masterat și doctorat, materiale didactice, publicații științifice în domeniul studiului artelor ș.a.

Implementarea rezultatelor științifice. Rezultatele investigațiilor au fost prezentate la nouă foruri științifice naționale și internaționale și publicate în cincisprezece lucrări științifice.

АННОТАЦИЯ

Шибает Дмитрий. Художественный рисунок в развитии изобразительного искусства Республики Молдова (конец XIX – XX век). Диссертация на соискание ученой степени кандидата исторических наук. Кишинев, 2025.

Структура диссертации: введение, три главы, общие выводы и рекомендации, аннотации на румынском, русском и английском языках, библиография из 260 наименований, 141 страниц основного текста и приложение.

Ключевые слова: рисунок, историография, станковая графика, пастель, карандаш, тушь, эскиз, набросок, публикации, каталог, графика, дневник, социалистический реализм, портрет, автопортрет, графические материалы, документ.

Область исследования: 611.07 - История науки и техники (Визуальные искусства).

Цель работы: определить роль художественного рисунка в историческом развитии изобразительного искусства Республики Молдова с конца XIX до конца XX века путем изучения, систематизации и анализа библиографических источников, в которых проблема художественного рисунка прямо или косвенно затрагивалась в изучаемый период, в связи с валоризацией как опубликованных, так и неопубликованных рисунков.

Задачи диссертации:

1. Проанализировать мировую, советскую и национальную историографию, в которой отражены средства пластической выразительности и специфические эстетические особенности различных техник рисунка в зависимости от периодов развития изобразительного искусства.
2. Анализ текстов, написанных художниками, в которых рассматривается проблема рисунка в контексте художественного творчества.
3. Изучение рисунков, выполненных молдавскими художниками.
4. Выявление специфики художественного рисунка в разные периоды эволюции национального изобразительного искусства.
5. Разработка творческих образов некоторых выдающихся деятелей в области национальной художественной культуры в указанный период.

Научная новизна и оригинальность: заключается в том, что впервые на основе обширной историографической базы представлен обобщающий анализ эволюции художественного рисунка в рамках национального искусства на временном отрезке 1891-2000 гг. Инновационный характер работы определяется тем, что она вводит в научный оборот значимые графические произведения.

Полученные результаты способствуют решению важной научной задачи, предлагая ознакомиться с различными точками зрения на поставленную проблему, а также рассмотрение художественных произведений молдавских рисовальщиков в историческом и ценностном ракурсе.

Теоретическая значимость работы является поливалентной. Научно оценен художественный рисунок в контексте национального искусства, а также введена в научный оборот новая важная информация. Диссертация дополняет корпус информативных данных и теоретических интерпретаций относительно национального изобразительного искусства.

Прикладное значение: результаты исследования будут использованы в качестве учебного пособия по предметам «История мирового искусства» и «История национального искусства», послужат теоретико-методологическим ориентиром при подготовке магистерских и докторских диссертаций, учебных пособий, научных публикаций в области искусствознания и др.

Внедрение научных результатов: результаты исследований были представлены на девяти национальных и международных научных форумах и опубликованы в пятнадцати научных работах.

ANNOTATION

Shibaev Dmitri. Artistic drawing in the development of fine arts in the Republic of Moldova (late 19th – 20th century). PhD thesis in History. Chisinau, 2024.

Structure of the thesis: introduction, three chapters, general conclusions and recommendations, annotations in Romanian, Russian, and English bibliography from 260 of titles, 141 pages of the basic text and appendix.

Keywords: drawing, historiography, easel graphics, pastel, pencil, ink, sketch, publications, catalog, graphic, diary, socialist realism, portrait, self-portrait, graphic materials, document.

Field of study: 611.07 – History of Science and Technology (Visual Arts).

The aim of the paper is to determine the role of artistic drawing in the historical development of fine arts in the Republic of Moldova from the end of the 19th to the end of the 20th century by examining, systematizing and analyzing the bibliographical sources in which directly or indirectly the theme of artistic drawing was under examination in the studied period, regarding both published and unpublished drawings.

Proposed objectives:

1. Examination of the universal, soviet and national historiography which reflect the means of plastic expression and the specific aesthetic peculiarities of various drawing techniques according to the periods of development of fine arts.
2. Text analysis of works written by visual artists about drawing in the context of artistic creation.
3. Exploration of drawings realized by Moldovan artists.
4. Identifying the specifics of artistic drawing in different periods of evolution of national fine arts.
5. Elaboration of the creative portraits of some outstanding personalities in the field of national plastic culture in the mentioned period.

Scientific novelty and originality: it consists in the presentation for the first time of a synthesis of the evolution of artistic drawing within the national plastic arts in the time segment of 1891-2000, based on a vast historiographical base. The innovative character of the work is determined by the scientific and artistic circuit of reference works.

The obtained results contribute to the solution of an important scientific problem by proposing to familiarize with different points of view on the approached problem, as well as to examine the works of art of the Moldavian draughtsmen from a historical and value perspective.

Theoretical significance of the work: it is theoretically polyvalent, by scientifically valorizing artistic drawing in the context of national fine arts, introducing new important information into the scientific circuit. The thesis completes the set of informative data and theoretical interpretations on national visual arts.

Practical value: the results of the research will be used as a course support for the 'History of Universal Art' and 'History of National Art' subjects, serving as a theoretical and methodological reference for the elaboration of master and doctoral theses, teaching materials, scientific publications in the field of art studies, etc.

Implementation of scientific results: the results of the investigations were presented at nine national and international scientific forums and published in fifteen scientific papers.

ȘIBAIEV DMITRI

**ARTISTIC DRAWING IN THE DEVELOPMENT OF FINE ARTS IN THE REPUBLIC
OF MOLDOVA (LATE 19TH – 20TH CENTURY)**

611.07 – HISTORY OF SCIENCE AND TECHNIQUE (VISUAL ARTS)

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