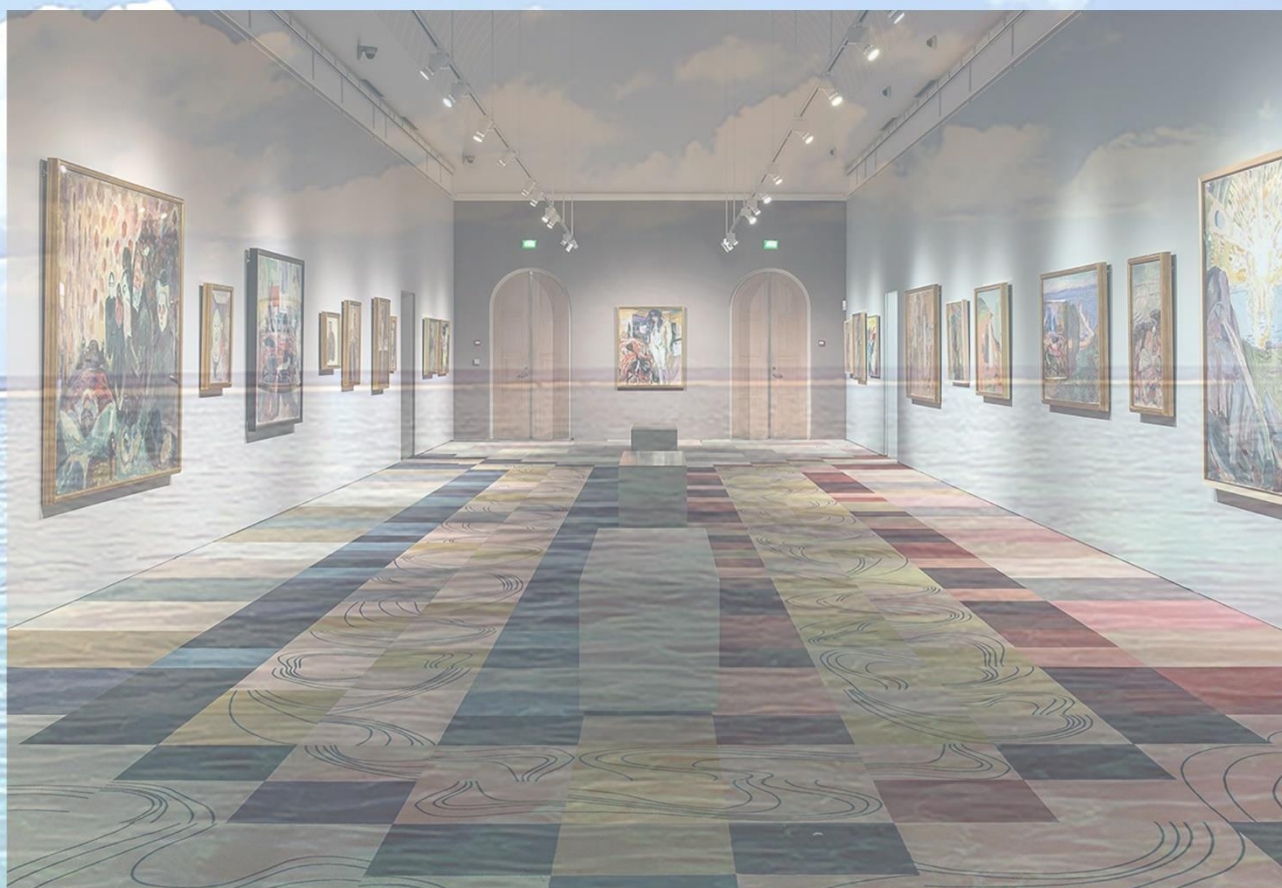


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The problem of ethnic identity in the modern world: how the “national spirit” manifests itself in folk art

Abstract:

The article is devoted to the problem of preserving Russian ethnic identity. In the era of globalization, the identity of many countries is experiencing a crisis. A manifestation of national identity is the traditional folk art of an ethnic group. It is in him that what is called the spirit of the people is manifested. In modern conditions in Russia, it is not only necessary to preserve the Russian culture, but also to raise it to a new height. To achieve this, it is necessary to change the curricula of schools and universities, which can help the experience of teaching a course on historical ethnology of Russia to the students of the Higher School of Folk Arts. The author concludes that Historical Ethnology of Russia in combination with the disciplines of History and Philosophy allows preparing a highly qualified art critic, who is ready and able to solve the tasks that his professional activity sets him.

Keywords:

identity, globalization, ethnos, folk art.

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Проблема этнической идентичности в современном мире: как в народном искусстве проявляется «национальный дух»

Аннотация:

Статья посвящена проблеме сохранения русской этнической идентичности. В эпоху глобализации идентичность многих стран переживает кризис. Проявлением национальной идентичности является опирающееся на традиции народное искусство этноса. Именно в нем проявляется то, что называется духом народа. В современных условиях в России не только необходимо сохранить русскую культуру, но и поднять на новую высоту. Что бы этого добиться, необходимы изменения учебных программ школ и вузов, в чём может помочь опыт преподавания курса, посвященного исторической этнологии России,

студентам ВШНИ. Автор приходит к выводу, что историческая этнология России в сочетании с дисциплинами истории и философии позволяет подготовить высококвалифицированного искусствоведа, готового и способного решать задачи, которые ставит перед ним его профессиональная деятельность.

Ключевые слова:

идентичность, глобализация, этнос, народное искусство.

Introduction

The era of globalization has created a crisis of ethnic identity, which, paradoxically, is combined with the development of many new identities. The importance of preserving ethnic identity is constantly emphasized by many political and public figures. So, in the speech of the President of Russia V.V. Putin at the *Valdai International Discussion Forum* on September 19, 2013, pointed out the objective need to “search for a new strategy and preserve their identity in a radically changing world, in a world that has become more open, transparent, and interdependent”, in which “in one or another form almost all countries, all peoples collide: Russian, European peoples, Chinese, Americans, and society from almost all countries of the world” (The meeting of the international discussion club Valdai, 2013).

1.

The term “identity”, which derived from two similar Latin concepts *idem*, i.e., “the same”, and *identifico*, i.e., “identify”, appeared in ancient logic (Culture as a factor of modernization of Russia: Collective monograph, 2015). So, initially designated relationship, the members of which are absolutely identical to each other (Lebedev, 2018). In philosophy, “identity” was considered as a category, used as a synonym for the words “completely similar”, “identical”, “identical”. Paradoxically, the concept of “identity” became especially widely used after the publication in 1968 of the book *Identity: Youth and Crisis* written by the German psychologist E. Erikson. In this classic work, the author described a state that he called “an identity crisis”. Thus, scientists first discussed the identity crisis, and only then gave clear formulations of the concept (Semenenko, 2017). In the social sciences, the concept of ‘identity’ came from the works of the French historical school “annals”, which studies the mentality of historical epochs. Currently, without the use of the concept of “identity”, it is impossible to imagine any scientific work on psychology, pedagogy, history, ethnology, etc. In this regard, today there is a wide range of scientific definitions of identity.

In the human psyche, identity is the property of most fully expressing how an individual imagines his belonging to social groups and communities – social, national, professional, linguistic, political, religious, racial and others (Ahmedkhanova, 2015). Simply put, identity is what the individual relates to and considers himself to be. Identity is one of the most important essential characteristics of a society, which reflects and expresses the peculiarities of world perception and the nature of cognition of the existence of an individual and the groups, to which he belongs.

The identity can exist in two scales of perception. The very first level of identity is the individual (“I am identity”). In other words, “I am identity” is our idea of ourselves as an individual. at the same time, “I am identity” is also how we realize the continuity of our being in the world. The second, higher social level, is manifested in the perception of how other individuals recognize me, that is, my real existence and my personal social status in this society. According to the famous American social thinker C. Huntington, identity can be defined as the self-consciousness of an individual, and at the same time also of the groups to which an individual belongs. moreover, individuals acquire identity and change it only as part of a group (Huntington, 2004).

There can be an unlimited number of self-identifications that any individual can choose. It should single out only the most important groups of individual identities. It is necessary first to point out the so-called ascriptive-literally “prescribed”, i.e., those, over which individuals have no power, predetermined independently of the individual (Lebedev, 2018). Ascriptive identities include age, gender, physical characteristics of the body, blood relationship, race and ethnicity.

Many other identities – ethnic, social, etc. – can be attributed to the identities acquired by the individual. In particular, it is possible to note such ethnic identities as a clan, tribal, ethnic, linguistic, religious, territorial. Social identities – the social status of an individual, the awareness of belonging to a certain part of society – play an ever-increasing role in the life of society in modern conditions. Then the individual and the group are aware of such identities as a class and civilizational affiliation. Territorial identities – hometown, region, country – can be also distinguished.

Political identities play a huge role in the life of society. These include shared ideology, electoral behaviour (voting for specific parties and organizations), membership in a political party, participation in public activities, loyalty or opposition to the existing government, etc.

Finally, in the self-consciousness of both the individual and society as a whole, special economic identities are always present and often dominate among other

identities – education, profession, position, labour collective, income level, economic needs, the relationship of oneself with a certain class and social group; etc. (Lebedev, 2018).

Thus, the identity of a person is largely determined by the individual himself (with except for only the ascriptive). However, what determines all other identities? Identity defines society, but identity is based on the dominant culture of a given society in a given historical period of time (Lebedev, 2018).

Each country and each nation are based and exist on its own specific national identity, based on traditional religion, native language, common historical memory and historical traditions. Finally, national identity is largely determined by folk art. So, national culture, understood in the broad sense of the word, is the basis of national identity (Lebedev, 2018). Under the term “national” in this article will be considered as a synonym for “ethnic”.

An ethnos is understood as an inter-generational blood-related community of people who have common stable features of language, culture, psyche, self-consciousness and territory that have historically developed in a certain territory (Leontiev, 1998), i.e., an understanding of their difference from other communities and their own unity. So, an ethnos is a phenomenon that is simultaneously biological, social, geographical, cultural and spiritual, based on a common culture and having a unique identity.

What is meant by national identity? It should be noted that the main factors of the development of ethnicity are:

- territorial collectivity (the cohabitation of the majority ethnic group in a certain area, or the presence of certain “historical homeland”);
- the belief in a common ethnic origin ethnic group from a common ancestor;
- cultural unity (community of language, religion, universally accepted interpretation of national history, the accepted social norms of behaviour);
- the unity of the total business (economic) activities;
- awareness of shared historical fate;
- a common opposition to the “other”.

All these factors basically create the nation and national consciousness. Here is how the classic of sociology, a prominent American scientist of Russian origin P.A. Sorokin figuratively wrote, “Paraphrasing the words of Archimedes, it can be said that give me these factors, and I will create a variety of nations for you, starting from the disenfranchised Sudras, i.e., representatives of the lower castes of India and ending with full-fledged Brahmins.” (Sorokin, 2006).

Of course, in our time in a number of countries, there are acute ideological crises caused by the problem of identity, e.g., in Austria, the inhabitants of which cannot decide whether they are Germans or any particular nation, the debate about Austrian identity has been going on for decades. After Austria acceded to the European Union, the state began to spread a “pan-European” identity. It is no accident that the famous Austrian writer Robert Menasse called his essay on modern Austria as *A Country Without Properties*, paraphrasing the title of the novel *A Man Without Properties*, written by the Austrian writer Robert Musil in the late 1930s. In the end, R. Menasse came to the conclusion that Austria is devoid of any purely Austrian identity. According to him, “public opinion polls confirm that, apart from abstract information about one’s own nationality, no one can really explain what the homeland is for Austrians.” (Menasse, 1999)

There is even more difficult problem of the national identity in a country like Canada, i.e., English Canada, populated by immigrants of various but mostly non-British origin, since Quebec, French Canada. On the contrary, they have their own French-Canadian identity. Due to history and geography, it is difficult to speak of any Anglo-Canadian identity at all. It is no coincidence that there is an aphorism that Canada has a lot of geography, but little history and no culture at all.

Canada has always been a country of immigrants, and among the people who moved to this sparsely populated Great Britain’s dominion, people of non-Britain origin predominated. Since the 1960s, the majority of immigrants in Canada have been non-Europeans, mostly of non-Christian faith, who grew up in traditional tribal and clan societies. At the same time, in Canada, unlike the United States, there was almost no “melting pot”, and the ethnic, racial and religious groups of the country did not merge into a single whole. It is significant that even in the 1991 census, only 2.8% of the country’s residents called themselves simply ‘Canadians’. The rest clearly identified themselves as Canadians of British, French, German, Ukrainian and other origins. 26.9% of Canadians are classified as “other” by statistics.

However, in Canada, where the concept of ‘multiculturalism’ was born in the 1970s, in our time, the multiplicity of different identities has led to the disappearance of identities as such. In October 2015, current Prime Minister of Canada (since 2015) Justin Trudeau told *The New York Times Magazine* (NYT) “There is no core identity in Canada, there is no mainstream. There are common values such as openness, respect, compassion, the desire to work hard, support each other, and seek equality and justice. These qualities make us the first post-national state.” (Justin Trudeau, 2015) Thus, Canada can consider itself a country, in which there is not and cannot

be a state-forming nation. Accordingly, there is no decisive core of the national culture.

However, still, Canada is an exception to the rule. Basically, the world is dominated by the ideas of national development. They can mean both self-criticisms on the verge of self-flagellation and a sense of national superiority. However, in general, it is a sense of national identity that determines the behaviour of an ethnic group.

3.

What are the characteristic features of Russian identity that fundamentally distinguish it from the ethnic identities of many ethnic groups? The peculiarities of Russian identity are because Russia is not just a country, but an independent unique civilization. Russian Slavophiles wrote about this in the 19th century, and their main provisions on the multiplicity of civilizations in the last century were picked up by such Western thinkers as A. Toynbee, O. Spengler, S. Huntington, etc. These authors agreed that Russian identity is a civilizational identity just as Western European peoples are characterized by a sense of belonging to a single Western European civilization.

A manifestation of national identity is the traditional folk art of an ethnic group. It is in him that what is called the “spirit of the people” manifests itself. Russian folk art is one of the most significant manifestations of the “Russian spirit”. Russian iconography, wood and bone carvings, the works of Russian jewelers, lacquer miniatures and embroidery, lace and paintings on fabric and wood can be seen as a manifestation of the primordial Russianness. The beauty of Russian folk art is not abstract – it is a manifestation of the norm of life of a particular people.

According to the academician, the president of the *Higher School of Folk Arts* V.F. Maksimovich, “traditional arts and crafts is one of the most important elements of the cultural ‘gene pool’ of Russia, as it assumes the function of protecting national identity in the context of globalization, the wide spread of products of mass culture that generates and accumulates a cultural memory of generations. Authentic works of folk art have always played an important role in the education of patriotic feelings of a person, contributed to the preservation of national identity and the identity of national cultural life” (Maksimovich, 2018).

Among the features of Russian ethnic identity, it can also be noted that Russia, unlike Western European states, was originally formed as a multi-ethnic state and, as researchers note, “Russia’s multiculturalism is its generic quality” (Culture as a factor

of modernization of Russia, 2015). Because of this, Russian culture is at the same time all-Russian, “its own”, native to all the peoples of historical Russia.

Therefore, ethnic identity is incomplete without folk art. The existence of folk art is evidence of the health of the people. Under these conditions, the growing interest in traditional art forms is quite understandable. It should be noted that, according to the academician, the president of the *Higher School of Folk Arts* V.F. Maksimovich, “traditional arts and crafts is a myriad of spiritual, moral, aesthetic, technological and material wealth, which is so full of open soul and nature of man, his view of the world, ideas and dreams, history, relations with other Nations.” (Maksimovich, 2013).

According to V.F. Maksimovich and S.V. Lebedev, the most important obstacle to the further development of folk art is that it is not done by professionals. For the development of folk art, including its new forms, so that national art is not limited only to the restoration of old techniques and products, it is necessary to give higher education to artists, which is the mission of the *Higher School of Folk Arts* as a state university.

For thousands of years, traditional applied art has been based on the practical experience of masters, based on the examples of their ancestors. However, in our time, this is not enough. A modern artist should also be an all-round personality. Then his knowledge, experience and work will give excellent shoots (Lebedev & Maksimovich, 2015).

4.

Russian traditional applied art remains an integrating factor of Russian identity in the new century. The crisis of identity in the era of globalization only increases the importance of traditional art. In Russia of the 21st century, it is necessary to raise the value and prestige of folk culture. Of course, this will require changes in school and university programmes, in which it is necessary to strengthen the national and cultural component.

Two centuries ago, the great German philosopher J.G. Fichte drew attention to the need to educate national feelings. He noted that “... The means of salvation... consists in the formation of a completely new self, which existed before, perhaps, only as an exception in individuals, but never as a universal and national self, and in the education of a nation whose past life has faded and has become an appendix to another's life, which will either belong exclusively to it, or, if it should extend from it to others, will remain intact and; in a word: what I propose as a means of preserving

the existence of the German nation is a complete change in education.” (Fichte, 2009)

The creation of the *Higher School of Folk Arts* – the world’s first higher educational institution that trains cadres of artists of traditional art, was evidence that in the modern history of Russia, the state began to support folk art. Thus, the staff of the Higher School of Folk Arts contributes not only to the direct training of future artists of traditional applied art, but also to the strengthening of Russian ethnic identity.

The Department of Philosophy of the *Higher School of Folk Arts* has developed an educational and methodological complex of the discipline *Historical Ethnology of Russia*. The purpose of this discipline is to describe the complex of factors that have a decisive impact on the cultural, social and even political life of the country. This course will help students of the Academy, future artists of traditional applied art, to understand the peculiarities of the ethnic and political development of Russia, which have had a direct impact on the nature of Russian folk art.

Historical Ethnology of Russia has been taught at the *Higher School of Folk Arts* since 2007 following the educational standard for the specialty 50.03.04 *Theory and History of Arts* in the 2nd year (the 3rd semester). The total labour intensity of the discipline is 2 credits, 72 academic hours. This discipline is studied by art historians only. The course is not taught to bachelors and painters, although they also need to study the peculiarities of the ethnic and cultural development of the Russian people and other nationalities of the country. The author has developed a textbook *Historical Ethnology of Russia. Textbook for Students of Educational Institutions Studying in the Direction of Training “Decorative and Applied Arts and Crafts”*. As it can be seen, the opportunities to teach this course to bachelors and painters are already ready.

Conclusion

Historical Ethnology of Russia in combination with the disciplines of History and Philosophy allows preparing a highly qualified art critic, who is ready and able to solve the tasks that his professional activity sets him.

Those, who have attended the discipline *Historical Ethnology of Russia*, as shown by the results of control measures (tests, tests, essays), possess the basic facts of the ethnic history of Russia, are freely guided in the variety of modern ethnological concepts and are able to apply their knowledge to the analysis of modern social development. Thus, the experience of teaching historical ethnology can be considered positive.

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Sense of art (the experience of perceiving a work of art) (in Russian)

Abstract:

The article is devoted to a special human ability, which is called by the author “the sense of art”. This feeling is presented as the ability to perceive art, as a way of aesthetic cognition. It shows how art (in this case – painting) affects the viewer, his feelings. The connection of the sense of art with the individuality of the person, with the traditional folk culture is shown. The author concludes that the perception of art is a spiritual activity of a person. Perceiving its pictorial forms, we include all our senses, but this is only the first stage of aesthetic cognition. The sense of art is deeply individual. The more developed the individuality, the deeper it is. That's when mutual enrichment takes place. Art becomes for a person not only a form of emotional enjoyment, but also a form of cognition. Everyone has their own unique knowledge of reality. There is also some disunity, alienation of a person, but art can eliminate this disunity.

Keywords:

sense of art, individuality, artistic image, perception, tradition, sensibility, aesthetic cognition.

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Чувство искусства (опыт восприятия произведения искусства)

Аннотация:

Статья посвящена особой способности человека, которая названа автором «чувством искусства». Данное чувство представлено как способность восприятия произведений искусства, как способ познания действительности эстетическим путём. Подробно представлено, какие составляющие искусства (в данном случае – живописи) воздействуют на зрителя, попадая в сферу его чувственности. Показана связь чувства искусства с индивидуальностью человека, с традиционной народной культурой. Автор делает вывод, что восприятие искусства – это духовная деятельность человека. Воспринимая

изобразительные его виды, мы включаем все наши чувства, но это, только первый этап эстетического познания. Чувство искусства глубоко индивидуально. Чем более развита индивидуальность, тем оно глубже. Вот тогда и происходит взаимообогащение. Искусство становится для человека не только формой эмоционального наслаждения, но и формой познания. Каждый имеет своё уникальное познание реальности. В этом кроется и некоторая разобщённость, отчужденность человека, но искусство может устранять эту разобщённость.

Ключевые слова:

чувство искусства, индивидуальность, художественный образ, восприятие, традиция, чувственность, эстетическое познание.

Вступление

В данной статье предлагается опыт восприятия произведения искусства как некий нетипичный и одновременно очень естественный способ познания. Это способ, при котором человек, опираясь на индивидуальный опыт, на свои личные способности и ощущения, на своё умение открывать для себя объект искусства как форму и содержание, совершает это эстетически, – через переживание, живой чувственный контакт с художественным произведением.

Восприятие искусства – знание особого рода. Оно подразумевает взаимодействие с произведением, некоторым образом, – беседу. И беседа эта осуществляется в идеальном мире. В эту беседу помимо художника и реципиента оказываются вовлечёнными все те, кто взаимодействовал или ещё будет взаимодействовать с этим произведением. Это идеальное пространство, в котором происходит незримое общение, и где каждый имеет право голоса, не рискуя при этом быть прерванным.

Эту способность человека к подобному восприятию можно воспринимать как особое чувство, существующее наряду с другими его чувствами. Оно отличается интегрирующими свойствами и эстетической направленностью. Его можно характеризовать как чувство искусства. О нём пойдёт речь в данной статье.

Нельзя отрицать, что чувство искусства предзадано человеку, для получения особого рода знания. Именно искусство даёт возможность получения знания, так сказать дологического, которое осеняет нас в моменты озарения, но ускользает тут же с появлением мысли. Искусство аккумулирует эстетический опыт. Это познание мира особым способом, который невозможно заменить никаким другим. Познание через органы чувств дано человеку от рождения, но это лишь первая ступень. А.Ф. Лосев писал, что «Чувство отличается от познания тем, что оно порождает своё инобытие

внутри себя, в то время как познание предполагает это инобытие готовым вне себя» (Гретьяков, 2001). Особенность его в том, что мы познаём действительность через художественную форму, которая является одновременно и материальным объектом, то есть, бытием и одновременно тем, что открывается нам в процессе переживания как инобытие. Экзистенциальное и феноменологическое соединяются в нашем восприятии художественной формы.

Сфера искусства, как организованная среда, появилась в жизни человечества не сразу, хотя искусство присутствовало в жизни древнего человека в религиозной, обрядовой её части. Подобно зерну, оно жило в чувстве гармонии, которое дано человеку от начала времён. Сам человек сложен как существо гармоничное, и многое из того, что есть в искусстве, связано с этим нашим устройством (симметрия, понимание верха-низа, чувство ритма, чувство пространства и т.д.). Воздействуя на наши чувства, искусство воздействует и на наши мысли, ощущения, аффекты. «Бреннан, аргументируя необходимость отличать аффект от чувства, утверждает, что чувство функционирует в культуре как кодированная информация, полученная из ощущений и уже предлагающая определённую интерпретацию – в то время как аффект действует внутри ощущения, до означивания и кодирования с помощью существующих знаковых систем» (Володина, 2019).

С чем связаны такие возможности, этого мира предметов, в общем-то, не первой необходимости? Во-первых, искусство обладает универсальным, понятным для всех языком. Во-вторых, оно многогранно и многослойно. Оно направлено к индивидуальности, т.е. к внутреннему нашему Я. В-третьих, оно имеет способность выходить за рамки времени и существовать как вневременное явление, вовлекая в это состояние и зрителя. В-четвёртых, оно символично и может воздействовать на нас помимо наших логических усилий. Оно способно проникать в нас так глубоко, как только мы это можем ему позволить. И проникновение это связано именно с чувственностью самого произведения искусства, так называемой чувственной его данностью. Более того, с возможностью этой чувственности в нас разворачиваться. А. Лосев, изучающий диалектику художественной формы, писал «Художественное понимание, или форма, знает себя, стремится к себе, чувствует себя, и потому она – миф. Она – полная одухотворенность. Вот почему нет поэзии без мифологии. Вспомним хотя бы из Пушкина: пустыня – «чахлая и скупая», природа – «жаждущих степей», (или из Лермонтова:) «тучки небесные» – «вечные странники» и т.д. Везде тут предмет изображен так, что он сам себя

или знает, или чувствует, или стремится к себе. И потому наше понимание, если оно художественно, оно или знает, или чувствует, или стремится, или тут – всё вместе. Полный миф требует именно законченного, завершённого в себе чувства. Поэтому независимо от того, какова выражаемая предметность сама по себе, выражение и понимание её должно быть чувством» (Третьяков, 2001).

Почему эта статья возникла именно сейчас? Это связано с современным состоянием искусства и его взаимодействием с человеком. Вернее, с раздробленностью самого искусства и человеческого сознания. Мы живём в мире, где всё мелькает и ускоряется, не имея возможности рассмотреть чёткие очертания, иначе, – в мире, где исчезает понятие целостности. Человек как целостное существо перестаёт себя таковым ощущать, самоосознавать. Клиповое сознание, ускорение ритмов, какая-то культурная «всеядность», неразборчивость приводят к тому, что мир искусства воспринимается как часть туристической, или иной обязательной программы. Познавательный интерес посетителя музеев удовлетворяется беглым рассказом экскурсовода, практически, минуя процесс апперцептивного восприятия. Необходимо волевое усилие, остановка, включение всех наших чувств, проявление эмоциональной, интеллектуальной активности. Эта необходимая остановка может быть дана нам отчасти искусством. Речь в данной статье пойдёт о настоящем искусстве, проверенном временем, а не о сиюминутных явлениях в мире искусства, которые исчезнут так же внезапно, как и появились. Это искусство, в котором есть жизнь, данная когда-то произведению художником. Ещё одно ограничение будет присутствовать в данном исследовании – это ограничение в выборе вида, речь пойдёт о живописи.

1.

Современный посетитель музеев – совершенно несамостоятельный потребитель культурного продукта. Он, конечно, может отказаться от экскурсионного сопровождения. Но он не сможет отказаться от тех знаний, а вместе с ними, и клише, которые уже имеются в его голове по поводу того или иного произведения искусства. Это знание – приобретённое и насколько оно качественное не знает никто. Мнения об одной и той же картине могут быть разные, они меняются не только во времени (при жизни художника – одно, после смерти – другое). Они зависят от открытий в мире искусства, от идеологических установок, знаний, полученных в школе, или, приобретённых из книг. Насколько вообще важны эти знания для зрителя, воспринимающего картину? Мы можем вообще ничего не знать о художнике и его работах, но

получить при этом такое внутреннее наполнение, такой эмоциональный заряд, какого не получили от самой содержательной лекции.

Дело в том, что эти знания мы получили самостоятельно, задействовав все наши чувства, весь интеллектуальный, эмоциональный арсенал. Здесь включаются помимо известной пятерницы – память, ассоциации, воображение и т.д. Размышляя у заинтересовавшей нас картины, мы можем получить возможность общения с другой индивидуальностью – самим художником. Для подобного восприятия, конечно, нужно желание и умение. Любое искусство требует внимательного и чуткого реципиента.

Какие составляющие искусства (в данном случае – живописи) воздействуют на зрителя, попадая в сферу его чувственности? Разные жанры живописи имеют как особенные, так и общие средства воздействия. К общим относится художественный образ, который отражает реальность, но отражает её обобщенно. Он индивидуален и универсален одновременно. Условность его языка делает его метафоричным, многоплановым. Для реципиента художественный образ – это открытие духовного плана. В процессе его создания происходит преображение мира. Одухотворение художественного образа зависит от деятельности наших чувств. В данной статье речь идёт о возможности одухотворения произведения искусства через сенсуальность. Дух в искусстве не является чем-то имманентным, он формирующийся. Произведения искусства достигают своих духовных вершин именно там, где они начинают раскрываться в своей чувственной структуре. Для некоторых художественный образ представляет более или менее интересное содержание, но, к сожалению, не всегда отзывающееся в глубинах нашей чувственности.

Картина, как и любое произведение искусства, требует паузы. Это совершенно иной ритм, в который мы попадаем, выключаясь из жизненной суеты. Это остановка, не только в смысле стояния перед картиной, а остановка внутренняя, пауза, внутреннее молчание. То, что открывается для зрителя в моменты групповой экскурсии, зачастую не соответствует тому, что он может открывать для себя сам. Картина – это мир идеальный и реальный, бытие и инобытие. Реальность дана нам в цвете и композиции, за которыми открывается другое пространство. С этим пространством нас роднит чувство всеобщего, универсального. Собственно, задача искусства и заключается в этом служении Вечному.

Метафоричность как неотъемлемая черта художественного образа связана с символом. Воздействие символа на человека неоспоримо. Символ всегда связан с нашим внутренним Я, нашим мистическим сознанием. Издревле,

когда природа и человек были неразделимы, символы ощущались как живая реальность. Первые из них – солярные, космогонические окружали человека на протяжении всей его жизни. Все эти символы, включая природные, родовые стали впоследствии основой орнамента. Сейчас многие из них утратили первоначальный смысл. Будучи языческими, с приходом христианства, они получили новое звучание. Но, даже не зная изначального смысла, мы можем ощущать на себе эту первозданную силу, когда символ разрастается до масштабов художественного образа. И здесь происходит то таинственное воздействие на зрителя, которое уже связано с жизнью нашего духа. Подобное воздействие на нас этой внутренней силы труднообъяснимо.

В качестве примера можно привести работу известного художника-костореза Н.Д. Буторина. Он обладал мастерским чутьём в изображении птиц, этого древнего славянского символа, и умел в немногих деталях создавать художественные образы потрясающей силы (илл. 1). Символика традиционного искусства широко использовалась художниками во все времена. Однако, только зная внутреннюю силу этих символов, ощущая их как живые, художник может заставить их звучать в своей картине с необыкновенной силой. Символ хранит память поколений и воздействует на нас не только энергией художника, но и энергией рода.

2.

Символы укоренены в нашем сознании. Речь идёт об априорном знании: жизнь и смерть, мужское и женское, пространство и время и др. К.Г. Юнг определял эти вкоренённые в человека знания как архетипы. Это глубинные основания культуры, которые тоже бесспорно срабатывают в нас при восприятии искусства. Архетипические образы сопровождали человека с давних времён. Они являются источником религии, мифологии, искусства. Изначальным способом обработки архетипических образов была мифология. Сохраняясь в коллективном бессознательном по К. Юнгу, архетипы лежат в основе общечеловеческой символики. Поэтому иногда, без каких-либо интеллектуальных усилий, произведение искусства воздействует на зрителя, неосознанно, вызывая те или иные глубинные ощущения. Происходит познание, не связанное с опытом, так сказать, доопытное.

К априорным формам восприятия относятся ощущения времени и пространства в картине. Дореволюционные исследователи русской культуры и истории (Н.А. Бердяев, А.С. Хомяков, И.А. Ильин) связывали архетипическое сознание русского человека с особым отношением его к природе, родной

земле; с двойственностью его характера, который объясняется соседством двух религий: христианства и язычества. Главным источником русской культуры всегда признавали религию. Много национальных черт, так понятных русскому человеку, встречаются в русской литературе и искусстве.

Никакое искусство невозможно помыслить без категории пространства. Нам известна линейная перспектива и относящиеся к ней: воздушная и световая. Так же как в реальности, мы видим в картине, удалённые от нас в пространстве предметы. Можем ощущать глубину пространства, его свободу при помощи воздушной перспективы. Эффекты перспективы в арсенале художника очень действенное средство. Зная особенности построения пространства, можно создавать нужный ритм, нужное настроение, придавать драматизм композиции. Создавая необходимую иллюзию, в картине используется высокий и низкий горизонты.

В иконописи на наше восприятие оказывает воздействие обратная перспектива, задача которой, сделать зрителя участником изображённого на иконе пространства, как бы разворачивая перед ним мир горний. Здесь перед художником не стоит задача изображения реального мира, а напротив, его цель – передать мистическую сущность изображённого события. Более того, перед художником-иконописцем не существует изображаемого объекта, или события в реальности, на которые он мог бы опираться, как на образцы.

Однако не стоит связывать обратную перспективу только с вымыслом средневекового художника, она связана с естественными проявлениями особенностей человеческого зрения, например, бинокулярностью, а также и с подвижностью точки зрения. Именно обратная перспектива была выбрана художниками авангардистами, как правильная. Сегодня уже не считают единственно верной перспективой – линейную, человек видит объекты переднего плана скорее в параллельной или обратной перспективе, чем в прямой. Многочисленные научные опыты говорят о том, что современный человек способен при желании преодолеть тот способ восприятия в картине, который нам с детства прививали. Многие художники, замечали, что аксонометрия и лёгкая обратная перспектива взаимосвязаны и способны перетекать одна в другую. При созерцании близких и хорошо известных из повседневного опыта предметов их видимая форма приближается к истинной. Мозг как бы стремится перевести своё знание о предмете в видимый образ, уточнить его. Это явление получило в психологии зрительного восприятия название механизма константности формы. Обратная перспектива в живописи, даже не религиозной, не лишает произведение художественной

правды, если для использования этого композиционного приёма у художника есть основания.

При использовании системы обратной перспективы, прослеживается иногда тенденция к сферической перспективе. Так художник К.С. Петров-Водкин использовал данную перспективу, чтобы дать зрителю почувствовать планетарный характер изображённого; когда земля одновременно – и место, на котором происходит, запечатлённое событие, и некая обобщённая земная поверхность, видимая как бы с высоты птичьего полёта. Данная перспектива наполняет картины художника мифическим содержанием, придавая нашему восприятию характер созерцания.

Эти знания, так сказать, теоретические, составляющие изобразительную грамоту. Но существует более глубокое понимание пространства в живописи, которое связано именно с ощущениями человека, живущего в России. Широта, бескрайность, убегающая вдаль дорога, поле, подобное волнующейся водной глади – всё это представления русского человека, в сознании которого простор и ширь ассоциируются с родиной. Этот размах особенно ощутим в русской песне протяжной и неторопливой. Поэтому в любом пейзаже мы ищем этого, внутренне знакомого нам пространства, которого не находим в картинах европейских художников.

Построение пространственной композиции в живописи сочетается с сюжетом. Воспринимая художественное изображение, мы имеем дело с плоскостью, пространство – дано нам в ощущении. Если в картине нет глубины, если в ней композиционно тесно от присутствующих персонажей и предметов, то эту тесноту ощущает и зритель. В качестве примера такого построения можно привести работу художника Е.Е. Моисеенко «Победа» (илл. 2). Вглядываясь в картину, мы можем получить те же ощущения простора или тесноты, которые не только помогают понять смысл изображённого, но и дать работу своим чувствам и мыслям: эмпатии, воображению, узнаванию, припоминанию, то есть сделать процесс восприятия процессом творчества.

3.

Наряду с пространством в художественном произведении присутствует и время. Оно заключено в картине и остановлено волей художника. При этом, можно говорить об искусстве, как о вневременном явлении, благодаря его способности давать нам ощущение безвременья и даже вечности. В живописи для передачи времени есть свои средства. Время может замирать вместе с картинными персонажами, или нестись, подобно изображённым облакам.

О времени, как моменте истории сообщает историческая живопись: известными историческими сценами и персонажами, предметами окружения. Здесь мы имеем дело с ощущениями времени, как этапа жизни нашего общества и здесь в нас отзываются, запечатлённые в памяти, важные для всего русского народа события. Назначение исторической живописи не только в её повествовательности, но в той возможности, которую она нам предоставляет – взглянуть на данное историческое событие со стороны. Это взгляд из другого временного отрезка, часто из другой эпохи, взгляд человека другой субкультуры. Историческая живопись может быть простой иллюстрацией к учебнику истории, а может вырасти до эпического полотна, на котором через конкретную сцену художник говорит о вечных темах и ценностях. В картине А. Пластова «Фашист пролетел», художник в неярких тонах, скупом, но трагическом сюжете смог достичь высоты звучания подобной седьмой симфонии Д.Д. Шостаковича (илл. 3).

Ощущение вечности, безвременья наиболее ощутимо в пейзажной живописи. В изображении просторов нашей родины. Часто в подобную композицию включается образ храма, или церквушки с крестами возле её стен. Вечное, вневременное ощущается зрителем в этой неторопливой композиции, в привычных для нас временах года (излюбленными в русском пейзаже являются переходные состояния природы: весна и осень). В изображении времени велика роль символа. Часто на картинах, где время как-бы остановилось, присутствует образ сна. Тема сна, как остановки во времени получила развитие ещё в работах А. Г. Венецианова. Композиция его картин строится таким образом, что даже небольшое произведение обретает величественный смысл. Происходит это за счёт умелого сочетания повествовательности в картине с монументальностью образа. Пример такого сочетания представлен в картине А.Г. Венецианова «На жатве. Лето» (илл. 4). Символами времени воспринимаются в живописи образы: лампы, свечи, колокола. Камень часто используется как символ древности.

Время и пространство в живописи неразделимы и от мастерства художника, пониманием им своей задачи, зависит, что будет представлять собой картина – жанровую сценку, или эпическое произведение. В картине братьев Ткачёвых «Колокол» можно видеть пример такого удачного пространственного построения (илл. 5). Здесь же присутствует и символ времени и памяти – колокол. И каждый из троих, изображенных здесь на фоне вечернего небосклона соотносится зрителем с этим колоколом, молчащим, разбитым, но выстоявшим в тяжёлое лихолетье. Нужно отметить, что и сама

человеческая память тоже свойство нашего разума соединять прошлое с настоящим, попытка разрушить временные преграды.

Ощущение вечности, вневременья лучше всего ощутимо в иконе. Это художественное произведение отличается от обычной живописи тем, что его задача состоит не в отражении мира, а в «отражении» Бога. Соответственно, не зная содержания библейских текстов, невозможно понять смысл какой-либо иконы. Но в то же время, мы говорим об эстетической стороне живописи, её композиции, которая воздействует на любого, даже не воцерковлённого зрителя. И это – неотмирность иконы. В ней символично всё, и эта символика отзывается в нас. Неподвижность образов, их аскетическая застылость, взгляд, обращённый внутрь себя, символический нереальный пейзаж – всё это в целом даёт ощущение выключенности из действительности, из того времени, в котором мы пребываем. Икона предполагает созерцание, и эта форма восприятия не связана со временем. Созерцание – есть остановка во времени, поглощение времени глубиной, восторгом перед созерцаемым событием. Особое воздействие производит на нас икона, или монументальная живопись, размещённая в храме. Здесь произведение живописи входит в пространство храма, как в целостный эстетический и духовный мир. Оно одновременно самостоятельно и нераздельно с этим единым ансамблем, в котором живописи отведено особое и не случайное место. Где с парусов взирают на нас евангелисты, стены – повествуют о жизни Бога, а на алтарной преграде все изображённые святые и Богородица склоняются к центру, где размещена икона Христа Вседержителя.

В русской живописи конца XIX – начала XX века в творчестве некоторых художников можно было встретить удивительное сочетание созерцательности и динамизма. Например, в работах М.В. Нестерова. Так, картина «Видение отрока Варфоломея» представляет нам мистический сюжет, в котором земное время неактуально (илл. 6). Это момент чуда. И в то же время, мы видим очень динамичную композицию за счёт пересекающихся, довольно многочисленных линий холмистого рельефа местности. Эта динамика добавляет зрителю дополнительных ощущений. Здесь соединяются две реальности: земная и мистическая, два ощущения времени. Зрителю предоставляется возможность не только ощущать мистичность события, но и то, как это волнительно для самого мальчика. Это движение-волнение передаётся и зрителю, но при этом неосознанно. Пространство и время воздействуют на нас в живописи беспрекословно, и только от реципиента зависит, насколько глубоко будет это воздействие.

4.

Каждая картина обладает ритмом, и это ещё одно средство искусства, направленное на нашу чувствительность. Ритм, это то, что роднит искусство с человеком, задает определённое настроение картине и её персонажам. Принцип ритма лежит в основе движения – ритмы времён года, суток, приливов и отливов, нашего сердцебиения и т.д. Он же лежит и в основе построения живописного произведения. «Художественный ритм – не просто сумма правил и приёмов построения целостной композиции. Это всегда мировоззрение и мироощущение» (Эко, 2017). Ритмами мы связаны с родной местностью.

С самого рождения младенец слышит ритмичные звуки, которыми наполняется его чувственность. Он слышит их в материнской песне; пестушки, прибаутки, скороговорки и считалочки – все эти детские забавы очень важны в воспитании у ребёнка чувства ритма. Прекрасно, если ребёнок слышит ритмы не только музыкальные, но и научается воспринимать их в природе. Звуки природы способны излечивать человека, приводить в равновесие его внутренний мир.

Искусство невозможно представить без ритма, мы наблюдаем его в примитивных орнаментах – незамысловатой череде повторов и пауз. Ритмы традиционного искусства связаны с фольклором, народной песней общей мелодичностью. Эта песенность, мелодичность ритма присутствует и в русской иконописной живописи. Некоторые иконы специально создавались в честь церковных песнопений – акафистов. В подобных ритмах велика роль круга. Круг, сфера – вечное движение, гармоническая завершенность. Прекрасная праздничная икона «О Тебе радуется» имеет такую круговую композицию, которая создаёт необыкновенно гармоничную сцену, в центре которой на престоле восседает Богородица (илл. 7). От Нёе кругами расходятся, не только сияние вокруг образа, но и предстоящие Ей группы святых, ангелы, райские цветы. Вовлечены в это круговое пространство, хотя и несколько особняком, люди, изображенные внизу композиции. Все эти «окружности» распространяются подобно колокольному звону. Икона, сама по себе, – мелодична. Она – визуальное воплощение одноимённого акафиста.

Круг в иконе иногда не столько явный, может выступать и в виде полукружия, овала. «Одним из главных законов иконной композиции является закон ритмического соответствия форм – то, что в поэзии именуется рифмой. В иконе рифмуется всё: фигуры, уложенные в определённом порядке горки-

лешадки, предметы, жесты» (Эко, 2017). Подобные ритмы в русской иконе называли словом «лад». Ритм можно рассматривать как условие красоты.

Через ритм в картине передаётся настроение не только персонажей, но и общее настроение художественного произведения. Ритм в картине бывает не явный, внешнее движение может почти отсутствовать. Так в работе художника Н.Н. Ге «Царь Пётр допрашивает царевича Алексея в Петергофе» настроение сцены передает динамика орнамента пола (илл. 8). Под ногами у, внешне неподвижных, Петра и его сына происходит очень бурное движение, подобный диссонанс передаёт нам ощущение психологического напряжения внутри картины. Ритм в художественном произведении может прерываться, с целью акцентирования, создания необходимой паузы.

Особенно важен ритм в пейзажной живописи. Ведь именно он наполняет её жизнью и вызывает нужную эмоцию. Ритм задаёт правильное направление глазу, в его власти, как соединять, так и разъединять. Композиция картины В.И. Сурикова «Утро стрелецкой казни» построена как раз с учётом такой ритмической компоновки (илл. 9). Фигуры Петра I и его сподвижников обособлены от основной массы народа. Стрельцы с их семьями представляют собой хаотическую массу, довольно сплочённую, которая, подобно лаве, растекается от стен собора Василия Блаженного к переднему краю картины. На противоположной стороне – ритмично выстроенные солдатские шеренги, как будто слившиеся в своей неподвижной членённости со стенами Кремля. Это противопоставление неподвижности и чёткости хаотическому движению даёт ощущение напряжения. Народная масса предстает здесь как что-то живое, страдающее, чувствующее и вместе с тем хаотичное. В то время как Пётр I со своими подвижниками и солдатами создаёт ощущение упорядоченного, но одновременно механически безжизненного, отрешённого, чуждого.

Нарушение ритмики в картинах современных художников, вызывает у зрителя иные ощущения. Здесь уже невозможно ориентироваться на одни только чувства, необходим отвлеченный анализ. В творчестве современных художников абстрактного искусства ритмы жизни зачастую заменены механическими ритмами.

Живопись авангардистов начала XX века была очень ритмична, она в большинстве своём обращается к традиционному искусству, к русскому орнаменту. Показательны в этом случае работы К.С. Малевича. Картина «Красная конница» композиционно напоминает вышивку на женской крестьянской одежде (илл. 10). Однако художники авангардисты не ставили

себе задачи продолжения русской традиции, обращаясь в основном к внешней стороне традиционного искусства.

5.

Особое ощущение даёт в картине свет. Свет издавна был почитаем нашими предками и составлял основу языческой мифологии. Явление света всегда в сознании человека ассоциируется с чем-то радостным, красивым. Недаром у всех вызывает эстетическое наслаждение любование радугой, северным сиянием, белыми ночами, рассветами и закатами. Это и сияние белого снега в конце марта, когда оно усиливается сиянием неба. Для человека свет знаменует начало жизни.

В искусстве свет действует на зрителя двояко: и как источник света (освещение), и как источник энергии (в религиозном искусстве). В философии Фомы Аквинского, свет исходит снизу, из глубин вещи, как «самопроявление организующей формы». Свет прекрасен сам по себе, «потому что его природа проста и вбирает в себя всё». Средневековые мистики считали, что красота мира – это эманация вселенского света. В иконописании свет связан с Божеством, это проявление нематериального света. В иконе XV века «Преображение» даже не зная сюжета, зритель понимает, что изображён свет (илл. 11). Не только потому, что он бесцветен и расходится от Христа в виде лучей, но и потому как закрылись ученики от этого мощного нематериального света, не в силах перенести его сияние. В иконописи подобный свет является нам в пробелах, которые наносятся на лица и одежды, как отражение невещественного сияния. Этот свет – понятие духовное, и доступен только духовному, просвещённому сознанию. Однако, даже не будучи знакомым с искусством иконы, несложно догадаться, что подобное понимание света сохранилось в русской живописной традиции, которая в целом всегда была светоносной.

Свет в картине – это и источник света, который может иметь символическое звучание. Свеча, лампада ассоциируются, как правило, со светом духовным, с жертвой. Живопись как светопись – традиционна в русском искусстве. Эта светопись широко используется художниками, как в XIX, так и в XX веке, как в религиозной живописи, так и в светской.

Световоздушная среда в картине даёт ощущение пространства, как в работах живописцев реалистической школы живописи: А.К. Саврасова, М.В. Нестерова, И.И. Левитана. Светопись одухотворяет даже невзрачные пейзажи средней полосы России. Мастерство изображения окружающей среды таково,

что мы сразу проникаемся настроением прозрачного весеннего, или пронизанного тишиной и влагой, зимнего дня. Эта светоносность, воздействующая на нас, присутствует и в картинах русских импрессионистов. Здесь умелое сочетание колорита и светотеневых эффектов, создаёт особое впечатление от момента реальности, выхваченного художником. И эта светоносность наполняется дополнительными эффектами состояния воздушной среды определённого времени суток, или времени года. Конечно, этому ощущению осязаемости способствует и мастерство владения живописной техникой. Традиции светописи можно встретить и в работах наших современников (илл. 12).

Со светом всегда соседствует тень. Только в иконе тени отсутствуют, там всё пронизывает божественный свет. Живописцы прекрасно используют это противопоставление, когда необходимо что-то выделить, а что-то приглушить. Свет всегда привлекает внимание зрителя, притягивает взгляд. Добавление пигмента может видоизменить свет. Он бывает естественным и искусственным. Это может быть вечернее освещение, которое изменяет лица людей, делая их похожими на манекены. Свет даёт форму предметам, делая их объёмными. В естественной среде свет может выглядеть по-разному, производя при этом разные ощущения от картины. В утренние часы – он голубовато-розовый; днём – прозрачный, сохраняющий естественные цвета предметов; вечером – все окружающие цвета получают желтоватый, или фиолетовый оттенок. В том числе это касается и теней. Если нарушается в живописи эта естественная светоподача, то вслед за этим меняются и наши ощущения.

6.

Свет и цвет действуют на реципиента мгновенно. Цветность мира отражается в изобразительном искусстве, где может воздействовать на нас уже согласно законам живописи, но не только. Цвет окружает человека с младенчества. Это первый опыт познания, когда младенец постигает мир в красках. Цветовосприятие задано человеку как форма эстетического познания действительности. С этой особенностью связана отдельная сфера нашей психики. Ещё в средние века ученые искали соотношений с определённым цветом психологических состояний человека, разделяя цвета на положительно и отрицательно действующие.

Отношение к символике цвета в живописи связано с содержанием картины. Бывает, что первичное впечатление от цвета может поменяться при внимательном рассматривании всего художественного полотна. Символика

цвета также видоизменялась во времени, как и символ вообще. Например, красный цвет, как символ, неоднозначен в церковном искусстве, народном и советском. Белый цвет в годы революции в России связывался с белогвардейцами. Б.А. Базыма пишет, что важно было не только изменение символики отдельных цветов, а изменение в целом гармонических сочетаний. Так противопоставление белого красному в годы революции в России полно глубинного смысла. «Распад этой цветовой пары, выражающей всё наиболее лучшее и ценное в жизни людей, выражает собой разрушение основ, дисгармонию, наступление хаоса и сил зла. Цветовая триада – это не только архетип человека, как указывает Тэрнер, но и архетип человеческого общества» (Базыма, 2005). Цветовая символика в XX веке является часто символикой политических отношений в стране.

В. Кандинский посвятил учению о цвете и его влиянию на психику человека, свою книгу «Язык красок». В работах этого художника-авангардиста мы видим, как яркие, часто локальные цвета переплетаются друг с другом, превращаясь в необыкновенные фантастические изображения. Невозможно пройти мимо этих работ не почувствовав магию цвета на себе. Цвет выступает в его работах и как форма, находясь в активном движении. Кандинский был синестетиком и рассматривал возможность обогащения цветовосприятия за счёт синтеза музыки и изображения. Сами его картины обладают музыкальностью. При всей фантастичности этих изображений, абстрактности, эмоциональное воздействие композиций Кандинского неоспоримо. Эксперименты с цветом, его воздействием на человека связаны с его влиянием на наш организм, в частности, на центральную нервную систему и психическую деятельность.

На нас определённым образом действуют цвета яркие, природные. Художники традиционного искусства используют локальные цвета, не смешивая их. Яркая цветовая палитра была усвоена некоторыми художниками начала XX века, когда возродился интерес к народному искусству. Неразбавленный синий, красный, зелёный можно видеть в картинах К.С. Малевича, К.С. Петрова-Водкина, Н.С. Гончаровой и др. И этот яркий колорит в союзе с необычной композицией, притягивает внимание зрителя, порождая иногда совершенно неожиданные ассоциации. Так, при взгляде на некоторые произведения художника русского авангарда П.Н. Филонова, приходят на память покрывала, выполненные в традиционной лоскутной технике (илл. 13). Красный конь К.С. Петрова-Водкина оживляет в памяти иконных коней Георгия Победоносца, Бориса и Глеба.

Цвет не только объединяет в общую композицию все детали картины, он умело используется при создании настроения, соответствующего авторскому замыслу. Картина В. Попкова «Хороший человек была бабка Анисья» посвящена событию похорон односельчанами старой женщины (илл. 14). Но при этом, весь колорит пронизан позитивными красно-охристыми тонами золотой осени. Этот колорит сразу выходит на передний план. И только потом, рассматривая остальные детали, постигая её ритм, понимаешь, что главная тема работы – не сцена похорон, а история о добром человеке, которого все вспоминают с благодарностью. В картинах того же Попкова часто встречается красный цвет, но особенный своей светоносностью, подобный иконописной киновари. Этим цветом написаны его вдовы, потерявшие в войну своих мужей, сыновей. Художник выбрал для них тот же цвет, что и в иконах Богородицы. Русская живопись полна таких реминисценций, обращенных к народному искусству. Эта связь с традицией – отличительная черта всего русского искусства. Она проявляется конечно и в колорите.

Важен колорит и в таком жанре как портрет. Он может способствовать раскрытию характеристики портретируемого, сообщать зрителю то настроение, которое пытается донести до него художник. Портреты А.С. Пушкина, написанные В. Е. Попковым и И.С. Глазуновым отличаются не только по манере исполнения. В этих двух работах велика роль колорита, который задаёт настроение всему произведению. В портрете, написанном Глазуновым, сине-холодная гамма с рефlekсами багрянца вселяет в зрителя ощущение тревоги, холода, предчувствие февральской трагедии (илл. 15). В картине Попкова «Пушкин и Керн» тёплый колорит осенней листвы воздействует на нас своей теплотой, мягкостью, создавая настроение мечтательности (илл. 16). И через это воздействие колорита воспринимается и сам сюжет. К тому же золотая осень была любимым временем года поэта.

Есть ещё одна особенность цвета, которую широко применяют художники. Цветом можно выделить важное в картине, используя его как акцент. В качестве примера можно привести картину Е.Е. Моисеенко «Черешня», где вокруг этой яркой горсти ягод строится круговая композиция (илл. 17). Ещё не зная названия работы, уже понимаешь, как важен этот элемент в картине – этот маленький черешневый рай-воспоминание о доме, мирной жизни. Смысловой центр выделен белым – ткань под черешней и перекликающаяся с ней рубаха бойца с очень выразительным взглядом.

Существует живопись монохромная, в которой нет красочности, в ней всё как бы приглушено. Колорит выстраивается здесь в одной гамме с различными градациями. Цвет в такой живописи не воздействует на нас своей цветностью, а наоборот – одноцветность, приглушенность даёт ощущение недосказанности, иногда ирреальности изображённого.

Китайская монохромная живопись очень эстетична, она красива, её назначение – дать почувствовать зрителю красоту мироздания даже в малом. Чаще всего в написании таких картин используется тушь, акварель, или соус – что-то растекающееся, прозрачное, дающее простор фантазии. Данная техника очень подходит для изображения видов Петербурга, в ней – созвучная нашему городу таинственность, и некоторая размытость очертаний. Тихи и загадочны работы современного художника О.Е. Ильдюкова, где сюрреализм выглядит как реальность и где, благодаря правильно выбранной технике и удачной композиции, Петербург, словно возникает из дождей и туманов, а прошлое сливается с настоящим (илл. 18, 19). Цвет можно если не увидеть, то ощутить и в монохромной живописи, когда художник понимает свою задачу и знает, как её выполнить. Иногда мастеру удаётся в нескольких линиях и мазках достичь большой выразительности сюжета. Линия, очертание, жест – воздействуют на нас в картине, вызывая иногда совершенно неожиданные эмоции и мысли.

7.

Сюжет в картине – это то, что воздействует на реципиента даже не подготовленного. Это, чаще всего, – повествование, рассказ о чём-то, или о ком-то. При всей своей дискурсивности, он может отзываться в нас по-разному, особенно, если сюжет не знакомый. Картина – не иллюстрация, она за видимой сценой содержит (а бывает, что и не содержит) бездну смыслов, а ещё более ощущений. Эти смыслы начинают открываться, когда зритель задержится возле полотна. Тогда постепенно начнётся воздействие тех деталей, которые на первый взгляд оказались не замеченными.

Недавно в Санкт-Петербургском Манеже проходила выставка «Самохвалов. Дейнека». Творчество этих художников мы связываем с эпохой соцреализма в живописи. На полотнах – трудовые будни, многолюдные праздники, счастливые лица советских людей. Но если попробовать отбросить на время все эти идеологические установки, которые постепенно стираются из нашей памяти, то увидишь совершенно новую живопись, в которой есть место вечным темам. Пройдут годы, и зритель уже не будет

помнить о том, что такое соцреализм, а будет просто любоваться мастерством художника. Цикл работ А.Н. Самохвалова «Метростроевки» посвящён советским женщинам-труженицам (илл. 20). Однако, рассматривая этих крепкосложенных женщин с отбойными молотками и лопатами, постепенно начинаешь видеть в них нечто другое. Красота линий, чёткость и статичность форм приводят на память античных кор и богинь. И отношение к изображённому, и, соответственно, ощущение от увиденного сразу изменяются. Это один из примеров припоминания. Другой этап восприятия – в раскрытии символов. Это может быть даже и не интеллектуальное усилие, а какое-то, внезапно посетившее нас, озарение. Символичным в картине может быть не только предмет, или объект, но и колорит картины в целом, или цветовые акценты.

Сюжет может вызывать узнавание. Например, в картине Г.М. Коржева «Блудный сын» зритель сразу узнаёт знакомый библейский сюжет (илл. 21). И современная сценка сразу обретает вечный смысл. За этапом узнавания, следуют ощущения, эмоции, которые порождает сюжет в каждом человеке индивидуально. Они связаны с личными воспоминаниями, размышлениями, воображением. Все эти этапы восприятия важны, в них человек учится не только понимать искусство, но и приобщается к единому пространству человеческого духа. Это единая культурная духовная среда, которую Д.С. Лихачёв называл гомосферой. С этим могут не соглашаться, но то, что искусство обладает объединяющей силой – бесспорно. Даже размышляя над сиюминутным не замысловатым сюжетом, человек чувствующий, мыслящий возвышает себя. Сфера искусства – чисто человеческая сфера, она призвана служить возвышению человека.

Натюрморт – неживая натура даёт зрителю возможность увидеть первозданную красоту земных плодов и цветов. Всё, что создано природой на потребу человеку, для его насыщения, на самом деле – совершенно. Просто наш взгляд не всегда замечает красоту повседневности. Натюрморт может не только прославлять красоту, он может возвышать предметы, простые продукты питания до символов. Как это мы видим, например, в натюрмортах К.С. Петрова-Водкина. Известный его натюрморт «Селёдка» повествует о голоде в Петрограде, определённом сюжете истории нашей страны (илл. 22). Но его цветность и светоносность, чётко продуманный минимализм композиции, повествуют не просто о каком-то исторически-конкретном моменте, а наполняют высоким смыслом всю эту картину. Две картофелины, напоминающие камни, кусок высохшего хлеба и селёдка. Но селёдка –

золотящаяся, вся сверкающая в радуге рефлексов, на сияющем синем. Вдруг оживает где-то в тайниках души древний христианский символ. К этому символу добавляется двухцветие одежда Христа. Так, обычный натюрморт наполняется постепенно глубоким смыслом о времени собирать камни. Сюжет может быть трактован по-другому, но связь с христианской символикой здесь налицо. Добавить к этому особенности живописной системы Петрова-Водкина: сферическую перспективу, иконные чистые цвета, отсутствие глубоких больших теней, из-за чего все предметы как будто парят. И вот перед зрителем уже не момент российской истории, а тема истории человечества.

Мир вещей в картине всегда имеет отношение к человеку. Они могут рассказать зрителю не только об эпохе, времени, изображённом на полотне, но и о самих персонажах. Многие излюбленные предметы становятся постепенно символами для художника и кочуют из картины в картину. У Д.Д. Жилинского, например, это бумажные ангелы, а у В.Е. Попкова – алый цветок. Огромное значение живописи состоит в том, что вещь в ней не просто элемент композиции, а феномен. Она, даже не будучи замеченной с первого взгляда, в художественном произведении никогда не бывает случайной, и всегда является носителем смысла.

Часто в картинах встречается изображение игрушки, как темы детства. Но как по-разному эта игрушка в картине присутствует. Она может быть дополнением к характеристике портретируемого, просто атрибутом детства, или элементом, участвующим в общем идейном замысле картины. Работа К.С. Петрова-Водкина «Тревога» включает в общую композицию куклу, которую держит в руках испуганная девочка (илл. 23). «Вся композиция, развивающаяся по кругу от окна к девочке с куклой, включила в себя всё мироздание. Это окно, за которым мир, родители, ребёнок и даже кукла в руках, всё охвачено общей тревогой, которую по масштабности уже можно назвать ужасом» (Лихачёв, 2016).

Вещь связана со своим временем. Вещь – семантична. Для нашего восприятия она интересна не только этой семантикой, но и в целом – впечатлением, которое она на нас производит. Эмоция в чистом виде не может быть сохранена, но она может воспроизводиться при помощи вещи, которая хранит воспоминания.

В разные эпохи у художников было разное отношение к вещи в картине. В реалистической живописи вещь, как правило, – носитель смысла. Для импрессионистов же смысл вещи был неважен, главное было – ощущение от неё. Тем не менее, и в абстрактной живописи вещь присутствует, хотя и

подразумеваемая, так сказать, в разобранном виде. Подобное действие напоминает действие ребёнка, который, не зная назначения вещи, обращается с ней по своему усмотрению.

Изображённая вещь может воздействовать на нас и своей символичностью и живописной формой. Она может пробуждать в нас синестетические задатки, т.е. пробуждать память об эмоции, которая когда-то была в нас вызвана, возможно, чем-то другим, но с присутствием этой вещи. Эмоция может пробудиться и от воздействия колорита, и в целом от представленного сюжета, в который эта вещь включена как необходимый персонаж. Вещь может жертвовать собой, вызывая в нас совершенно не относящиеся к ней мысли и фантазии. Но может воздействовать и как символ, знак, не «спрашивая» нашего о ней мнения.

Восприятие вещи в картине связано с традицией. В искусстве, традиционное проявляется в символике предмета, его мифологичности. Особым смыслом для русского сознания обладают изображения птицы, конька (как предметы), свечи, лампы, колокола, иконы и др., которые отзываются в нас своей родовой сутью. Поэтому так часто изобразительное искусство прибегает к этим символам.

8.

Повествовательность в картине – то свойство, которое всегда открыто нашему восприятию. В этом живопись близка художественной литературе. Это свойство берёт своё начало ещё в Средние века, когда изображение служило раскрытию содержания библейских текстов. И эту повествовательность – изобразительное искусство сохраняет и по сей день. Близость художественного изображения и художественного слова помогает в восприятии произведений искусства. Д.С. Лихачёв писал о древнерусской литературе и её ценности для искусства её жанровой системы, когда создавались традиции в изображении воинов, святых, монархов. «Есть определённая «заданность образа», а вот, что удивительно: в этой заданности есть своя логика. Традиция не идёт вопреки законам психологии» (Лосев, 2010).

Человек в древнерусской литературе всегда был частью единства. Это чувство величия сочеталось в нём с чувством патриотизма, преданности своему роду. Русская литература в сущности – гуманистична. Она – ненавязчива, в ней есть назидательность, нравственная основа, она всегда говорила о высших ценностях. Эти черты роднят литературу и искусство, и зритель ощущает их в

изобразительном сюжете, также, как и в литературном. Роднят литературу с искусством и общие символы, стремление обоих видов творчества к возвышенному, к обобщению. Особенно близок к русской литературе пейзаж, в нём та же песенность и мелодичность. К некоторым известным русским пейзажам несложно подобрать соответствующую народную песню, стихотворение или мелодию. Подобный опыт представляет произведение великого русского композитора М.П. Мусоргского. Им был создан цикл фортепианных пьес «Картинки с выставки» после посещения выставки в Академии художеств. Эти пьесы, явились отражением тех ощущений и эмоций, которые пробудили в композиторе представленные картинки.

Искусство всегда содружествовало с литературой, и зачастую иллюстрация к какому-нибудь произведению становилась со временем самостоятельной картиной. Мы чувствуем эту литературность, стоя перед картиной и, пытаясь прочесть её как книгу. Нам всегда близка сюжетная линия в живописи. Русский человек, всегда искал в жизни уклада, опоры под ногами. Он человек деятельный. И в сюжете он ищет это действие, которое присутствует видимо, или незримо, подразумевая не только физическую деятельность, но и душевную. Да и понимание прекрасного на Руси никогда не было отвлечённым, оно тоже всегда соотносилось с человеком, с пользой, с Божьим миром, созданным красиво и рационально. Картина, содержащая простую сцену беления холста, или покоса, может ощущаться необыкновенно красивой, так как она повествует не только о труде, а о гармонии человека и природы. Даже пейзаж, подразумевает это присутствие человека. Литература тоже обладает свойствами картины. В литературных произведениях можно встретить прекрасно написанный словесный портрет, или натюрморт. А как прекрасны пейзажи, художественно воспроизведённые нашими писателями и поэтами! Живопись и литературу роднят и общие художественные стили: не только реализм, но и сюрреализм, импрессионизм.

Стиль всегда служил неким каноном, который помогал разным видам искусства содружествовать и сосуществовать в единстве. Стиль – всегда отражал главную идею государства, основное мировоззрение своего времени. Он порождён внутренней логикой развития этого государства и формируется под воздействием исторических, экономических, географических и др. предпосылок. Он, как бы наполняет всё единым духом, единым общим смыслом. Важен ли стиль при восприятии живописи? Несомненно. Эта стилевая основа очень ощутима в картине, она сразу направляет наши мысли и ощущения в нужное русло. Мы не можем не согласиться с тем, что Суровый

стиль в советской живописи и Критический реализм действуют на нас одинаково. Также, стилевые особенности художников авангардистов воспринимаются зрителем иначе, чем, русский импрессионизм. Единство стиля помогает организовать и зрителю, настроиться, так сказать, на нужную волну. Всегда наличие стиля было отражением расцвета культуры, и в то же время, это отражение живой связи искусства с государством, со своей эпохой.

Почему современное искусство, иногда так трудно для нашего восприятия? Оно, в большинстве своём, является отражением крайнего субъективизма, потерянности в окружающей действительности, нежелания как-то воздействовать на эту действительность. Это и одновременно уход от традиции, в глубинном понимании этого слова. О каком мировоззрении можно говорить, если современный человек уже давно имеет дело не столько с миром реальностей, сколько с миром симулякров?

Заключение

В заключении необходимо отметить, что восприятие искусства – духовная деятельность человека. Воспринимая изобразительные его виды, мы включаем все наши чувства, но это, только первый этап эстетического познания. Чувство искусства глубоко индивидуально. Чем более развита индивидуальность, тем оно глубже. Вот тогда и происходит взаимообогащение. Искусство становится для человека не только формой эмоционального наслаждения, но и формой познания. Каждый из нас имеет свое уникальное познание реальности. В этом кроется и некоторая разобщенность, отчужденность человека, но искусство может устранять эту разобщенность. Способность восприятия произведения искусства дана человеку вместе со способностью к художественному творчеству.

Чувство, которое в данной статье названо «чувством искусства» связано именно с этой способностью восприятия. Это способность человека воспринимать художественный образ, как особую идеальную реальность, данную нам в ощущениях. Данное чувство связано с нашим настоящим, оно экзистенциально и одновременно даёт возможность феноменологического познания. Оно принадлежит человеку и человечеству одновременно, открывая нам путь, через личные ощущения, к всеобщему единому духовному пространству культуры. Его связь с нашей индивидуальностью несомненна, с нашим внутренним эмоциональным и интеллектуальным богатством. Чувство искусства обладает, как и все остальные чувства, необходимым свойством и условием существования – свободой. А.Ф. Лосев писал в «Диалектике

художественной формы» о чувстве в целом, что оно есть «тождество бытия и небытия, обуславливающих одно другое при полной собственной свободе» (Гретьяков, 2001).

Процесс восприятия искусства подключает и такие возможности человеческой психики, как синестетичность, эмпатия. Невозможно даже предвидеть, как будет развиваться сюжет картины в нашем сознании под влиянием личных воспоминаний, воображения, жизненного и культурного опыта.

Чувство искусства связано с нашей национальной принадлежностью, так как, всё искусство основано на традиции. Д.С. Лихачёв много выступал и писал на тему экологии культуры. В основу этой теории им была положена мысль о необходимости сохранения не только биологической среды нашего обитания, но и среды, созданной культурой его предков и им самим. При этом он призывал к сохранению культурного единства человечества, при сохранении национальных особенностей культуры. Национальное в изобразительном искусстве отражается и в связи последнего с родной литературой.

Сейчас, когда в искусстве национальная традиция утрачивается, в виду непонимания её ценности, как для всего народа, так и для отдельной личности, появляются произведения так называемой концептуальной живописи. Для этих работ не годится приведённый здесь арсенал средств восприятия. Конечно, мы имеем визуально представленное нам произведение, в своём колорите и специфической композиции, но как рассматривать это искусство дальше? Сопроводительных текстов, кроме существующего названия картины – нет. Сложность здесь именно в этой субъективности, которая выражает себя, не рассчитывая на диалог. При этом не стоит забывать, что искусство всегда существует в своём времени и возникновение его не случайно.

Сегодня появляется новое искусство, связанное с открывшимися возможностями цифрового изображения. Нельзя отрицать, что это искусство сильно воздействует на зрителя, его эмоциональность своей фантастичностью, спецэффектами. Но при этом возникает естественный вопрос, насколько необходимы теперь потребителю такого искусства его эмоциональные и интеллектуальные знания. Существование такого искусства возможно с точки зрения другого его назначения – как игры. Однако нельзя забывать и о других возможностях искусства, направленных на совершенствование человека, о его назначении – способствовать нашему возвышению, в том числе возвышению наших чувств.

Закончить хотелось бы словами Ирины Александровны Антоновой, директора Государственного музея изобразительных искусств им. А.С. Пушкина, совсем недавно нас покинувшей. М.Б. Пиотровский назвал её символом музейного дела XX века. Большая половина её жизни была связана с жизнью музея, которым она заведовала. Её понимание искусства выдержало проверку временем. Она говорила, что наше восприятие искусства зависит не от уровня подготовки, а от того, что мы чувствуем в данный момент.

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Приложение



Илл. 1. Н.Д. Буторин коробочка «Закат»



Илл. 2. Е.Е. Моиссенко
«Победа»



Илл. 3. А.А. Пластов «Фашист пролетел»



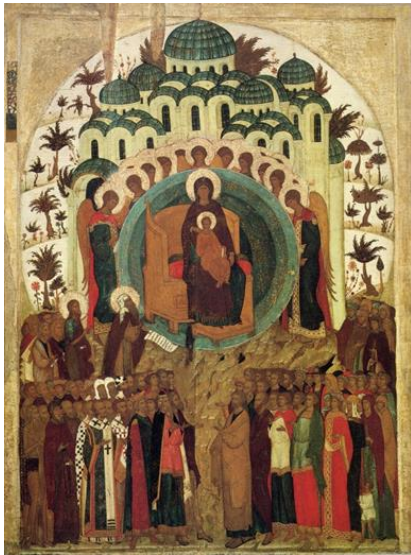
Илл. 4. А.Г. Венецианов «На
жатве. Лето»



Илл. 5. А.П. и С.П. Ткачёвы «Колокол»



Илл. 6. М.В. Нестеров. «Видение отроку Варфоломею»



Илл. 7. Икона «О тебе радуется» XV в.



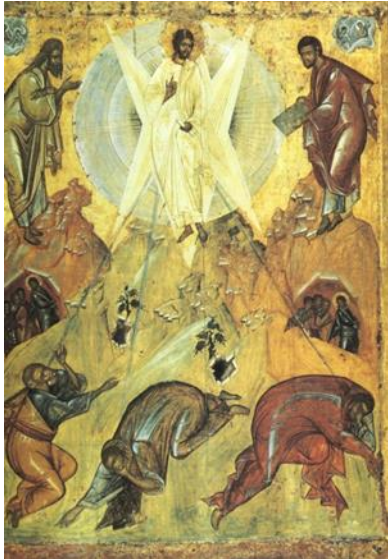
Илл. 8. Н.Н. Ге «Царь Пётр допрашивает царевича Алексея в Петергофе»



Илл. 9. В.И. Суриков «Утро стрелецкой казни»



Илл. 10. К.С. Малевич «Красная конница»



Илл. 11. Феофан Грек
«Преображение Господне»



Илл. 12. Бато Дугаржапов «Спуск к морю»



Илл. 13. П.Н. Филонов «Формула весны»



Илл. 14. В.Е. Попков «Хороший человек
была бабка Анисья»



Илл. 15. И.С. Глазунов «Александр Пушкин»



Илл. 16. В.Е. Попков «Пушкин и Керн»



Илл. 17. Е.Е. Моисеенко «Черешня»



Илл. 18. О.Е. Ильдюков «Неровное Дыхание»



Илл. 19. О.Е. Ильдюков «Взгляд, упавший в лужу»



Илл. 20. А.Н. Самохвалов «Метростроевки»



Илл. 21. Г.М. Коржев «Блудный сын»



Илл. 22. К.С. Петров-Водкин «Селёдка»



Илл. 23. К.С. Петров-Водкин
«Тревога»

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The influence of postmodernism on the evolution of art in the 21st century

Abstract:

In the modern world, a person is surrounded by an endless stream of data, which is often difficult to control. However, whether explicitly or implicitly, this flow has an impact on us: through advertising images, products in stores, the Internet and television. So, this leaves a huge imprint on our worldview and perception of the world not only at the everyday level but also at the level of perception of modern art. The article provides a comparative analysis of the influence of postmodernism ideas and philosophy on the transformation of the 21st century art from the point of view of the formation of positive and negative trends in the development of modern art. The authors conclude that postmodernism, combined with changes in global politics aimed at constant information pressure and depersonalization of the individual, so transforms art that its latest forms and trends can destroy the very classical concept of art, which is designed to reflect the individualism and versatility of man. Technological evolution as a result of the philosophy of postmodernism is ready both to develop art at a new level and to destroy its purpose.

Keywords:

postmodernism, art, transformation, evolution, Nietzsche, Groys, Heidegger, Krauss, Benhabib.

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Vliv postmodernismu na vývoj umění v 21 století

Anotace:

V dnešním světě člověka obklopuje nekonečný proud dat, který je často obtížné kontrolovat. Nicméně, explicitně nebo implicitně, tento proud nás ovlivňuje: prostřednictvím reklamních obrázků, zboží v obchodech, internetu a televize. To tedy přináší obrovský otisk našeho pohledu na svět a vnímání světa nejen na domácí úrovni, ale i na úrovni vnímání současného umění. V článku je provedena srovnávací analýza vlivu idejí a filozofie postmodernismu na transformaci umění 21 století z hlediska formování pozitivních a negativních trendů ve vývoji moderního umění. Autoři k závěru, že postmodernismus se v kombinaci se změnami ve světové politice, zaměřeným na trvalé informační tlak a обезличивание osobnosti, tak transformuje umění, že jeho nejnovější formy a trendy, které mohou zničit samotnou klasickou koncepcí umění, která si klade za cíl odrážet individualismus a mnohostrannost člověka. Technologický vývoj v důsledku filozofie postmodernismu je připraven jak rozvíjet umění na nové úrovni, tak zničit jeho účel.

Klíčové slova:

postmodernismus, umění, transformace, evoluce, Nietzsche, Groys, Heidegger, Krauss, Benhabib.

Introduction

In the modern world, a person is surrounded by an endless stream of data, which is often difficult to control. However, whether explicitly or implicitly, this flow has an impact on us: through advertising images, products in stores, the Internet and television. So, this leaves a huge imprint on our worldview and perception of the world not only at the everyday level but also at the level of perception of modern art.

Post-modern art undoubtedly leads to a dialogue with the viewer. However, at a certain stage, there may be a lack of understanding of the meanings or rejection of the forms of modern art objects. Immediately follows a negative reaction: denial or rejection. It is at this point that the problem arises: how to interpret what the viewer has just seen.

Consequently, there is a need to rethink postmodernism as the basis for the transformation of art in the late 20th and early 21st centuries. The relevance of understanding is also generated by the question of the opposite views on modern art of the 21st century, a deep criticism of modern and ultramodern trends in painting, sculpture, graphics and other areas.

Postmodernism is the period in art that followed the dominance of modernism in the theory and practice of culture. This trend, which arose in the middle of the

20th century, ideologically united many contemporary artists. It is directly connected with scepticism, irony, and philosophical criticism of universal truths and objective reality. The very term “postmodernism” was introduced into use by Jean-François Lyotard in his work “The Postmodern Condition” (1979), in which the idea of a “language game” was played out. Proposed by the Austrian Ludwig Wittgenstein, the idea was that different groups of people use the same language in different ways – and this, in turn, can lead to the fact that they will look at the world in completely different ways (Post-Modernism, 2014).

Postmodern art is a body of art movements that sought to contradict some aspects of modernism or some aspects that emerged or developed in its aftermath. In general, movements such as intermedia, installation art, conceptual art and multimedia, particularly involving video are described as postmodern. There are several characteristics which lend art to being postmodern; these include bricolage, the use of text prominently as the central artistic element, collage, simplification, appropriation, performance art, the recycling of past styles and themes in a modern-day context, as well as the break-up of the barrier between fine and high arts and low art and popular culture (Bertens, 1997).

Postmodernism describes movements which both arise from, and react against or reject, trends in modernism (Krauss, 1986). General citations for specific trends of modernism are formal purity, medium specificity, art for art’s sake, authenticity, universality, originality and revolutionary or reactionary tendency, i.e., the avant-garde. However, the paradox is probably the most important modernist idea against which postmodernism reacts. The paradox was central to the modernist enterprise, which Manet introduced. Manet’s various violations of representational art brought to prominence the supposed mutual exclusiveness of reality and representation, design and representation, abstraction and reality, and so on. The incorporation of paradox was highly stimulating from Manet to the conceptualists.

The status of the avant-garde is controversial: many institutions argue being visionary, forward-looking, cutting-edge, and progressive are crucial to the mission of art in the present, and therefore postmodern art contradicts the value of “art of our times”. Postmodernism rejects the notion of advancement or progress in art per se, and thus aims to overturn the “myth of the avant-garde”. Rosalind Krauss was one of the important enunciators of the view that avant-gardism was over, and the new artistic era is post-liberal and post-progress (Krauss, 1986). Griselda Pollock studied and confronted the avant-garde and modern art in a series of groundbreaking books, reviewing modern art at the same time as redefining postmodern art (Pollock, 1999).

The depth of the subject comprehension and the metaphysics of the modernist artists were contrasted by superficiality, irony and the gesture art. Postmodernism allowed artists to criticize everyone and everything, destroy the old foundations of painting, deny the tastes of the public. Neo-Dada and pop art appeared in post-war America, and over the next several decades, reactionary art forms called to live such trends as minimalism, conceptual art, performance art, and video art (Pegrum, 2000). All of these movements of postmodernism, diverse in their essence and form, have common characteristics, such as a mixture of hierarchies of high and low art, a rejection of the concepts of authenticity and originality that are characteristic of modernists, emphasizing entertainment, irony and playfulness (Post-Modernism, 2014).

Thus, it should be said that Postmodernism plays a fundamental role in the formation of the art of the 21st century as an Era of Art Rebellion, which changed the philosophy of new generations given unique freedom of thoughts to reform classic of Modernism. Totally, humanity has come to digital technologies, which transformed all kinds of art.

1. Philosophical understanding of postmodernism

A distinctive feature of postmodernism is the belief that it is impossible to explain the structure of the world as something full-fledged, developing according to certain laws and available for theoretical study.

Another feature of postmodernism is its innovative orientation. Representatives of postmodernism believe that it is an important stage in the development of European culture, the period of late capitalism, and post-industrial society. This is due to the emergence of the postmodern era in developed countries in the second half of the 1960s, that is, the rapid transition from an industrial society to an information one. It is then that the latest electronic technologies begin to develop, which formed the basis of postmodern culture.

The pathos of innovation and radical anti-traditionalism of postmodernism is explained by the fact that even at the very beginning of the world postmodern movement in the 20th century, the idea was repeatedly expressed that the current stage is fundamentally different from everything that history has previously known. The modern culture was conceived not as a new phase of evolution, but as something unique, incomparable. Postmodernism has further intensified and sharpened this radicalism, as a result of which the characterization of modern reality as a 'post-culture' has become widespread.

For postmodernism, the Nietzsche treatise *On Truth and Lie in an Extra-Moral Sense* (Clark, 1990) where he introduces a systematic collection of philosophical concepts is important. In this text, the philosopher hypothesizes that scientific concepts are chains of metaphors frozen in generally accepted truths. Nietzsche believed that reality is not an ordered, objective and law-like entity, but a continuous stream of being in the process of becoming. Man is not able to know it, and those laws that help to describe cause-and-effect relationships in the world are nothing more than a fiction, always aimed at the sphere of practical interests (Kaufmann, 1974).

Heidegger continued Nietzsche's line, focusing his attention on the study of reason, which eventually degenerates into reason. Such thinking was considered by the philosopher to be 'calculative', the highest form of which is the technique that develops against humanism. Humanism, Heidegger believed, invariably becomes barbarism, in which "the deserts caused by technology multiply". Heidegger, like Nietzsche, proceeded from the negation of the ideal, the other world, that is, from the understanding of reality as being. He also recognized the unity of mind and body, noting that it is the biological and the animal, not the rational, that is the foundation of this unity. Heidegger believed that although a person is free, he is 'thrown' into the world, forced to balance between free will and external circumstances. Man, in his understanding, is not the centre of the world, he is a participant in being, which is 'revealed' to him (Heidegger, 1991).

The postmodern direction of philosophy is based on the principles of pluralism and relativism, according to which in reality a "plurality of orders" is postulated, which is not subject to hierarchical systematization. pluralism is the main distinguishing feature of the philosophical movement. it allows for the simultaneous coexistence of various points of view. the principle of pluralism is fundamental for understanding postmodernism and its impact on the identity of a postmodern person. Relativism in postmodernism is a philosophical doctrine that asserts that all knowledge is relative and there is no absolute truth, but only truths that a particular person or culture believes in. Postmodernism holds that any knowledge and values are relative and conditioned by the situation. The denial of absolute truth or absolute values is manifested in the philosophical current by the denial of "big narratives" ("great projects"), distrust of any ideologies; postmodernism calls everything into question (McGowan, 1991).

In contrast to traditional ontology, the real basis of the world postmodernists recognizes multiplicity, radical diversity, and in a particularly free, unfettered form of 'chaos'. The world for postmodernists is not a whole, but a set of fragments, between which connections are not always established. To characterize this position, there is

a category of 'rhizome', which treats the way of being wholeness as fundamentally non-structural. Multiplicity and randomness for representatives of the current is a synonym for vitality, sure evidence of authenticity, non-confusion. Unity is associated with forced averaging, levelling differences, rationalistic reduction to a "common denominator".

From the point of view of postmodernism, the search for the real and true does not make sense. The specificity of the current lies in the denial of the possibility of rational explanation and transformation of society. Postmodernism declares that there is not and cannot be a transcendental (i.e., transcending sense experience) mind; what people call reason or reason is only an effect of discourse. postmodernists believe that there are no immediate or indisputable characteristics of the life of consciousness. Sensations, ideas, concepts and perceptions arise in the environment of various discursive practices and reflect them.

Postmodernism criticizes the belief in objectivity, which becomes a myth for it. However, without a meaningful goal and perspective, it is impossible to build arguments, interpret events, and even just collect data, so the similarity of objectivity, its replacement in postmodernism, is intersubjectivity, that is, a set of interpretations, points of view that give the most objective picture as possible.

From the point of view of postmodernism, the rationalism of the modern era is bringing to the extreme the idea of the transformative activity of the subject, which entered into an irreconcilable conflict with nature, artificially limited its evolution, as well as the history of society, the space of human freedom. Rationality, from the point of view of postmodernists, is opposed to the idea of humanity, that is, the priority of humanism, the use of all resources to make people's lives as comfortable and safe as possible. The absolutization of rationalism contributes to the dehumanization of the individual and is a source of global dangers, risks, and threats to humanity. Postmodernism points to a variety of types of rationalism, ignoring their natural existence. this diversity does exist, but it appears to be qualitatively different connections due to the transition of human consciousness from one state to another. Postmodernists ignore the historical development of culture as successive types of rationality.

Thus, postmodernism served as the basis of rebellious thinking, which society interpreted as an innovative vision of what exists around. Denial was the reason for the change. The new need for change gave rise to a rethinking of being. Reinterpretation transformed art by bringing in new technical developments that transformed many areas of art and created new directions.

2. Transformation of art in the 21st century

Creativity is beyond the control not only of society but also of the artist himself. The gaze of the Other is constantly directed at him, who seeks not so much to learn the secrets as to recognize their difference, to reduce everything to what is visible to the eye. However, with the advent of the Internet, the situation changes, since now the artist appears not as a constructed subject, a character, but as a real person with certain interests, desires and needs. Thanks to this, the works also acquire a dual nature: the profane, caused by the presence of the creator, will join the initially artistic one. It is the emergence of the Internet that deprives the artist of the status of an extraordinary person. Today, no one is not involved in artistic activities through virtual space. Therefore, the main criterion of the peculiarity now is not the difference from others, but from the ability to refuse identification, and therefore from themselves. Characteristics do not indicate the internal content, but only the definition by others. So, this is no longer a question of truth, but of power: who has the right to my identity, me or social institutions? According to Groys “The politics of contemporary art is the politics of non-identity” (Groys, 1992) The artist tells the viewer that he is not the image that can be constructed when looking at the work. and it is thanks to the internet that the artist can go beyond the prescribed context.

The main dramatic moments in human nature are largely aggravated in the 21st century. With the growing influence of atheism, people find themselves alone, but at the same time surrounded by other people. The saturation of the information field gives rise to a sense of the insignificance of man in the world. The great God who was the foundation of spirituality in the previous era is disappearing. However, it is replaced by Another in the postmodern sense. It is other people who are the restraints of freedom, an obstacle to the fulfilment of their desires. One of the situations that arise as a consequence is described by G. Bataille in his book *Literature and Evil* (Bataille, 1973). However, despite its reference, first of all, to literature, this concept can be applied to any field of art. for him, the difference between humans and animals is in the ability to break prohibitions. a challenge to existing norms and mores is understood as an opportunity for work to take place. The creator is guilty in advance because he contradicts the laws of society. What is this confrontation? literature belongs to the realm of evil, not in the sense of the absence of morality, but the proclamation of super-morality. Such Evil does not think about profit, it is aimed exclusively at the present and at obtaining pleasure. Good is focused on profit, on well-being, in the future. It is the act of creativity that allows you to get pleasure but at the cost of breaking with reality. Conventional morality is challenged since its conventional attitudes are always lower than personal super-morality. The value of

impulse is opposed to reason. Of course, modern art at its best is just such an Evil. The artist always belongs to the world of childhood and sees the falsity in the life of society that unfolds around him.

Art is one of the many communication systems inherent in a person, which makes it related to natural language. the most important thing in understanding a language is to avoid understanding it as code that accurately conveys information. In reality, a language is a complex form of interaction, which implies a connection between the meaning of the speaker (the created work) and the system of understanding of the recipient. Speaking about the importance of language in the process of understanding and interaction, it is important to avoid the trap that poststructuralism is primarily responsible for creating. It consists in the fact that the metaphysical idea of the existence of a transcendental foundation has been replaced by the interpretation of human existence as built on language, text, and communicative practices. The situation in which contemporary art is located largely demonstrates the mechanism of action of this trap. Art, as mentioned above, fell silent. However, the works must still be presented to the audience. So, the result of this was the close dependence of the work of art and text framing in modern practice. Boris Groys writes that art has become a commentary on art. The text becomes a kind of clothing that presents art to the viewer. This framing of the unspoken into words should relieve tension, make the perception more pleasant and understandable for the viewer. Therefore, in the modern system of exhibiting art, the critic becomes one of the most important elements. However, its function is fundamentally different than it was during the existence of classical art forms. Then the critic spoke on the side of the public, talking about the value or lack of it in a particular work. now he is on the side of the artistic environment. however, this leads to an even greater confrontation between the critic and the artist. the artist believes that the text scares the viewer away from the work, hides and blurs its true content. therefore, often, the artist himself becomes a critic, trying to fill the void between the work and the viewer through the text. but in the absence of uniform aesthetic criteria, the public does not trust critics whose point of view is subjective. but he does not trust his taste, so he does not have an unambiguous basis for its formation (Groys, 1992).

Like sociality itself, art is now discursive. Production in it does not depend on any structures (such as art institutions), but primarily on direct relations in society. It does not have a centre that was associated with the dominant direction, school, or dominant region. In the absence of clear criteria, no framework would allow us to say whether the work belongs to art or any other field. It exists precisely in its openness and variability.

Theories of multiculturalism are becoming very important for understanding all spheres of human life in the realities of globalization. In his works, S. Benhabib questions the universalist or, on the contrary, relativistic views on the culture that prevailed in philosophical circles. It puts forward the idea of a complex interpenetration of cultures, both among themselves and within each cultural area or individual. Her thoughts are also transferred to contemporary art. Just as it is not necessary to use some universalist statements about the general nature or possibilities of the same cognitive research in reasoning about man, so it is also necessary to use art. It can no longer be said that all artists are trying to bring a single meaning since the field of their ideas is very large and is not limited to a single cultural or aesthetic tradition (Benhabib, 2002).

Like cultures in a global world subject to constant interaction, the types and genres of art no longer exist on their own. pure genres are disappearing, as are pure languages and nations, which are now more of an imaginary construct. This diversity reflects a changed view of a difference that is no longer considered marginal, needing to be clearly defined or isolated. Finally, concerning contemporary art, as concerning phenomena belonging to other cultures, the main thing is interaction. People are very multi-faceted in their perception, as a rule, their result of interaction with something else does not belong to the extreme of full acceptance, nor the extreme of the desire for destruction inherent in mainly totalitarian cultures. The basis of multidimensional dialogue primarily is the ability of a person to change. Therefore, the beginning of understanding the works of modern art, as well as any unknown phenomena belonging to other cultures, primarily is the rejection of categorical judgments that put themselves in opposition to the other. Since due to the lack of integrity of the cultural field and the identity of a person, in any seemingly different one can find a correspondence to the familiar. Fundamental untranslatability, within the framework of such an understanding, is considered an illusion, since the very fact of judgments about another culture or new trends in art already indicates their identification and acceptance (Kutlunina, 2018).

Thus, postmodernism, combined with changes in global politics aimed at constant information pressure and depersonalization of the individual, so transforms art that its latest forms and trends can destroy the very classical concept of art, which is designed to reflect the individualism and versatility of man. Technological evolution as a result of the philosophy of postmodernism is ready both to develop art at a new level and to destroy its purpose.

Conclusion

In conclusion, it should be noted that postmodernism has played a significant role in shaping the art of the 21st century. The philosophy of negation of the existing and need to create a new one gave rise not only to pop culture of the second half of the 20th century but also contributed to the formation of fundamentally new thinking in art, i.e., the thinking of constant innovation and the insufficiency of what has been achieved.

At the initial stage of transformation, art received a new qualitative push, which gave rise to new types that actively used the achievements of science and technology – computer graphics, 3D modelling, holography, the use of new materials, the development of new technologies and techniques. The person was able to realize their ideas in the most realistic form.

However, it should also be noted that at the next stage of transformation, art faced a relatively rapid achievement of certain limits of the use of technology, while maintaining the need for postmodernism in constant improvement and evolution, denying the relevance of the existing one. What was created at the initial stage gradually becomes ‘classic’ for postmodernism. Consequently, the transformation begins to go deeper and deeper into itself already in an unmanageable trend, which gives rise to a conflict of vision and values of art, which is amplified.

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Theatre Semiotics in the 21st century

Abstract:

The role of the actor has been in continuous change across time. Therefore, the teaching paradigm needs to be transformed in order to meet the 21st century needs and interests. Theatre is not only an aesthetic tool in contemporary society but also an instrument in transmitting social, political and cultural information. The body of the actor contains within itself a system of verbal and non-verbal communication mechanisms that one must master in order to create dialogue across the globe. The author concludes that in the contemporary world, countless systems of communication are integrated which are subject to interpretation. Spoken language can be interpreted differently by people from different cultural contexts; that is why, through the training proposed in the present research, the actor can communicate and interact freely, without fear of being misunderstood through body language.

Keywords:

theatre, art, acting communication, embodiment, physical, training, gesture, language, system, culture, expressivity, human dynamics.

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Semiotică Teatrală în secolul al XXI-lea

Abstract:

Rolul actorului s-a schimbat de-a lungul timpului. Astfel paradigma de predare trebuie de asemenea să se transforme pentru a întâlni nevoile și interesele propuse de secolul al XXI-lea. În societatea contemporană, teatrul nu este doar un instrument estetic ci un vector în transmiterea mesajelor sociale, politice și culturale. În corpul actorului sunt conținute mecanisme de comunicare atât verbale cât și nonverbale pe care acesta trebuie să le stăpânească cu măiestrie pentru a crea un dialog global. Autorul ajunge la concluzia că în lumea modernă există nenumărate sisteme integrate de comunicații care sunt supuse interpretării. Limbajul vorbit poate fi interpretat în moduri diferite de către oameni din contexte culturale diferite; Acesta este motivul pentru care, datorită învățăturii

oferite în acest studiu, actorul poate comunica și interacționa liber fără teama de a nu fi înțeles greșit de limbajul corpului.

Cuvinte cheie:

teatru, artă, actorie, comunicare, corporalizare, fizic, antrenament, gest, limbaj, sistem, cultură, expresivitate, dinamica umană.

Introduction

The art of theatre, throughout time, has undergone a trajectory of evolution and transformation in order to meet the need of humanness. Society has gradually changed its rules of functioning. This fact has generated the metamorphosis of theatrical manifestations with a view to continue the process proposed by the social and political order or, on the contrary, in order to distance itself from these imposed rules.

The artist has always been regarded as the one with the courage to eliminate the rule, to oppose concepts governed by the canon of ought to. The attitude towards the art of theatre has transformed over centuries and with it the performance spaces have changed, along with the power of the dramatic art to have any influence in the world. The body of the actor remained a constant despite the changes that occurred, it's only the way it is perceived that has altered. This is an opportunity for the theatrical researcher and the contemporary artist to study the rapport between the actor's body and the world with a view to concoct a training that is adequate to the situation and the function of the art of theatre and of the 21st century. The individual functions based on the connections between systems, as a mechanism would. In the study of human dynamics, an intersection in the analysis of the psycho-physical systems takes place.

The study material

The techniques which refer to the development of specific attitudes of actors using their body as a trigger, such as the one based on individual somatic (Eugenio, 2003), were formulated long ago in institutions and theatrical research centres all over the world. The study of the actor's art involves a careful and applied investigation of human behaviour. Desmond Morris claims, "As a species, we can evolve technically and philosophically, but we have not lost the animal characteristics of being physically active." (Desmond, 2002) He analyses in detail the evolution of the human species, starting from the investigation of the way in which the human being acts. Morris spots in each corporeal action a repetitive sequence (posture – movement)

and a pattern typical of corporeal unity named fixed action pattern. The human body, created millions of years ago, developed movement patterns. The analysis of these patterns both historically, anthropologically, and scientifically, helps the actor understand human behaviour.

Knowing the way, in which an individual acts are, the process of transformation of the gesture in action and then back into physical dramatical action allows the actor to shape their existence with more certainty both on stage as well as in the rehearsal room. The analysis of animal rituals, e.g., can inspire an actor in the development of their corporeal vocabulary and helps them understand behavioural reactions of people, such as selflessness. Desmond Morris analyses where the idea of self is situated in an individual's selfless actions, since "as human beings are animals whose predecessors won the fight for survival throughout the history of evolution, they cannot be genetically scheduled to display sincere selflessness" (Desmond, 2002) and yet people do act this way. A researcher, biologist, painter and author of the well-known study on the evolution of human over time, *The Naked Ape* (Desmonds, 1967), he sees the body as a container carrying the genetic peculiarities of the past generation. Thus, the human is the one who tries to protect this valuable content from self-destructing over its lifetime.

This view, borrowed by the actor, determines them to treat the body not just as an action vector, but as a system connecting the past to the present. Through selfless behaviour, which is the most visible within the human physical action, humans managed over time to survive climate change, attacks from other species, and natural disasters. The care towards one's peers lead to the construction of a functioning structure in which the individual would obey the rule of the group and at the same time, would take care of their own existence. Explaining human behaviour paves the way for defining the art of theatre. Vakhtangov supports the idea of theatre as a group art, as "a brilliant actor is not theatre; they are a monster, a miracle. To prefer a good actor instead of an entire company means to negate the very essence of theatre; the concept of theatre includes the notion of collective" (Malaev-Babel, 2011). In the analysis of the actor's body in different environments and situations, we propose that they be observed not privately, but in the course of collateral training. Empathy, as a physiological group process, can also be observed on bodily level.

In the context of the technological world, the work methodology of the actor must contain this link between scientific and technical analysis and the one of a creative, empirical nature. Stanislavsky applies psychological principles in theatre in an original manner: "The Psychotechnique, the mental technique that Stanislavsky

summed up in the term ‘perejvanie’, is not limited to the actor identifying themselves with the presumed feelings and emotional states of the character. It can, of course, be used with the purpose of offering to the spectator’s gaze a ‘verisimilitude effect’, the illusion of witnessing a real slice of life. But it brings up a general and essential issue: no matter what the aesthetics of staging, there must be a rapport between the score of physical actions and the ‘under-score’, the benchmarks, the inner mobilisation of the actor. It is, in other words, the issue of the body-spirit, of the psycho-physical global-ness of action.” (Martha, 2009) The problematics of the body is analysed in the context of the development of work systems that function on a unitary as opposed to a fragmentary level. The effect of verisimilitude that Eugenio Barba talks about is conveyed through the means of the body both on a sensorial, as well as on a neuronal and physical level.

Mihai Ralea, in his description of the model of the successful person, suggests that “another element, which is favourable to the access of a personality on the success ladder and which depends upon the individual, is a psychological aptitude which consists of long-lasting patience, of tenacity, of the will with which they pursue something.” (Ralea, 1972) A successful actor trains this ability during the training hours proposed by the present research. The capacity to be resilient to change, to adapt to novelty only in order to function artistically, the patience to work with partners and the availability to understand them are elements that can be developed along with the concentration of attention on the body of the individual. The aesthetician also defines the term “expressivity” as the quality of an individual having a “will to influence, to communicate, which often becomes a propaganda, and to display, to isolate one thing, to frame it so that all the look of society would converge on it” (Ralea, 1972).

The term “expressivity” thus suggests the idea of an individual who is capable of manipulating, charming, coordinating a group with a view to them adhering to a unanimous belief. The emergence of the term *Physical Theatre*, approximately thirty years ago, generates a change in the discourse on the art of theatre. Even though it was not called that in the past, the concept of physical theatre is approached by militants of new forms of theatre such as Brecht, Meyerhold, or Artaud. Peter Brook, mentioned by Simon Murray and John Keffe in their critical work on physical theatre as a method of combining classical theatre and dance, state that “being physical in theatre means, apparently, being progressive, fresh, current, risqué” (Brook et al., 2016). Also, physical theatre implies the distancing from the old forms of theatre, static theatre, called “dead” by Peter Brook. The new approach in decrypting and developing the 21st century actor is based upon an interdisciplinary vision, which

involves both connecting arts, as well as exact sciences, such as medical research, sports, and even neuroscience. If the relationship between the dramatic text and the performance composition diminishes due to the emergence of the new forms of language, of movements and gestures, then the phrasing of a new work strategy is in order. The nature of the actor's body must be modified, updated, just like a software, with a view to developing the capacity of embodying and physically articulating within an artistic dialogue. The other pole of communication is often different and varies both culturally and economically. The term embodiment, encompasses this complex mode of approaching the art of the text. The actor's capacity to embody involves their availability to build a physical connection with any type of spectator and to preserve the message of the dramatic text authentically. During the last few years, the connection between body and mind within the actor's art has been analysed both by neurologists as well as by theatrical theoreticians and practitioners.

Rick Kemp mentions, in his work *Embodied Acting*, that what leads to the consolidation of a dramatic character is this very process of connecting the mental 'I' with the body. The theatre actor and the director refer to the physical instruments of the actor as means of activating the creation process. He concludes that "imagination is much more easily stimulated through physical activity." (Malaev-Babel, 2011) Embodying involves the approach of creativity through the means of senses, and thus the ability is developed to tell a story both through the means of the body and the word. One example of good practice is given by Ariane Mnouchkine and Theatre du Soleil, who together with their theatre company create internationally-renowned theatre shows. Helen Richardson states, with regards to Mnouchkine, that "her methodology is rooted in the momentary requests and in her own intuitive way of understanding the creative potential of the actor situated on the edge of the unknown." (Hodge, 2010) The proposed method makes use of the physical and mental availability of the actor and thus attains a high level of physical virtuosity and theatrical involvement.

The manifestation of physical theatre is ever evolving and needs academic support concretized in the phrasing of various theories about the body and acting. If written theatre, the dramatic script, is recognised by literature, the body of the actor has become, during the last decade, the subject of analysis with a view to constructing a work method which encompasses theatrical practices which are not sustained by verbal language, but by the corporeal interpretation of the actor. Along with the emergence of theatre companies which create shows focused on non-verbal language, the academies in the field begin to introduce movement classes within the study of the actor's art. These classes are different from the dance or ballet ones.

Physical availability, the connection between the movement of the body and the thought are practised during the classes of stage expressivity, contact improvisation, and non-verbal communication. François Delsarte puts forward a system of actor's training, both in Great Britain, as well as in the US, ever since the beginning of the 20th century. Michael Sanderson describes said training as “a system of physical exercise which is valuable in particular for relaxing the body; giving flexibility to the movement and eliminating part of the everyday tension” (Desmonds, 1967). This set of exercises has a crucial significance in the case of participants who come from a rigid social background, where their body is not in direct communication with emotions.

Learned, inherited, general behaviour generates a series of mechanisms which, in the case of the actor's art, are not the central focus. Through physical exploration, we seek the discovery of corporeal differences which give specificity to both life and the art of theatre. Through physical training, playing, one can easily trace the limits between what is the freedom of creation and the perimeter within which it manifests itself without seeking specific words or lengthy explanations. In the workshop, certain behavioural rules are agreed upon by the group, as well as rules for approaching the actor's art. These function within the workshop, as well as in the personal life of the actors, which helps shape their personality and accentuate their primal instincts. Physical plasticity leads to the training of the capacity to concentrate one's attention, of empathy, of memory, and more.

Interhuman communication has in fact been a major preoccupation of those who tackled issues of linguistics, socio-linguistics, social psychology and sociology. Undergoing the act of communication depends on the interaction of several factors. On the one hand, this involves an estimation of the social situation in which communication takes place, an evaluation and a selection of the elements that make it up, which are directly linked to the speaker's cultural accomplishment, their personal data and the complete or brief information that they have on the interlocutor. On the other hand, it includes the emergence of the process of selection from the total of the linguistic options available those that are appropriate to the situation in which the speaker finds themselves and their intentions. Thus, what becomes imperative is the approach of the analysis of the ensemble of roles that a speaker can play, as well as the characteristics of certain communities. By *role* we must understand the functional way of acting in a certain society and in a certain context. An individual that communicates can fulfil several roles; they can be, in turn, parent, teacher, friend, pedestrian, actor, politician – orator, diplomat, etc. Roles have certain characteristics referring to gestures, mimics, dress, and above all, verbal behaviour.

The ensemble of communication roles in a community are considered to be the *matrix of communication*; what corresponds to this are the functional codes and sub-codes within the matrix of communication. By codes and sub-codes, we also understand different languages used within multilingual communities, as well as the senses of some words or syntagma used in certain situations in which the speaker finds themselves; their deciphering is the task of the listeners.

In sociology and social psychology, communication processes are considered to fundamentally be social instruments. Communication, as an exchange of messages with specific meanings, depends decidedly on the nature of shared meanings, on the motives and effects of this transaction. It is unanimously decided that a communication is emitted with a very precise purpose and that most times, it follows the emergence of certain changes in the behaviour, attitudes, representations and knowledge of the individual and group involved. This purpose depends on a few factors, though: the situation of the individual or the group, the spontaneous effect of deciphering messages (and the reaction of that or those who listened). What's more, the quality of the answers of those who listened can generate changes in the area of the conveyed messages. Strictly technically, one can say that the name *communication* can be given to any message exchange (verbal, gestural, attitudinal) starting from one point (the emitter) and directed towards another (a receiver). So, there is communication where (at a certain time, in a certain place) there is an exchange of meanings from a unanimously accepted area. This data will be closely analysed in order to transpose all this exchange of information through the use of the communication channel which is the body of the actor. Theatre is an art that is based firstly on direct, lucid, and diverse communication. In the present work, we analyse the echo of the word on the body, just like we look for the discovery and demonstration of the necessity of the word following the physical action and the corporeal discourse, and not the other way around. Thus, the actor learns to calibrate the time needed to convey an idea and uses their whole being and plays with forces that are beyond words.

The belief of the cognitive linguist David McNeill is that “gesture and language are equal in the process of communication of the senses” (Kemp, 2012). The researcher, even though not interested in the theatrical manifestation, emphasizes the fact that the exclusion of the corporeal component in the process of communication, practically a formula that has already become tradition, is as though the individual were ignoring half the signals that are sent and at the same time half the brain. The whole corporeal system contributes to the conveying of information. In the case of the applying of this syntagma in the process of approaching the actor's

art, a lack of physical involvement in the process of creation and representation can be interpreted as an incorrect way of the actor of understanding their profession. The effect of the written and spoken language is that of fragmenting and uniformizing the meaning. McNeill proposes reading the language of gestures with a view to eliminating this fragmentation. As soon as the drama student of the acting department begins to discern the mechanisms of constructing the dramatic character, they also discover the fact that in many situations the spoken language cannot be completely sustained. Thus, what is imposed is the adding, on top of the structure of the dramatic script, of the gesture, the corporeal involvement. The actor's art consists of their capacity to transform the fragments written into thoughts which appear to be created spontaneously. In the written language, the fragmentation of meanings is not mediated by physical action, and when the language is spoken, the meaning can be strengthened or changed by the gesture.

Conclusion

In the contemporary world, countless systems of communication are integrated which are subject to interpretation. Spoken language can be interpreted differently by people from different cultural contexts; that is why, through the training proposed in the present research, the actor can communicate and interact freely, without fear of being misunderstood through body language. McNeill mentions the fact that gestures are different to words, since they are multidimensional and present complex meanings without being subject to fragmentation and uniformization. Gestures are global and summarizing, never hierarchizing. If language can create differentiated structures, gestures used in real communication create by actors are universal. What is followed is the development of a work process through which the actor can build their own art, and through the use of interior resources, become capable of surviving and adapting to new cultural and technical transformations. own a-temporal artistic and functional manifestation in any space of the contemporary world.

Norbert Elias, in the analysis of the civilising process of the world, says that "in what we call the modern era, people have reached a level of self-detachment." (Norbert, 2002) This allows the individual to place themselves in an objective position, where the process of knowing is controlled and detached. The contemporary actor must be prepared to activate in various areas of interest. The research of the body in the actor's art does not merely involve the analysis of theatrical elements, but also those of behavioural nature. The analysis of the way in which an individual appeal to the corporeal dimension in order to develop, to interact with people and new spaces, is essential during the first stages of formation of the

actor. The way in which the individual body has been treated throughout social and technical progress allows the actor to form their own image about the way in which they must treat their body and can foresee the following stages of transformation of the faiths in relation to the idea of bodily identity in the artistic act. Cultural differences impose different attitudinal differences. This aspect must be carefully analysed in order to discover the cultural dimension of corporal language as it relates to the work of the universal actor. If one assumes that the theater is a system of signs, then the actor is the central pillar of this equation. The development of a training model focused on the physical component of the actor as a means of unlocking the psychological and bodily creative springs, has proven to be a necessity in the past that has become rather acute today. Jiri Veltrusky, author of several studies on theatrical semiotics, claims that “the figure of the actor’s is the dynamic unit of an entire set of signs (...). The important thing is for the actor to centralize the senses” (Aston & Savona, 1991), this being made possible by their actions, which can replace words. The actor can be regarded as a text converter that, through their art, connects sets of languages in order to communicate universal messages.

Theatre is not a necessity of life, but a gift. The art of theatre expresses the picture of life to which a series of elements are added, in the form of a seed of wonder, impossible, extraordinary. The work of art, says Martin Heidegger, “puts something else on display, it reveals a different thing: it is an allegory. In the work of art, another thing made is put together by Something Else. (...) The work of art is a symbol” (Heidegger, 1982).

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Creating a museum space for the preservation of contemporary art of fashion on the example of Italy

Abstract:

This article is dedicated to fashionable exhibitions and museum-type corporate art institutions, which are one of the characteristic features of the museum system and one of the most successful development strategies. These can be items of decorative and applied art that reject the usual commercial space and want to occupy a place not just in a museum, but definitely exhibit next to artworks. To understand this problem and the stages of the process of establishing and developing a fashion museum, you need to analyze the experience of the world's leading museums located in the main fashion centres. The purpose of the study was to analyze the status of the Italian Fashion Institute as one of the world's largest fashion centres. The author concludes that every year there is an increasing interest in studying the history of costume, and there are prerequisites for creating exhibitions and museums dedicated not only to the history of costume but also to modern fashion in general. The example of Italy's experience, which many people associate with one of the world's fashion centres, was considered in order to reflect on modern exhibition activities.

Keywords:

fashion museum, contemporary Italian fashion, museology, costume, foreign experience, modern art, fashion archives, cultural heritage, ICOM.

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Создание музейного пространства для сохранения современного искусства моды на примере Италии

Аннотация:

Статья посвящена выставкам моды и корпоративным художественным институтам музейного типа, которые являются одной из характерных особенностей музейной системы и одной из наиболее успешных стратегий развития. Это могут быть предметы декоративно-

прикладного искусства, которые отвергают обычное коммерческое пространство и хотят занять место не просто в музее, но обязательно выставляться рядом с произведениями искусства. Чтобы понять данную проблему и этапы процесса создания и развития музея моды, необходимо проанализировать опыт ведущих мировых музеев, расположенных в основных центрах моды. Целью исследования был анализ статуса Итальянского института моды как одного из крупнейших мировых центров моды. Автор приходит к выводу, что с каждым годом растёт интерес к изучению истории костюма, и есть предпосылки для создания выставок и музеев, посвященных не только истории костюма, но и современной моде в целом. Пример опыта Италии, который у многих ассоциируется с одним из мировых центров моды, был рассмотрен для того, чтобы отразить современную выставочную деятельность.

Ключевые слова:

музей моды, современная итальянская мода, музееведение, костюм, зарубежный опыт, современное искусство, архивы моды, культурное наследие, ICOM.

Introduction

Modern Russian fashion, from the point of view of museum expositions, is an understudied phenomenon. There is a lack of sources of literature on contemporary Russian fashion. There are quite a few publications devoted to current fashion and costume, but the history of fashion in Russia is practically not disclosed at the Institute of Museology, so it is not broadcast through fashion museums. Using the example of St Petersburg, we can see that fashion museums have a clear focus on the exposition of costumes and everyday objects from the 18th to 19th centuries, for example, the Museum of Costume, the St Petersburg Museum of Theatre and Music, and the Museum of Russian Drama. Russian central museum and exhibition centre, the Museum of Fashion, is no exception, as it regularly displays costumes from the 19th and first half of the 20th centuries, as well as fashion shows.

To understand this problem and the stages of the process of establishing and developing a fashion museum, it is necessary to analyze the experience of the world's leading museums located in the main fashion centres. The largest collection in Russia today is in the State Hermitage Museum Restoration, the Old Village Curatorial Centre. Now the Hermitage has started to buy or accept works by contemporary designers in order to preserve this period for future generations. Fashionable exhibitions or the establishment of museum-type corporate art spaces, which are one of the characteristic features of the museum system and one of the most successful development strategies to date. These may be decorative-applied art items that reject the usual commercial space and want to occupy a place not just in a museum, but definitely exhibit next to artworks. And there is no unambiguous answer to who

wants it more: the art director of the brand, the museum itself, the artist or the viewer. It is necessary to study this phenomenon as long as it is lively and relevant, which can serve as a material for fashion historians in the future.

Literature on this topic is divided into two sections. The first section includes journalistic scientific articles in electronic resources on the theory of fashion and collecting, which address various issues in contemporary fashion.

Russian fashion designer and designer Natalia Aleksandrovna Valevskaya in her article entitled “A suit as a collection item” No 27. She analyzes by examples from the Russian history of collecting a suit and individual items of the turn of 19th and 20th centuries. The author concludes from the examples that there has been no interest in the history of the Russian costume for a long time, but the prerequisites for the creation of a museum of costume in the country as such have not appeared. In Natalia Aleksandrovna Valevskaya’s second article “Justification of the need to create the first museum of fashion and costume in Russia” No 5. She considers the question of creation of the first fashion museum in Russia on the examples of modern Russian exhibitions connected with costume and compares them with foreign experience of leading fashion museums of the USA, Europe and Asia (Valevskaya, 2012).

In his scientific article “Fashion and Art: Interaction in the Context of Representations” No. 1, O.N. Lagoda writes about the attitude of various specialists in the fashion industry to whether fashion can be considered an art. She talks about how fashion and contemporary art interact in the process of creating designer things, using examples of fashion designers, and focuses on modern science and interaction, the symbiosis between fashion and art. The researcher reveals the distinctive features of these phenomena and the close relationship between them. By analyzing, fashion shows and exhibitions in museums, we can trace how the author compares two different formats of contemporary art representations with signs of post-modern culture. As a result, she claims that fashion and art are two phenomena that are in complex symbiotic relations and feed each other (Lagoda, 2014).

The largest theoretician and collector in the field of costume is Alexander Vasiliev. He focuses on the need for active research into Russian fashion in general and the modern art process in this field.

The second section includes materials on the Fashion Museum. This is video content from the Empathy Manuchi and Levovich Culture Headquarters channels on the YouTube portal. These are two current projects that use the format of a live dialogue with interesting creative people, in which the modern art of fashion has a prominent place.

In the course of the survey, the main parameters of the survey were formed and clarified.

The object of research was the contemporary art of fashion. The subject of the study was the Italian Fashion Institute as one of the world's largest fashion centres.

The purpose of the study was to analyze the status of the Italian Fashion Institute as one of the world's largest fashion centres.

On the basis of the purpose, the study carried out the following tasks:

- form a theoretical basis for the research;
- highlight the main areas of activity of the largest fashion museum centres;
- analyse the status of the Fashion Institute in Italy;
- identify the main problems in creating a single regional fashion museum as part of a fashion institute.

1. Theoretical basis for research

In Yevgeny Arturovich Abrose's monograph *Psychology of Fashion*, he writes about approaches that exist in different fields of science, from psychology to cultural anthropology, in the study of the fashion phenomenon. He considers ways of developing fashion psychology, which are in the latest achievements and in the main directions related to the study of personality and communication processes. This study predicts the social and psychological aspects of fashion functioning in modern society. For students, postgraduates, teachers specializing in psychology, culturology, sociology, art criticism and other humanities, and for anyone interested in fashion psychology (Abrose, 2016).

In an article of the team of scientists E.F. Abroze, A.G. Buychik and S.V. Lebedev "Psychological culturology as a new science" it makes a proposal to separate the fashion into a separate culturology direction "Fashionology" as a "section of psychological culturology, which studies the impact of culture, tangible and intangible cultural heritage, on the fashion industry and the psychological development of different social groups, and vice versa, the impact of individual representatives of different social groups on the psychological development of society through the transformation of tangible and intangible cultural heritage in the field of culture" (Abroze et al., 2016).

In Anastasiy Zhilyayeva's article "Features of modern fashion" № 21, she focuses on the development of this phenomenon as a socio-cultural one, viewing fashion as a trend consisting of different styles and images, which promotes personal

self-expression. The author of this work notes that modern fashion is an indicator of the development of society (Zhilyaeva, 2020).

L.A. Klimova and V.Y. Makovetskaya in their article “Costume as an Object of Museum and Exhibition Space” No. 19 consider the museum as a technology and organization of exhibition activities to show the costume as an exhibit. The examples of various exhibitions show how new technologies are being introduced in the practice of museum exhibitions: from the classic presentation of clothing on dummies to a virtual 3D technology presentation (Klimova & Makovetskaya, 2015).

In the article “The Principle of Interpretation as an Artistic Method in the Creativity of St Petersburg Designers” No. 1 Andrey Alexandrovich Korovko considers the contemporary art of fashion from the perspective of the method of interpretation of contemporary practices. The author focuses on the cyclical nature of contemporary art of fashion and pays attention to artistic methods using the example of Petersburg fashion designers, which are related to the principles of interpretation – borrowing, citation, stylization – and also considers collaborations of St Petersburg brands with graphic artists, which determines the originality of the work of St Petersburg fashion designers in addressing the artistic and cultural heritage (Korovko, 2019).

In the article of Igor Nikolaevich Tyurin and Varvara Getmantseva “New Approaches in Modern Strategy for the Development of the Fashion Industry” No. 22, they consider new approaches to designing fashion collections about the changes that have taken place in modern fashion in recent years. The authors highlight the main methods used in the creative approach of the design process and changes in aesthetic norms in the design of a suit, and also analyze the use of symbolic signs in the design of modern clothing models (Tyurin & Getmantseva, 2018).

Louise Wallenberg, a professor at Stockholm University’s Department of Fashion Media Studies, writes in his article “Art, life, and the fashion museum: for a more solidararian exhibition practice” No 17 that fashion connects life and art. The author notes that the museum is a particularly important space, which consists of an exhibition of decorative and applied art objects and has a link between aesthetic and secular, between art and life. She notes that more and more must be dedicated to fashion, not only as a cultural, social and, last but not least, economic phenomenon. The author looks at the museum from the point of view of demonstrating and discussing the close connection between fashion and real life and the features that make it possible. Louise Wallenberg argues that the museum’s curatorial practice should lessen its efforts to offer its visitors impressive exhibitions of designer fashion and instead focus on the urgent search for and need to reform the fashion industry,

where textile and clothing workers can truly lead safe and dignified lives (Wallenberg, 2020).

In the article “Perceptions of an Electronic Dress as Fashion, Art, and Costume”, Ph. D. Virginia Rolling, associate professor at Georgia Southern University, and Ph. D. Karla P. Teel, associate professor of consumer science and design at the Auburn University of Wrangler, look at the kind of electronic dress from the exhibition point of view as a museum object of art. The authors use a qualitative approach based on the theory that they interviewed 44,000 members of the Millennium generation during various views of the dress. Based on the survey results, they have developed a basis for defining clothing as fashion, art or costume. This survey is useful for various areas such as fashion marketing and design, performing arts and art museums (Rolling & Teel, 2020).

Thus, taking into account all the peculiarities, every year there is an increasing interest in studying the history of the costume in Russia. There are prerequisites for the creation of exhibitions and museums dedicated not only to the history of the costume, but also to modern fashion in general. During the Soviet period, the main goal in creating clothes was to make them comfortable and comfortable, and no one even thought about forming a sense of style among citizens during the Soviet era. But over the past 30 years, everything has gradually started to change: fashion designers are turning from artisans into artists, there is a need to talk about fashion as an art, fashion and costume are beginning to be studied as a phenomenon, and costume and fashion are becoming relevant to exhibition practices as well, thanks to the visualization of culture in the 21st century. To understand modern exhibition activities, it is necessary to analyze domestic and foreign experience using the example of the main leading museums in the field of costume history.

2. Updating the relationship between fashion and museum concepts

Fashion is a phenomenon that conditions and influences the lives of each of us, getting more and more space in the mass media and social networks. Fashion is often regarded as a kind of industry, which is one of the directions, i.e., it is considered from the economic point of view. Fashion deserves to be shown and exhibited in a museum. It can be considered the cultural heritage of its nation. It symbolizes a kind of cultural capital. Fashion expresses the historical and social aspects of a nation's life in general. Fashion is always the child of a nation of its time. It represents both economic and cultural aspects. It is the conquest and achievements that the country has at all levels.

We can talk about it as a platform for observation with regard to different sides of reality. In order to speak closer to the point. That is, how fashion and museum

can influence each other and how they can be connected. We need to talk about what a museum is and what fashion is. And what we mean by that at the moment.

A museum as a concept is now very often considered to be something that is covered with dust or broken moths. The concept of a museum is still very important. Above all, a museum allows people to explore different collections of art of all kinds, because it is a certain institution that, by definition, preserves national heritage and which, after all, is used by citizens of a country or other country.

ICOM is the International Council of Museums. It has developed a definition of a museum that, with its principles, satisfies this concept on an international level. They now have a 2007 definition that their organization has adopted, believing that a museum is such a permanent, often non-profit institution, open to the public and necessarily engaged in the exploration of the material or non-material assets of the human being and the environment around it. It collects evidence, conserves it, passes it on to new generations and presents objects and objects both to meet the personal spiritual needs of the individual and for education. In 2014, the Ministry of Culture of the Russian Federation also approved the concept of cultural achievements, which is still being implemented today. However, the actualization of this concept is changing rapidly and is no longer fully satisfying society as it no longer sufficiently reflects what a modern museum is becoming.

ICOM thus got everyone thinking and invited its members to submit their own proposals in order to add the characteristics needed to define today's museum. Above all, it is accessibility for people to go there with pleasure. It is also necessary for a museum to actively preserve the achievements of a particular state or its subject. Social responsibility is also particularly important when developing museum concepts.

On the basis of numerous suggestions from ICOM member countries, additions have been developed.

What is a museum? Museums are democratizing, inclusive and polyphonic spaces *for critical dialogue about the pasts and the futures*. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and *work in active partnership with and for diverse communities to collect, preserve, research, internet exhibit and enhance understandings of the world*, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing (Executive Board of ICOM).

The museum retains those moments that have been highlighted as important, i.e., the museum is an institution that does not exist for profit, but is a kind of bridge between the past and the future, emphasizing the role of the younger generation in development. As for the purpose of museums, they should remain involved in the preservation and protection of cultural and natural heritage.

Thus, a new essence of the museum was defined as a social and cultural institution of each state individually and the world community as a whole. After we have analyzed the main points that characterize a museum today, we need to emphasize the concept of fashion, as there is a very close link between fashion and museum.

3. International experience of world fashion museums

Of the most famous fashion museums, we should first highlight The Museum at the Fashion Institute of *Technology* in New York and *The Victoria and Albert Textiles and Fashion Collection* in London, which has a section on fashion history.

The Costume Institute at the Metropolitan Museum of Art – MET in New York is considered to be the third largest fashion museum, where fashion technologies are actively developed and, accordingly, the largest curators of the international fashion market work. In September 2019, representatives from this organization came to Rome for the *Fashion Colloquium* to discuss on the topic of “The Evolution of Fashion and its Relationship to Museums”.

The *MET* Museum consists of thirty-three thousand items and exhibits that are related to fashion. This collection includes not only clothes, but also accessories for women, men and children from the 15th century to the present day. *MET* owns an excellent laboratory, which employs various researchers and specialists who will help direct or come to study what they have accumulated or get advice, etc.

Clothing and accessories that need special historical and cultural protection are collected there: impressive fabrics, embroidery, furs that are the hardest to keep. After a closing period for the restoration, which lasted only two years in 2014, *MET* and its fashion section were reopened. The work of the laboratory itself must be emphasized in particular. Despite the fact that there are institutions that already demonstrate the need for a link between fashion and museums.

However, some art historians believe that such an easy and transient phenomenon as fashion is worthy to be found in solid museums. This was, of course, a controversial thing, because fashion is the part of art that has an industrial element in it. On the one hand, this element is inextricably linked to various technological

and production processes, particularly the history of textiles. On the other hand, fashion, as well as design, is in the practical part of the cultural industry.

The museum houses many of the exhibits from fashion exhibitions that have been held in various places over the past 20 years. It should be noted that, on the one hand, these were very interesting exhibitions, which had a reaction to the visitor. On the other hand, there were elements of contradiction, because criticisms were often directed at curators of fashion exhibitions who sought to emphasize the economic aspect related to fashion and the income they received, i.e., it was important for them to note how much any fashion element is a symbol of the country. Very often exhibition curators were accused of not always being sensitive to the historical point of view.

Since 1997 alone, 25 fashion shows have been held in *The Museum at FIT*. Some of the exhibits have gone down in history, but still remain in the memory of those who are actually interested in fashion on purpose. It is important to note that in recent years the intensity of fashion exhibitions has attracted the attention of a global audience.

One of the important aspects of holding and organizing fashion exhibitions is how fashion is constantly evolving and changing. Fast Fashion is also one of the most important phenomena. This phenomenon is mainly related to brands that are rapidly developing collections of famous high fashion designers in Paris or Milan. These brands are beginning to quickly produce extremely similar style products with those models that have been previously shown. Very many of these brands manage to change their collections 4 times a year, not 1-2 times, but sometimes even every week. Any one of us can change our wardrobe very quickly with some new and much more acceptable things. This shows that we are democratizing and globalizing in fashion.

Thus, some art historians believe that fashion is a phenomenon worthy of being in museums. Using the example of three of the world's leading museums associated with the history of costume. They analyzed one aspect of holding and organizing fashion exhibitions. Among the most famous museums, we should consider the Italian fashion museum issue as an example.

4. Problems of fashion museumization in Italy

When it comes to the leading fashion countries, it is necessary to consider the example of Italy as one of the world's fashion centres. Italy does not have a national fashion museum, despite the fact that Italian fashion stands alongside French fashion

and is one of the most important in the world. In this respect, the *Made in Italy* brand is a kind of national business card of the country.

Italian fashion shows how modern this element is, multifaceted, lively, dynamic and certainly a cultural phenomenon in all its manifestations, and in this sense, Italy needs an institution like a fashion museum at the national level. There are some local things that are important that are related to the fashion field. We are talking not only about fashion, but also those laboratories where artisans, archives, and others work.

In 2018, the Ministry of Culture held an event related to fashion studies. A commission was organized to decide what public policy could be to preserve and use Italian fashion as part of the national cultural heritage, and various attempts were made to study the phenomenon. However, this has not been successful.

Thus, the result in itself is still missing, even though some work has been done by the commission. The commission consisted of experts from various fields: fashion journalists, art historians, various professors from fashion and costume academies, leading museum workers. The commission immediately decided to work in such a way as to capture all the fashion elements that already exist in Italy, and at the same time they decided whether it was necessary to create such a museum. However, the priority question was what had been done and what things still need to be done in order for the museum to begin to exist.

On this basis, it became clear that there are approximately 600 different organizations in Italy. These are small and large museums that preserve collections of costume history. For example, the *Palazzo Pitti Fashion and Costume Museum* in Florence. This museum has exhibitions dedicated to men's fashion in honour of the 30th anniversary of Pitti's international demonstrations. This famous art collection is a permanent exhibit. In any case, it is only a partial representation of the fashion phenomenon in Italy.

In addition to various public institutions like *Palazzo Pitti*, there are around 600 organizations, some of which are private museums, such as the *Gucci Garden Museum* in Florence. This museum has a collection of icons of the style of this fashion house, where you can buy some items that are specially designed for this museum in Florence.

Another famous museum, *Ferragamo*, is named after an Italian family that deals with the most fashionable shoes in Italy. This is a very interesting museum, which shows the visitor how important the element of craftsmanship and quality of footwear processing is. How shoes were created, how models were built, why they are like now and depending on the historical period, for example, there are periods from which there are no materials at present.

Milan hosts the *Palazzo Morando Museum*, which is a private large collection of costumes. It is a large city museum, but is partly a fashion museum. At the Italian level, Milan and Florence are two cities where fashion is more common.

The Ministry's commission in Italy has concluded that a large national fashion museum is needed, but it may not exist in the same city. It is precisely because there are different cents, which have different specifics, where they find their own style. It may be a single institution, but it will have branches in different parts of the city.

As for modern fashion in the history of fashion and costume, there are two other important cities besides Milan and Florence: Rome and Naples. In Rome, the emphasis is particularly on theatrical costume, and Naples is more of a man's suit. The whole of Italy has extremely interesting handicraft laboratories in various parts of the city.

In addition, there are archives, which are often held by individuals and which can be taken into account for the creation of a public museum. And this is another important topic that has been emphasized. Archiving fashion is a special area that the Ministry of Culture in Italy, which deals with archives, follows. It has studied, collected and taken inventory of all the data relating to fashion. Based on this, a portal called 20th Century Archive was created. This archive is constantly working to collect everything that was in the 20th century in Italy. This was an important work that was introduced by this commission. It lasted many years and made it possible to collect a huge amount of data, which is a very important document. This is the bridge between «Past and Future», a document that must be obligatory and passed on to the future generation.

Thus, at present Italian fashion is associated with Milan. This commission, which considered it important to focus on the origin of Italian fashion. In order to talk about no one, it is necessary to understand that a museum is not a box with beautiful dresses, but a place where you can engage in scientific detail, organize conferences and seminars that will be interesting not only for young people but also for novice designers.

Conclusion

Thus, every year there is an increasing interest in studying the history of costume, and there are prerequisites for creating exhibitions and museums dedicated not only to the history of costume but also to modern fashion in general. The example of Italy's experience, which many people associate with one of the world's fashion centres, was considered in order to reflect on modern exhibition activities. Fashion is not just an opportunity to somehow protect oneself from the phenomena

of nature. It is also an expression, a character and a historical, social moment in which we are today. In Italy, there are economic areas that are currently actively exploring the specifics of local fashion traditions. It is important to emphasize that the birth of high Italian fashion is inseparably linked to the economic boom of the 1950s. Gradually, the phenomenon of *Fast Fashion* emerged, which is still relevant in Italy today. In terms of museum activities, fashion is generally perceived not only as an industry, but also as an economic component. Very often this criticism is based on the fact that any fashion exhibition is, in a way, an advertisement for a particular brand.

As for the Museum of Italian Fashion, it should be noted that it is increasingly important to synthesize the idea of museification of fashion items from numerous local centres for the preservation of tangible cultural heritage, and the very organization of a single museum of Italian fashion, which should not only preserve but also promote the basic values of the philosophy of Italian fashion.

At the same time, it is important to note the complexity of creating such an integrated fashion institute within one country. In addition, today the Italian social elite understands fashion not as a historically established civilization brand, but only as a social phenomenon constantly transforming over time. This perception is changing, but not enough. The increasing number of fashion exhibitions within museums can be seen as a positive moment, in particular in order to bring the fashion phenomenon closer to high art.

The Italian experience of perception of fashion as a social institution can be useful for analyzing the place of Russian fashion in the development of society and actualizing the need to create a single fashion museum, which will include not only the achievements of the national industry, but also present a real diversity of regional styles, preserving their images and concepts for future generations.

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Contemporary ceramics art and its transgressive side

Abstract:

This paper's author proposes a discussion on the ranking of ceramics as art, a few aspects in regards to Ceramic Art's inclusion in Contemporary Art context. The researcher is calling into question the shallow division between Decorative and Major Arts, a century after the distinction disappeared. Respectively, the art object made with ceramic material, in the general context of Contemporary Art and a few ways of manifestations of this art that leads toward permanent transgressive dimensions of artistic ceramic. The author concludes that Ceramic Art's Transgressive character emerges out of its operative mobility, moving from organic to geometric or from ornamental to sculptural, its late 1960s evolution being decisively situated towards an expressive original with technicalities and unprecedented formal mixtures.

Keywords:

ceramics, art, transgression, contemporary, major, decorative.

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Caracterul transgresiv al ceramicii artistice contemporane

Abstract:

Acest articol își propune o discuție despre statutul ceramicii ca manifestare artistică, câteva aspecte ce privesc incluziunea artei ceramice în contextul artei contemporane. Vom pune sub semnul întrebării modul superficial de a separa încă artele – Arte Decorative și Arte Majore, după un secol de la renunțarea acestor granițe. Respectiv, obiectul de artă realizat în material ceramic într-un context general al artei contemporane și câteva moduri de manifestare ale acesteia ce conduc într-o permanentă dimensiune transgresivă ale artei ceramice. Autorul concluzionează că caracterul transgresiv al ceramicii se desprinde din mobilitatea operativă a acesteia, trecând de la organic la geometric sau de la ornamental la sculptural, evoluția sa de la sfârșitul anilor 1960 fiind poziționată decisiv spre un original expresiv, cu tehnicități și amestecuri formale inedite.

Cuvinte cheie:

ceramică, artă, transgresiv, contemporan, majoră, decorativă.

Introduction

Without debating or (combating) any theory about what is being said regarding art at a theoretical level in a period is called by *Post-Post Modern of the 21st Century*, referring here to Contemporary Art specialist theorists and critics, I aim to bring in discussion a few aspects in regards to Ceramic Art's inclusion in Contemporary Art context.

This problematic approach comes out of my double role as an artist and teacher (in the Ceramics department), a professional combination which forces a type of awareness over the personal creation process within the workshop, as well as the duties of a teacher that must present the artistic creation phenomenon in general, as well as that of Ceramic Art.

Therefore, we will first bring into discussion Contemporary's Art problem, which over a century ago has become permissive of any kind of experiment (including famous ready-made examples which only by displaying an art object on a pedestal, a symbolic dimension was automatically attached to it, only by changing the angle of view by elevating it onto the pedestal.

1.

Going forward, the 'anything goes' concept was introduced, meaning that through the artists will, any object can become ART.

In this context, it is worth mentioning the segregation which placed Ceramic Art in the Minor or Applicable Arts area, although, there already is a precedent in the Art Nouveau period, in which the boundaries between Major and Minor Arts were abolished.

Therefore, we will conclude that the creation process can be realised without prejudice based on the nature of the material through which the artist chooses to express his vision, and this fact becomes more and more explicit and piercing following the unprecedented Post-modern Ceramics empowerment after the 1960s, when we witness and abundance in creative inventivity never seen before in Ceramics, capable of great development comparable to all the other art fields.

If the artistic object goes through a series of infinite transformations throughout history, we are fully aware that the same phenomenon takes place in a

more accelerated rhythm in Contemporary Ceramics area, especially through its infinite unusual formation ways, in conceptual area, as well as artistic techniques, which through their very nature represent an element of expressivity that leads toward permanent transgressive dimensions.

These raised concerns aim towards eliminating confusion – without question, ceramic it is a material engaged into industrial production – and within it there is a well organised science, fundamental for precise serial and quantifying criteria which belong to the economy field - consumption blended with the industrial design object marketed demand but Ceramic Art object it is another cultural area.

Whereas, if we are only referring to the ceramic object and its way of being perceived and looked at throughout its millennial history, we cannot overlook its continuous reinvention.

During its transformative turmoil taking place in the second part of the 20th century, Ceramic Art object has pertinently demonstrated the overcoming of its own initial condition and through its merging towards resembling other artistic fields, moving towards a transdisciplinary territory of conceptual installation, mix-media, multimedia, etc.

Conclusively, this exact empowerment in Contemporary Ceramics field makes it surpass its own condition, placing it in an ascendant position which will continuously ensure inexhaustible creative potential in Contemporary Arts context.

We can at the same time shed light into the formal justification, in itself transgressive, only through ignoring the thematic context in favour of its language expressive autonomy, arts purpose being that it asks itself and not the external reality.

If we take into consideration the historical models recovering means and placing them into a context mixed with the title ‘original work’, we would have to bring forward a canonical reasoning, meaning-a tendency that justifies and mediates ‘the new’ built on historical grounds.

Once the cultural clashes are eliminated, the boundaries all brought down or at least minimised, the art only needs to become reflexive, bearing down once again, over its own existential condition which is placed under question by Arthur Danto “it is perhaps unavoidable that it should turn into philosophy at last” (Danto, 2004).

If all the rules have been broken, and all restrictions have failed, thus art can do whatever it desires according to the saying ‘anything goes’ its practice is in the finishing stage.

Once we establish all the major aspects of the general transgressive phenomena, which is specific to modern art, stretched up its present manifestations, we can

devote ourselves to a more or less elaborate presentation of the transgressive manifestation within the ceramic's arts field.

2.

Without doubt, the first transgressive characteristic we can identify as an inherent part of the ceramics material's 'behaviour' is its fluid character of blending-its relation between organic and inorganic, therefore providing with a various opportunity of formal expressions, from constructive severity, minimal-geometric, up to the most delicate and detailed natural shapes representation.

These extensive methods of the medium formalisation, made possible its operational transition from the functional object and/or ornamental to free-expressed sculptural and architectural monumental construct.

Based on these grounds, it has often been said that the solely use of clay as a means of expression, offers transgression opportunities – going beyond the limits between traditional and modern, functional – ornamental, free-expressed sculptural, monumental and ambiental.

The relevance of this fact comes out of the extremely extensive way of approaching a single ceramics specific manifestation segment – that of The POT-VASE, in itself becoming a representation of transgression in post-modern viewing, which slowly turns out into an exhibitor of various artistic scenarios, either enveloped in figurative 'trompe d'oeil' images, landscape mimetic, decorative mosaic, or as Amalgam Culture – 'funk super-object'.

If we would add to all these ceramics mimetic characteristic to simulate, faking tactile sensors, various man-made matters and materials, like stone, wood, leather, textiles, etc., displayed as stand-alone objectual instances, or organised as 'static nature of daily objects', we end up creating a more precise idea regarding ceramics wide transgressive potential.

Without doubt, as we mentioned previously, the transition from Pot-object to organic or figurative sculpture represented an important moment in transgression, from the perspective of traditional acceptance of ceramics, today being a common place of ceramic art manifestations out of all fields, from fine art to ambiental sculptural organisms, or ample monumental projects with an installation aspect.

As an immediate outcome of ceramics transgressive abilities, we stated above, art criticism, as well as curatorial organisms, began observing attentively contemporary ceramics evolution, seeking at the same time to shed light over important constructive and conceptual milestones in ceramics, for the educational benefit of the general public.

Following that, in 2004, at Tate Liverpool (UK), an exhibition entitled ‘A Secret History of Clay’ was organised, the express intent of this exhibition being that of demonstrating how painters like Gauguin and Picasso (we could also add Matisse, Degas, Chagall, Miro, Braque and Antonio Tapies), confirmed their art transgressive dimension, working in ceramics, thus showing how this ‘secondary’ (to their main expressive background) practice, led them towards unusual original results.

Considerable are - as Amy Dickson (Gray, 2020) curator mentions in an interview held in 2010 - Gauguin’s ceramic works which were ‘utmost entirely unusual’. This example is demonstrative, most importantly because the minor and major categorial ranking in art is unwelcome, since the painters mentioned above, who worked with ceramic, transgressed the boundaries between craftsmanship and art, thus lessening the surroundings and prioritising their given artistic expressions.

Based on this issue, a movement called ‘ANTICRAFT’ was instituted in 1997, which comes in opposition to the elitist aesthetics in modern art, showing the decisive artistic value and not that of the material out of which the piece is manufactured a work of art.

Sadly, the theoretical level issue remained unresolved; at a theoretical level, the artificial problematization of this hierarchy takes its toll over perceiving ceramics art in art exhibitions.

It is obvious debates tensions still happen in an unusual manner, when it comes to separating art from craftsmanship and the ceramic’s objective position, particularly its metaphoric and semiotic capacity, beyond referring to a given capacity which intimately ties it to a utilitarian ritual.

As we mentioned earlier, ceramics evolved starting with the early 1950s, without changing its historical domestic functionality course, towards a domestic transgression, first evolving towards a refined aesthetic presented in the oriental extreme aesthetics, in which its functional component makes room in favour of the contemplative nature of the object.

This was appropriately presented in an exhibition organised at the Royal Academy of Arts, entitled “Modern British Sculpture” (Curtis & Keith, 2011), curated by Dr Penelope Curtis – Director of Tate Britain, along with the sculptor Keith Wilson, who also included Sung Dynasty plates within the exhibition and pieces created by Bernard Leach and William Staite Murray.

Ceramics and Sculpture connection was also addressed in the early 1990s, through an exhibition entitled ‘The raw and the cooked: New York in Britain’, whose purpose was presenting an environment that was bound to push further away from the domestic area, claiming itself as an intellectual and cultural art object.

Through this exhibition, once again, the curators confirm the intention of changing ceramics perception, convincingly supported by the modernist label of an utilitarian art, decorative in the best scenario, also displaying among the ceramic works of a few well-renowned ceramic artists, clay sculptures in honour of Tony Cragg, Thomas Shuttle or Arman, whose expressive load and plastic valence prove ceramics transgressive force, which once again proves its migration in sculptural field.

Since we already mentioned the artistic changing the common Bowl has suffered, developing in collaboration with the painting and sculpture, as well engaging in monumental size projects, Clare Twomey's impressive pile of broken pots 'exhibit' stands out in the entrance at the exhibition *Possibilities and Losses: Transition in Clay*, held at the Middlesbrough Institute of Modern Art.

Surely, this piece inclines towards post-industrial - which is more extensively analysed in *Postmodern Ceramics* by Mark Del Vecchio (Del Vecchio, 2001), and as it follows, brings light over the post-industrial deterioration in ceramics industry, in the exhibition climate, it can be perceived as a monumental object, built based on the multiple rules which creates a tension between something very familiar (a mug that can be held) and the extension of this intimate dialogue between man and object at a gigantic scale that conjures a deconstruction of a near-time memory.

Furthermore, the idea of making a monument out of broken objects, which always had the purpose of memory, for eternity, but the building elements prove its time-lasting weakness, opens a window of combinations in which conceptual elements overpower those formal-aesthetics.

Thus, after contemplating over the limitless art examples which can stand as arguments towards ceramics transgressive propensity, we cannot ignore last hour transgressive instances, manifested in the last years through International Ceramics Biennale, like the one in Guanggiu Ju, Korea, which dedicated itself on approaching mix-media and multimedia in ceramics.

Conclusion

Therefore, Ceramic Art's Transgressive character emerges out of its operative mobility, moving from organic to geometric or from ornamental to sculptural, its late 1960s evolution being decisively situated towards an expressive original with technicalities and unprecedented formal mixtures.

Thus, this speech raises awareness over always surprising formation forces and reinventions, a fact should lead to a different perception of this art, which carries in

its essence a variety of human creative sensibility and claims its rightful place in Contemporary Art.

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Glass art objects – between fine and applied art

Abstract:

The article describes the interrelationships that emerged between art, crafts, technology and design, in the period from the second half of the 19th century to the present day. Attention is paid to the classification of a work and the delineation of the category 'Object'. The object of this research is contemporary art in the context of its classification as fine and applied in the period from the second half of the 19th century to the present day. Our attention will be focused on the glass material as a means of expression. The task of the research is to trace the metamorphoses that fine and applied art goes through and to what extent this is determined by the context in which the work lives.

Keywords:

fine art, applied art, art objects, glass art, contemporary art.

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Художествени обекти от стъкло – между изящното и приложното изкуство

Резюме:

Статията описва взаимовръзките, възникнали между изкуството, занаятите, технологиите и дизайна, през периода от втората половина на 19 век до наши дни. Обръща се внимание на класификацията на произведение и очертаването на категорията „Обект“. Обект на това изследване е съвременното изкуство в контекста на класифицирането му като изящно и приложено в периода от втората половина на 19 век до наши дни. Вниманието ни ще бъде насочено към стъкления материал като изразно средство. Задачата на изследването е да проследи метаморфозите, през които преминава изобразителното и приложното изкуство и до каква степен това се определя от контекста, в който произведението живее.

Ключови думи:

изящно изкуство, приложно изкуство, художествени обекти, художествено стъкло, съвременно изкуство.

Introduction

The object of this research is contemporary art in the context of its classification as fine and applied in the period from the second half of the 19th century to the present day. Our attention will be focused on the glass material as a means of expression.

The subject of the research is the transformation of utilitarian objects into works of contemporary art. The place of design and the dominance of artistic qualities in practical items. Differentiation of the category 'object' and its presence on the art scene to date.

The task of the research is to trace the metamorphoses that fine and applied art goes through and to what extent this is determined by the context in which the work lives. We will pay more attention to glass objects and their characteristics. The present study is also based on a number of publications in specialized publications in the field of glass, monographs on specific issues concerning the topic, theoretical publications, internet sources with periodicals in the field of art glass. All of them do not consider the category 'object' and specifically those made of glass. Based on this, the study would be an up-to-date look at the changing art scene and in particular the presence of glass objects on it.

1.

Glass has a long and dynamic history. It is at the same time an ancient material with an extremely current presence. Through its unique qualities and properties, it transmits, absorbs and reflects light. If we want to deepen and appreciate the merits of art glass, we should say that its historical accumulation, for centuries, is the reason for the richness of this material. A look into the past reveals technical and aesthetic possibilities that can be applied to the modern presence of glass, both in art and in everyday life and architecture. The history of glass can be traced in different periods from its discovery in Antiquity, through Hellenism, its heyday in the Roman era, to the Middle Ages, Renaissance, Baroque, Enlightenment and to the nineteenth and twentieth centuries, marked by industrialization. The finely crafted various household items that have reached us since antiquity still impresses us. We will not go so far back in the origin of the material and its earlier samples. There are enough

extensive materials for its development over the centuries, although not unanimous about its origin. As a starting point, we will accept the moment when the presence of glass is already significant and inextricably linked to our lives. We will take a closer look at glass in the context of mid-nineteenth and early twentieth-century art. It was then that this industrial entry into the artistic process took place, which overturned our notions of creating art and the role of its author.

There are many theories and even legends about the origin of glass, all united around chance. The Roman author, naturalist and natural philosopher Gaius Plinius Secundus, known as Pliny the Elder, was the first to write about this highly valuable material in his work *Natural History*, in which all the knowledge of antiquity was gathered. He lived in the first century of the new era. According to him, a Phoenician ship carrying soda was forced by a strong storm to dock in a small bay. In those days, the Phoenicians extracted soda from seaweed and it was in the form of large lumps. It was mainly used for softening wool, washing and embalming. The sailors landed on a sandy shore with no rocks. They thought they could use lumps of soda instead of stones to make a hearth and eat. The storm passed. As they left, scattering the hearth, they noticed some shiny pieces in the ashes that did not look like metal, either stone, or clay. According to Pliny, these mysterious little pieces were glass, a melt made by heating sand from the shore and lumps of soda.

For many years, historians copied history from Pliny and believed that in this way the glass was obtained for the first time. More recently, glassmakers have experimented with recreating the conditions, under which the Phoenicians once discovered pieces of glass. The researchers did not find a trace of glass in the ashes, because the weak heat given by the flame of the hearth is not enough to combine soda with sand and form glass. Thus, another of the legends accompanying the origin of the material was debunked.

From ancient to today's industrial glass has accumulated a long and dynamic history, tracing the development, distribution and use of this intriguing material. The beginning of the nineteenth century was a time when new industrial techniques were taking over the world. As often happens, with the advent of innovation in everyday life, people are divided into two main groups. The former denies the benefits and continues to rely on the known, on the principle that misunderstanding leads to denial. The other group sees new opportunities and is looking for an application. Expands the field of action and experiments, changes boundaries.

With the emergence of an English movement called *Arts and Crafts*, preaching a trend to restore the craft process and the formation of attitudes and tastes in the audience, different from the fashion in moment, the change was born. This group of

like-minded people was led by William Morris, lived 1834-1896. They prioritized the conservation of crafts, which were most threatened with extinction due to mass industrialization. The group rejected the technological process, fearing that the artist's role would be replaced by impersonal machines.

Decades later, this movement is believed to have laid the groundwork for the advent of the Art Nouveau style. But there, contrary to their beliefs, technological progress and art found a crossroads. The new style – Modern, as it was called at that time in Bulgaria – conquered all manifestations of art, design and architecture. Art Nouveau did not divide art into fine and applied, it sought to make it part of everyday life with an emphasis on attention to the detail. Floral motifs, wavy shapes are typical, often the combination of new and expensive materials. With a strong focus on aesthetic impact and inspired mainly by nature in all its beauty and diversity. In the development of art glass, this period marked a real upsurge in the creation of jewelry patterns. Here we will mention three innovators who contributed to the connection between mechanized production and the high artistic merits of the works of that time and more precisely of these samples created from glass. Can their achievements be called works of fine art today?

Emile Galle is an artist born in 1846. in Nancy, France. He is considered as a pioneer of technical innovations in glass. Galle is the son of a successful manufacturer of faience and furniture. The young Galle studied philosophy, botany and painting, and later glass in Meisenthal, France. After Franco-Prussian war of 1870-71, he began work in the family factory in Nancy. Initially, he experimented with colorless and slightly colored glass, decorated with enamels and engraved. Subsequently, it works with color-saturated, almost no transparent and thick, heavy glass. They are multilayered with different thickness, from which by engraving and etching created the floral motifs characteristic of his work and the whole Art Nouveau style (Fig. 1). They brought him great success at *the World's Fair* in 1878 in Paris. After that moment Galle gained international fame. He established his own factory for mass production of glass objects according to his design. There he attracted various artists, where together they followed the whole process and with their technical skills were responsible for the authenticity of Galle's original project. Despite the mechanized processes, his works were highly valued both in Europe and abroad. The factory was an example of how the art form - creation can be achieved in serial production. Emile Galle wrote a book entitled *Writings on Art /Écrits pour l'art/* 1884-1889, which was published in 1908, four years after his death. He is an iconic figure for his time both as an artist and as a public figure.

Another significant author and representative of Art Nouveau is Rene Jules Lalique. He was born in 1860 in Ay, near Marne, France. A few years later his family moved to Paris, but he remained deeply connected to his home-place, where Lalique continued to spend his holidays. After the death of his father, Rene Lalique began apprenticeship with the famous jeweler Louis Aucoc.

At the same time, he studied classical jewelry techniques at the Graduate School of Fine Arts in Paris. He then developed his skills in London for another two years. Upon his return to Paris, he was a freelance designer, gradually gaining popularity and managing to collaborate with companies such as Cartier and Boucheron. He became famous as one of the leading designers of the Art Nouveau style in 1887. and founded his company in Paris. Creates jewelry in which he includes new materials. The materials occupy a central place in the Lalique's design. His creative pursuits are aimed at creating something new and unprecedented. Lalique combines precious and semi-precious stones, pearls, ivory, enamel and of course glass. He created his own glass studio, from which came the first jewelry made of metal and glass. Gradually, his attraction to this material went beyond jewelry, especially when he met perfume expert Francois Coty. He is impressed by the design of some objects that Lalique has already created from glass. Coty offers him to design glass bottles for the perfume industry (Fig. 2). This opens a new world for Lalique. In 1921 he already had his own glass factory in Alsace, France. The French designer, jeweler and glass maker holds the artistic approach and attention in industrial production, as does Galle. A variety of utilitarian items were produced. From the Art Nouveau style that marked the beginning of his career, he moved to the Art Deco style and its more geometric shapes.

After the death of Rene Lalique in 1945, his son Mark Lalique took over the company continues the tradition of innovative approach by introducing the use of crystal glass in mass production. He expands the range offered and leads the heritage company extremely successfully. To this day, this successful collaboration between design and craft, between glass and metal, continues to exist, taken over by a Swiss group. The name Lalique continues to be a symbol of quality and design works.

At that time in the United States, another bright representative of the Art Nouveau style left his mark on art glass and intertwined exquisitely and applied. Lous Comfort Tiffany was born in 1848 in New York, USA to the family of the famous jeweler Charles Louis Tiffany. Among his main contributions to the development of glass, as an artistic material from the late nineteenth and early twentieth century is his patented technology for opal /totally non transparent/ glass. In addition to being opal, this glass combines a variety of colors and shades in itself, reminiscent of

watercolor paintings. Today, these spectacular glasses are well known and used by glassmakers around the world. Another important innovation came from the American author was the unification of the opal pieces into a common project, not through brass, lead or zinc slats, as in the classic stained glass, but through copper tape. The copper foil tape is softer and lighter than the spruce ones and provides more freedom when working. Today, this technique is known as its creator – ‘Tiffany’. This technique creates lighting fixtures and other smaller works, such as two-dimensional and three-dimensional art objects (Fig. 3).

2.

Having knowledge of the beginning of this process of collaboration, can we clearly define where the line is today between the exquisite and the applied in the fine arts? After the strong penetration of technology in many aspects of our lives, the dividing line is not so clear, both for the authors and for the works and the audience. Do we liken the works in categories or do we fit everything into one common – contemporary art? Over the centuries, the status of the artist has changed from a craftsman through an academic author to a free and independent artist. Today’s postmodern society has long since destroyed the line between fine, applied, craft and modern technology. Coincidence or the tool take responsibility for creating a work? Everything is allowed and everyone is an artist, and if he has his own audience, it is considered to be successful. Often the work does not fall into only one genre, the author does not profile himself to work in one field. He is everywhere – understanding, critical and active in an attempt to be always up to date. Radical freedom in art is in vogue. But where does this freedom in the means of expression really lead us and how do we form our attitude towards contemporary art? What is the relation of the function to works of our modern art? We are used to arranging our surroundings, facilitating our own assimilation of information, by labeling and carefully dividing everything into categories. Determining the classification of the work is the context in which it lives. When utilitarian objects from our everyday life are deprived of their function and presented as sculptural objects, for example, does our attitude towards them change? Broken glass thrown on the street may be completely unnecessary, but exposed in an artistic space, dressed in a concept and bearing a title, it becomes modern art. The practical thing is transformed into an artistic one by changing its function. More and more often familiar things from our surrounding are offered to us as a finished work, which is realized in a durable material. Of course, here the prototype that introduced the term ‘ready-made’, in 1912, was Marcel Duchamp. Although modest in volume, he had a significant

influence on the formation of such trends in art in the second half of the 20th century, such as pop art, minimalism, conceptual art and others. In his constant search for a new, original presentation and attracting a wider audience, the contemporary artist boldly embarks on experimenting with a variety of techniques and materials, for which, however, we can now make a similar reference to the recent past. Mixing and superimposing styles, techniques and borrowings from our everyday life, in search of identity, actually totally blurs the framework, but it also seems that it increasingly depersonalizes contemporary art. As far as painting is concerned, we have long considered individual authors to be fundamental in a given field. For works in this field it is easier to formulate to which style to refer them and from which artist, the author is inspired. And what is the development of applied art and in particular utilitarian objects and personal accessories from our everyday life? Somewhere there, between the fine and the applied, a separate and strongly developing category has formed – “art object”. In this category it is comfortable and wide. We can fit in there without definitely identifying with an existing genre. Without setting clear boundaries and meeting expectations. In the role as an author, using mainly the material glass as a means of expression, a shift between the exquisite and the applied is often felt (Fig. 4, 5, 6, 7).

In fact, these are also lighting fixtures, this is their function, it is real, but it is desirable rather than basic. No one relies on illuminating a specific environment with them. Design boldly intervenes here. It is a characteristic feature of the art object. Without a serious dose of design approach, the object would be just a practical thing. The design makes the cohesion between the fine and the applied art. It gives or takes priority of the function. This twist has more than once provoked reflections on the classification of works of contemporary art, which is on the path to commercialization. Involved in everyday life, but also striving to differentiate himself from it. In the category ‘Object’ find those creative searches, subordinated to the notion of unified presentation and overall construction. The feature is often present, but not required. The object is perceived as a work of art in itself. This genre very friendly and helpful invites all authors, hesitant in the many styles, definitions and details.

Let’s look at another example of those made of glass. The enlarged, glass pills of the American author and designer Beverly Fishman (Fig. 8), clearly illustrate the relationship between design, craft, exquisite work and a direct borrowing from our trivial round, presented in an artistic form. There is no function here, but the objects are perceived quickly and clearly. Out of the practicality of purely utilitarian objects and the framework of church-stained glass, glass is now widely used in contemporary

art. By adding the word 'artistic', we are actually supplement a unit of measure for uniqueness, identity, something created once. With its technological development, its possibilities become almost limitless. It is considered a modern and multifunctional material that fits equally well in different architectural environments and in many manifestations of creative demand. Perhaps, precisely because of its versatile influence, glass works often oscillate between fine and applied art. So, it turned out that often began to occur works, under which the word 'object' is conveniently written.

They have gathered familiar elements of our everyday life in a new whole performance. Clear enough and recognizable, as 'Objects', which in itself does not carry a clear message from the author about their purpose.

Where is the subtle transition from one genre to another? How can we summarize what is created in one word, including the diverse manifestation of this type of works – objects? In the case of the specific glass aforementioned, they would be equally distinctly presented in an exhibition hall and in an interior. The spaces themselves are also changing their approach, they are flexible. Various events, including exhibitions, take place in the same place. We live in a time of multidisciplinary artists using mixed techniques, presenting their art in alternative spaces. It is important that new cultural experiences take place. In our global world, where the mass culture has settled comfortably, the unification of the offered goods and products is more and more often observed.

The author, in turn, in his quest to be relevant, but still to remain an artist, tries to offer the audience something new and unseen. But let us consider the connection between the abstract art object and the real context in which it appears or it continues to exist and be 'used'. Is the material that makes up the work and the environment in which it lives help to classify it? How would we choose to use an object that can be exhibited in an artistic space, but could also be functional (Fig. 9).

Does this freedom of expression make us freer artists or do we feel dissatisfied with the fact that everything is already exhausted? Seeking our personal identification, we do not bring our ideas as authors to an end. We use real-life borrowings that are easily digestible and reach the audience quickly. Contemporary art is part of mass culture or at least very often uses it. We jump into new experiments, where the combination of design, craft, technology and modern attitude for artistically sustained works are somehow a natural process that we are obliged to follow. The packaging is often leading. Content is of secondary importance. And since anyone can easily become an artist, why not turn everything into art? In the realization that everything has already been done somewhere by someone, are we not looking for

salvation by returning to the craft?! Thus, demonstrating how well we have mastered and subdued the material, we actually use the qualities of glass for the closest imitation to everyday things. However, so, created and presented to the public, we have the right to call them works of modern art glass (Fig. 10).

Conclusion

Figuratively speaking, on the one hand, today anyone can be an artist without requiring education or practice. There is no hierarchy of achievements. This is due to technological progress and the wide supply of all kinds of artistic materials. It is technology that provides us with easy access to create works that require much more effort and knowledge in the past. At a hobby level, everyone can experiment and present the result as something unique. And it really is, because it is not repeatable, but often it is on the principle of chance. On the other hand, artists who have gone through all stages of training and practice often realize that in the times we live in, it would be difficult to offer the world something unseen.

Thus, we subconsciously look for an alternative, such as recreating real things with artistic mastery. Of course, this trend extends far beyond glass objects. On the other hand, this globalization makes us a true citizen of the world. Believe that Contemporary art follows general trends everywhere. Objects are a new form of presentation of works of art, falling simultaneously into different categories or an attempt to add an artistic moment to real things and objects. And yet everything set out so far is relative. Each painting, sculpture, utilitarian form or object carries individual aesthetic qualities and is more or less similar, arising or denying something already seen. We have long been at a stage where it will be unlikely to point out a work of art that does not remind us of anything else or at least manages to surprise us. Personal interpretation on everything created and its upgrading through what we now have has already become essential – knowledge, technology, examples from the past. And last but not least, today, it seems to me, the concept and packaging of things often displace the content. For which genre the work is classified is insignificant, compared to how it is presented.

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Appendix



Figure 1. Emile Galle vases, in Art Nouveau style with floral motifs.
Photo source [app. 1]



Figure 2. Rene Lalique, perfume bottles [app. 2]



Figure 3. Louis Comfort Tiffany, lamp
[app. 3]



Figures 4, 5. Artist: Monika Naydenova, luminous object, source: personal archive



Figures 6, 7. Artist: Monika Naydenova, luminous objects, source: personal archive



Figure 8. Artist: Beverly Fishman, Glass pills [app. 4]



Figure 9. Artist: Milan Krajiček [app. 5]



Figure 10. Dylan Martinez, glass bags

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1. URL: <https://www.skinnerinc.com/news/blog/emille-galle-artnouveau-glass/> (Date of access: 19.11.2020)
2. URL: Photo source: <http://www.lalique.com/en/world-of-lalique/lalique-timeline> (Date of access: 19.11.2020)
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Similarities in iconographic art between rural churches from Transylvania in the 17th century and Caesarea of Cappadocia

Abstract:

The idea of the speech, goes round the importance of byzantine art inside Transylvanian orthodox culture, in the 17th century. The Göreme monastic Complex of Caesarea of Cappadocia has a considerable list of churches with relevant importance in Byzantine iconography. The popular character of this type of art developed on the walls of these architectural jewels manifests itself in the left-handed, but expressive and with such great spontaneity drawing; also, with predilection for narration that lends many elements from the illustration of the Apocryphes, which were born from people's inclination to very detailed stories. This byzantine style we have had for centuries and which is tight to our Christian roots, was cultivated in Wallachia and Moldova and Transylvania in the 14th and 15th centuries and the post-byzantine style in Wallachia in the 15th and 16th centuries. There are similarities between churches raised in the 17th century in Transylvania and the ones from Caesarea of Cappadocia. We refer mainly to the iconographic painting of the Hunedorian churches.

Keywords:

line, colour, church, byzantine, Transylvania.

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Similitudini în arta iconografică între bisericile rurale din Transilvania secolului XVII și bisericile din Cezareea Capadociei

Abstract:

Lucrarea face referire la importanța artei bizantine în cultura ortodoxă a secolului XVII în Transilvania. Complexul monahal de la Goreme deține o listă considerabilă de biserici de o mare relevanță pentru iconografia bizantină. Stilul popular, naiv dar deosebit de expresiv, spontaneitatea

liniei și aplecarea spre narațiune, s au născut din dorința oamenilor de a spune povestea cât mai în detaliu. Stilul bizantin e strâns legat de rădăcinile noastre creștine și a apărut în Țara Românească și Moldova în secolele 14 și 15 iar stilul post-bizantin în Țara Românească în sec 15 și 16. Sunt similitudini între bisericile de sec 17 în Transilvania și cele din Caesarea Cappadociei. Ne referim în principal la pictura din bisericile hunedorene.

Cuvinte cheie:

linie culoare biserică, bizantin, transilvania.

Introduction

Once with the outliving of the Byzantine Empire, Cappadocia acquires during the first centuries AD, the role of border area, attracting the persecuted Christians by romans. Later, during the 10th and 15th centuries it becomes a place of monastic reclusion, giving birth to the first monasteries. Around 3,000 churches hollowed in stone are scattered on the entire Cappadocian territory, the most known – the ones from Goreme, Zelve or Ihlara [1]. In those places, holy and profane knew the value of cohabitation and the walls were visually laden with Christian Byzantine signs. The coloristic and mystical load of those walls transform these churches in real cultural and religious jewelleries. *The Black Diamond* of Cappadocia is Karanlik with its most known name Black-Church because of the light which can go in, through a little window, making it dark.

However, still keeps the old frescoes even if time wasn't that supportive. After the removal of monastic life from here, it is been told, that the church was for a long-time pigeon breeding.

It took years (somewhere I found around 14 if I correctly remember), a lot of effort and restorer's determination to bring it to the actual form, which can be seen nowadays. Currently, those frescoes, which represent scenes from the Old and New Testament are considered to be the best conserved from the ancient Cappadocia: Christ Pantocrator, the way to Bethlehem, Nativity, Epiphany, Triumphal entry into Jerusalem, The Last Supper, The Betrayal of Jesus. Despite the name, the painted frames are a transcendental lull. A fantastic chromatic and compositional balance, the ratio of closed/open or hot/cold well defined.

The elements flow one from the other symmetrical, nothing is left to chance. The saints' face, with a severe air, are treated noticeably and highlighted by clear conscripts.

1.

The Göreme monastic Complex has a considerable list of churches with relevant importance in Byzantine iconography: Barbara Church, Cavusin Church, Kiliclar Kusluk Church, Virgin Mary Church, Elmali Church being the smallest and most recent. Famous for her frescoes is, however, the Yilanli church, which is called the Church of the Serpents, representing people from Hell, surrounded by snakes. The ornaments are red/ochre and the frescoes are painted directly on the wall (was also practiced on the canvas glued to the wall). Ochres, dusky or cooler, help having a warm, storytelling atmosphere. From one wall to another, the chromatic dynamics changes, each scene having its dominant colour, keeping steady the neutral grid of the wall. The image of Saint George killing the dragon carries in it, the tension and the timing of the moment through a safe animal drawing, ingenious. A series of other scenes enrich the church, among them: Emperor Constantine and Helena, Apostle Thomas and the founder of St Basileios Church.

On the walls of the church Carikli (called Sandale) appear a series of imposing figures, of considerable proportions. The central dome hosts the image of Christ Pantocrator made in a warm chromatic with refinement and sensibility and a series of busts of some angels, framed in a medallion form. On the central apse there is Deisis (Pantocrator), on the northern apse Mary with infant Jesus, on the southern apse the image of St Michael. The chromatic withdrawn range is red, blue and ochre, predominantly warm.

And because they loved the narrative, in the Tokali church flows the detailed story of Jesus Christ's life, into a heightened chromatic, complicated by the red/green and blue/orange contrast (to ochre). The Sequences of Jesus' childhood are shown us with the simplicity and ease typical of the popular creative act. The blue captures the attention and the warm tents of ochre, by quantity contrast support harmony.

In Elmali Church are simply painted in red, ornaments from the iconoclast period and the frescoes say about Jesus' life and in St Barbara's church, dated from the 11th century, we also find a series of geometric motifs that decorate the dome and the walls like mythological animals and other marks and symbols of host being. We find here also the preference for the red colour. The broken line – a characteristic of the Byzantine expression in terms of analysis and recomposition of elements which constitute a figure – allows the creation of relationships, as well as the realization of the compositional rhythm.

The popular character of this type of art developed on the walls of these architectural jewels manifests itself in the left-handed but expressive and with such great spontaneity drawing: also, in the predilection for narration that lends many

elements from the illustration of the Apocryphes, which were born from people's inclination to very detailed stories [2]. Two types of art are contrasting – the one mentioned above which follows the naïve expression freedom and the aristocratic and theological one, from the capital city, which obeys a strict discipline in subjects' choice and distribution [3].

From the year 843, the Synod of Constantinople strengthened the role of holy icons as liturgical expressions of the spiritual communion with the Church, Christ and His Saints. Since then, the Orthodox Church has kept close these dogmatic foundations, expressing them in an elevated form in the Byzantine and post-Byzantine painting tradition. This Byzantine style we have had for centuries and which is tight to our Christian roots, was cultivated in Wallachia and Moldova and Transylvania in the 14th and 15th centuries and the post-Byzantine style in Wallachia in the 15th and 16th centuries [4].

2.

The connection between our Church and Caesarea of Cappadocia is made on October 10, 1776, when the Ecumenical Patriarch Sofronie II and his synod, on Alexandru Ipsilanti's request, granted to metropolitan Gregory II of Wallachia and his followers, the title of *Lessor of the Throne of the Caesarea of Cappadocia*. By This title, the metropolitan of Ungrovlahia would immediately follow the patriarch, this honorary title being an acknowledgement of the importance of the *Metropolitan of Wallachia* and the contribution made by our church and romanian people to Orthodoxy's support [5]. The consequence of this moment, with historical and especially religious importance is the influence on iconography and on church painting from our area, referring here to Transylvanian remains. In the Orthodox tradition, the church painting is a fundamental component of the building itself. There are similarities between churches raised in the 17th century in Transylvania and the ones from Caesarea of Cappadocia. We refer mainly to the iconographic painting of the hunedorian churches. The Art of masonry and mural paintings has its centre, for Romanians, in Transylvania, in the stone sites of voivode's churches. From a Pavel Binder's review, we find that the churches from Ribita and Criscior were built in the voivode's residence on the infrastructure of wooden churches from countryside in the 14th and 15th centuries and at Densus and Strei, the churches are build following the Byzantine model with cross nave [6]. *The Church of Saint Nicholas* from Densus is on the UNESCO list. On its walls are painted the Doomsday, Saint Marina fighting the devil, the Holy Trinity in which Jesus is dressed in the romanian

traditional shirt, the holy apostle Thomas. Above the place where the priest serves, there is the image of the Pantocrator.

In the other two churches mentioned above, we find as historians say, the first representations of the Holy Kings of Hungary, an iconographic ensemble listed in the UNESCO heritage.

The Church of the Assumption in Criscior, built at the beginning of the 14th century, is the result of combined elements from Byzantine and gothic tradition. On pronaos' walls were preserved fragments of mural painting from the foundation's age (the votive picture with the founder's family, biblical scenes). The large scenes, realised with bush hammer, are represented in two registers on the three sides of the church. In the upper register, they are painted the Assumption of the Mother of God, Maundy Thursday, barely visible, *The Last Supper and the Cross Road*. Under these scenes, the Ascension of the Cross, the three Holy Kings of Hungary, the votive painting, St Demetrius and Theodor, St Marina hammering the devil and George's struggle with the dragon.

The painting of the military saints has 'socio-political implications'. St Demetrios on the white horse with the high sword and St Theodore on the red horse with the spear in the right hand are placed in direct relation to the votive painting. The episode in which St George kills the dragon is accompanied by a fantasy detail: the maiden who covers her eyes. It is represented with a dress embroidered with pearls, reminding the one of Byzantine princesses.

3.

The aesthetics of Byzantine art gives particularly attention to details and ornaments. The compositional model is the Byzantine one, with a rigorous drawing. The chromatic palette is smaller here, remains on the second plan as importance, considering on the first place the line. The line is harmoniously connected by colours, the connection between them being very strong.

It also establishes first the outline but also the internal structure between them is very strong. The sense first perceives the colour – all the figures (elements) being in their essence colour.

As the art historian Vasile Dragut notices "the similarities with church paintings in Criscior are so evident" that we can talk about the same popular vision and the same artisan (Dragut, 1968). The richer chromatic range and the stable dynamic, thick-line drawing from Ribița are the conclusive testimonies of a more evolved phase. The church of St Nicholas of Ribița has the image of Archangel Michael sanded in the altar of the church. On the brickwork iconostasis is centrally painted

the Mandylion (the face of Jesus with cross form nimbus) on canvas, a theme that has as its source the legend of king Abgar of Edessa, who received a canvas with the image of the Savior – a subject with Byzantine origin. On the sides are showed frames as Annunciation, Birth and the Presentation of Mary. In Ribița, the iconographic canon is preserved, and its fresco is a proof that at that time we were in close artistic connection with the Byzantine World.

The word that expresses the reality of God's Kingdom is adapted to the imaging of the iconographic painting. This condition is applied in particular to the icon, which is designed to represent, to portray people or events in the light of the God's Kingdom. These people have lived, these events have taken place in history, in our history, according to the laws that govern our existence, and yet, they allow us to see a reality that does not obey those conditions. True creation requires knowledge and spirit. Therefore, the iconography must use out the techniques and material possibilities belonging to our world (colours, lines, brushes, small coloured stones, etc.), to restore the God's Kingdom. The direct relation between the icon and the word is clear: what poetry and parables represent for the ear; iconography is for the eye. In the icon's imaging, the bodily details of the saints are: the neck, ears, eyes, hands become interpretations of reality so that the eyes will be much larger, the neck elongated, the ears shorter, the hands thinner. In the Byzantine painting all the elements exist as movement, as energy. Every detail carries a certain symbolism, therefore, the icon or the Byzantine painting otherwise, becomes a painting of symbols and light of grace. Byzantine painting does not respect the proportions of nature, having its own verbiage and a unique reading code, this is why it surpasses the other church arts. It encodes every element in its own symbols, giving a sacred meaning.

A unique visual language founds out how to render all the spiritual content. In the same register is the iconographic art of the 17th century in Transylvania. Iconography upsets the principles of naturalistic painting (proportion, perspective, linear time, etc.) wishing to suggest a new reality. The people, the events, the animals, the landscapes we can recognize as elements of our earthly existence become bizarre, reorganized in an unusual setting. We can easily identify buildings, trees, stones, animals, etc., but all this is differently showed us. In our world, the perspective unpresses two lines in a vanishing point, the eye level on the horizon, while its world, the icon, uses a reversed perspective, unwinding the two lines in front of the image. The viewer becomes the one, who is observed, the person in the icon, looks. The divine space opens itself to us, establishes the contact, the icon becomes the window, the relationship portal between the two worlds.

The elongations and thinnings of the Byzantine icon suggest a lack of weight or volume. A peculiarity of the icon is the reference to heavenly Jerusalem, the God's Kingdom where we recognize our world. The frameworks we are accustomed with (animal scenes, landscapes, etc.) are fulfilled with those of the spiritual nature, those from beyond us.

After these mergers at spiritual-creative level appears in iconography, the background painted with gold, with clean golden or golden colour. The person or the event transcend in the world of Christ, bathed in pure light. The symbol of wealth and also the element that best reflects the glow of light, the gold leaf, bring all to a spiritual world where there is no need of sunlight, but there is the divine light and warmth. The framework becomes timeless, undefined space, and the characters seem to float. A naturalistic space would eliminate the backdrop of the divine light, diminish the entry of the kingdom into our world. A Byzantine framework has no depth, figures remain delimited on the surface, the line gives meaning to the colour. Aiming to achieve the rhythm in the relations between figures, the line has plasticity, fluidity and thinness. The image has an existential uniqueness due to the specificity of its line.

Conclusion

Returning to the topic, the connection between the two areas is a very close one, referring to the stylistic and artistic level. The intrinsic rationale of the plastic system, the colourful background and the symbolic characters, the geometric interpretation of the volumes as well as the chromatic refinement, prove the origin of the paintings in these Romanian churches as being Byzantine. Obviously, the iconographic painting of the 7th century in Transylvania, has also known other contributions such the one of Ruthenians in Saliştea Sibiului for example, remembered and studied by Ana Dumitran in an essay on icon and romans (An essay on icon, romans and Protestantism).

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Notes:

- [1] Cave churches from Ihlara-Capadocia.
- [2] Art. Frescos from Cappadocian Churches, Delvoye, C. June, 2008.
- [3] Idea taken from Art. Frescos from Cappadocian Churches, Delvoye, C. June 2008.
- [4] Art. Cappadocia, A Testimony of a Glowing Christian Civilization, Paunoiu, A. May 2009, Lumina magazine.
- [5] Romanian Patriarch alternate of the throne of Cappadocian Cezaree. Art. Cappadocia, A Testimony of a Glowing Christian Civilization, Paunoiu, A. May 2009, Lumina magazine.
- [6] Pg 91, Considerations on regional churches art from the County of Zarand, Binder, P.

Appendix



Figure 1. Christ Pantocrator Fresco, Karanlık Church from Open Air Museum of Goreme



Figure 2. Christ Pantocrator Dark Church (Karanlık Kilise) at the Göreme Open Air Museum



Figure 3. Angels Fresco, (Karanlık Kilise) at the Göreme Open Air Museum



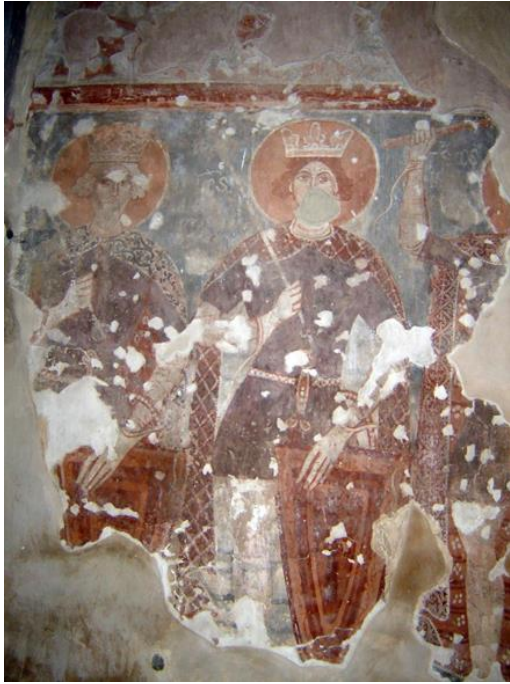
Figure 4. Crucifixion Fresco Dark Church (Karanlık Kilise) at the Göreme Open Air



Figures 5-6. Frescos from Yilanli, Goreme Open Air Museum



Figure 7. Crucifixion, the early 10th century fresco, Tokali Church



Figures 8-9. Fresco inside Saint Nicholas Church from Ribita in the left side and fresco inside Assumption Church from Criscior



Figure 10. The interior of Ribita Church



Figure 11. The fresco inside Crisan Monastery, Municipality of Ribita

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The Creative Center of Kalofer Lace: motivation and development (in Bulgarian)

Анотация:

Creative Center of Kalofer Lace presents and promotes the only Bulgarian national style in the production of shuttle lace. It is a unique place that performs its functions daily and year-round, combining archival, exhibition, organizational, coordination, educational and commercial activities since its opening in 2018. The center contributes to the increased awareness of the connection of Kalofer lace with European shuttle art, historical accents and specific details that characterize its authenticity. The author concludes that cyberspace and online technology are the natural and mandatory path to the general public. Therefore, one of the goals of the project is to create a platform based on the Internet and including an information site, a digital archive of models, basic video tutorials, an online store, a virtual walk in the TCCD.

Ключови думи:

creative center, Kalofer lace, Kalofer, shuttle lace.

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Творчески център на калоферската дантела: мотивация и развитие

Анотация:

Творчески център на калоферската дантела представя и популяризира единствения български национален стил в изработването на совалкова дантела. Той е уникално по своята същност място, което ежедневно и целогодишно изпълнява своите функции, съчетавайки архивни, експозиционни, организационни, координационни, образователни и търговски дейности от своето откриване през 2018 година. Центърът спомага за повишената информираност за връзката на калоферската дантела с европейското совалково изкуство, исторически акценти и специфични детайли, характеризиращи нейната автентичност. Авторът заключава, че виртуалното пространство и онлайн технологиите са естествения и задължителен път към широката публика. За това една от целите на проекта е създаването

на платформа, базирана в интернет и включваща информационен сайт, дигитален архив на модели, елементарни видео-уроци, онлайн магазин, виртуална разходка в ТЦКД.

Ключови думи:

творчески център на калоферската дантела, калоферска дантела, Калофер, совалкова дантела.

Въвеждане

Творчески център на калоферската дантела (ил. 1) представя и популяризира единствения български национален стил в изработването на совалкова дантела. Той е уникално по своята същност място, което ежедневно и целогодишно изпълнява своите функции, съчетавайки архивни, експозиционни, организационни, координационни, образователни и търговски дейности от своето откриване през 2018 година. Центърът спомага за повишената информираност за връзката на калоферската дантела с европейското совалково изкуство, исторически акценти и специфични детайли, характеризиращи нейната автентичност. От неговото откриване се наблюдава засилен интерес за споделяне на автентични модели, както и материали и документи, свързани с историята на това изкуство. Творческият център осъществява връзка между отделните майсторки, изработващи совалкова дантела в цялата страна. Екипът му работи върху развитие на пазар за реализация на изделия от совалкова дантела, като осигуряване на възможност за поминък. Друга важна задача на Центъра е създаване на траен интерес в подрастващото поколение, възобновяване и развитие на традицията за плетене на калоферска дантела като местен занаят с национално и европейско значение. Творчески център на калоферската дантела спомага и за увеличаване туристическия потенциал на град Калофер, предлагайки различна и уникална за страната културна забележителност.

1. Исторически обзор

Предполага се, че първите образци на совалкови дантели в Калофер са донесени от Западна Европа в края на XIX век, когато започва видимо европеизиране на българските градове. За начало на калоферската традиция в плетенето на совалкова дантела се приема откриването през 1910 г. на единственото в България специализирано училище за совалкова дантела „Трудолюбие” (Величкова, 2012). (Ил. 2) “То е с двугодишен курс на обучение и се издържа от Калоферското общинско управление, Калоферската дружба в

София и Женското дружество ‘Просвещение’ в града. По-късно ръководството му е поверено на граждански комитет. В това училище са получили знания и професионални умения в създаването и изработването на совалков тип дантела около 1 800 жени и момичета.” (Николова, 2007)

Идеята за създаването на училището за дантели в Калофер е на видния калоферец Минко Фетваджиев. Разтревожен от западането на родния си град след опожаряването му по време на Руско-турската война от 1877-1878 г., през 1902 г. той издава книгата „Поминъка на градеца Калофер и мнение за подобряването му в бъдеще”, в която наред с другите предложения насочва вниманието и към поминък за жените (Величкова, 2012).

В периода 1906-1913 г. по препоръка на Министерството на просвещението в държавното рисуwalно училище в София се организират безплатни двугодишни курсове за учителки по възба и дантели. През 1909 г. плетене на совалкова дантела учи, изпратената от Калофер, Донка Шипкова. След завършване на обучението си тя става първата учителка в училището за дантели в Калофер (Величкова, 2012).

“Още от самото начало Донка Шипкова започва да разработва модели, които се различават от европейските образци с характерното си българско звучене. Изцяло нейна е заслугата за създаване на устойчива стилистика на совалковата дантела в Калофер. За много кратък период Донка Шипкова изгражда школа, в която се плетат изделия, съпоставими по художествена стойност и качество с образци, изработвани в страни с вековни традиции в плетенето на совалкова дантела. В създадените от нея модели са използвани характерни за българската природа флорални мотиви – рози, лалета, карамфили, слънчогледи, житни класове, дъбови листа в много различни варианти. В калоферските дантели не се срещат образи на хора и животни. Впоследствие модели започват да създават и някои от най-добрите ученички в училището.” (Величкова, 2012)

Създаването на устойчива стилистика на местната совалкова дантела и формирането на названието ѝ като калоферска е изцяло заслуга на Донка Шипкова. Момичетата в училището и много жени извън него усвояват плетенето на дантела. Те продават изделията си в страната и чужбина. Така дантелиерството става характерен женски поминък за Калофер, който носи сравнително добри доходи през 1920-те и 1930-те години. Създадена е кооперация “Женски труд”, която да подпомага пласирането на дантелите (Величкова, 2019).

“Характерно за калоферската дантела е особеният ѝ композиционен строеж: светъл ажур, наречен ‘среда’, е обграден от плътни елементи и обратното – плътният център е обграден с рехави периферни части. Плътната част, изпълнена с цветни мотиви и малки елементи, а и различните ажурни части, се преплитат линейно една с друга. Определената подредба на отделните елементи се постига като големите полета, изплетени с половин наметка ‘сито’, се свързват с по-малки декоративни полета, посредством ширити.” (Опев, 1986) “Преобладаващата част от моделите са симетрични, с ажурен център, около който са разположени мотивите, формиращи цялостната композиция на изделиято. Центърът и участъците между основните мотиви са запълнени с разнообразни мрежи, които най-често са комбинация от синджири и листа. Рисунъкът на моделите се очертава с различни видове платна (гладко, различни видове ажурени, зигзагообразно) и сито, които в Калофер имат специфични наименования, запазили се и до днес. Характерно за калоферската дантела е, че тя е едноцветна. Плете се предимно с памучни конци в бяло и екрю. Изделията са основно за интериора – салфетки, покривки, тишлайфери, дантели за спално бельо. В облеклото намира по-малко приложение – платки, яки, маншети.” (Величкова, 2012) (Ил. 3)

“В развитието на калоферската дантела, както във всяко изкуство има периоди на разцвет и упадък. През месец август 1935 г. Дантелното училище е закрито и на негово място се открива нисше Земеделско училище. В новото училище се запазват само две паралелки, в които се изучава плетенето на калоферска дантела. След като и те са закрити, изработването на дантелите се пренася изцяло в домашни условия. Умението за създаване и плетене на дантелите се предава от майка на дъщеря, от баба на внучка. Особено рязък е упадъкът на дантелното производство след Втората световна война, когато са скъсани всички връзки със западните пазари и това изкуство се третира като упадъчно явление.” (Николова, 2007)

“Постепенно совалковата дантела излиза от мода, липсва търсене и вече не носи добри доходи, дантелиерството остава занимание само на най-ревностните майсторки. През 1950-те и 1960-те г., а също така и през 1980-те г., има опити за съхраняване на традицията чрез организиране на курсове за обучение, но резултатите от тях са твърде скромни. През 1990-те г. интересът към совалковата дантела започва да се възражда чрез публикации за начина на плетене на дантелата и модели за изработването ѝ, чрез организирани курсове и изложби. Принос за популяризиране на совалковата дантела през

последните години има създадената през февруари 2011 г. неформална група Т.А. Седянка. Чрез предаването в свободна среда умение и удоволствието, което то носи, дантелиерите демонстрират възможностите за нетрадиционно приложение на старите техники за изработване на дантели. Работите на участниците в групата са съвременни интерпретации – бижута, пана и картини, реализирани със совалкова и шита дантела, фриволитэ и др.” (Величкова, 2019) (Ил. 4)

От 2000 г., на 15 август в деня на големия християнски празник – Успение на Пресвета Богородица ежегодно се провежда Празник на калоферската дантела. “В първия празник взимат участие плетачки на совалкова дантела от цялата страна, а също и гости от Англия, Шотландия и Белгия. Към местното читалище е създаден ‘Златен фонд’ на калоферската дантела, който набира своите експонати от дарения на местни жители и от участниците на Празника. Фондът наброява над 100 арх. единици и включва образци на калоферска дантела, модели и пособия, както и снимков материал и писмени документи. Така вече, не само в местния исторически музей ‘Христо Ботев’ се съхраняват най-добрите образци от произведения на старите майсторки, но и традицията по събиране, изучаване и показване на дантело-производството няма да бъде прекъсната. Или поне така се надяват тогава инициаторите и организаторите на тези инициативи...” (Първанова и Колева, 2020) (Ил. 5)

“През последвалите години не се забелязва особена инициативност, тематично разрастване на изложбите, увеличаване на времетраенето или обогатяване на мероприятията за отбелязване на празника. В града все още няма музей за постоянно излагане на експонати, свързани с тази съществена част от историята на града.” (Писанчева, 2020)

2. Равносметка

Празникът на калоферската дантела, проведен през 2017 г. става формален повод да се направи трезва оценка на ситуацията, в която се намира това изящно изкуство в люлката на своето създаване – Калофер.

“Златният фонд’ на калоферската дантела се съхранява в кашони в хранилището на Читалището, без възможност за представяне и обществена достъпност. Фондът не бе претърпял никакво развитие за почти 20 годишния период от създаването си. Част от него се представя пред публика веднъж годишно, в рамките на един ден, по повод празника. Жените, занимаващи се активно с дантела в Калофер, са едва четири. Останалите плетачки са на пределна възраст или са напуснали града. Тези, които вземат участие в

празника се стимулират с нищожна парична сума. Прекъснати са връзките с изследователите и създателите на Фонда и Празника на дантелата. Спорадично се провеждат краткосрочни уроци по дантела, целящи представяне на приемствеността между поколенията, но без устойчив резултат, тъй като не се усвояват трайни знания и умения. Национален музей 'Христо Ботев' Калофер съхранява ценни експонати на калоферска дантела, както и обстойно проучване за появата и развитието на дантелата в града, но тъй като негова основна задача е да представя една от най-великите исторически личности на България, естествено дантелата не е приоритет на музея." (Първанова и Колева, 2020)

Тази тъжна картина амбицира младия екип на Читалището да насочи търсенето си в посока представяне на калоферската дантела не само като нематериално културно наследство, но и възраждането ѝ като занаят и поминък. В основна цел се превръща желанието дантелата да бъде изведена от забвението на съвременното и да бъде тласната към нов период на възход, като освен съхранението ѝ за поколенията, се превърне отново в поминък за всеки, който желае да ѝ се посвети, виждайки в това единствената възможност за устойчиво развитие.

3. Създаване на Творчески център на калоферската дантела

Първата стъпка в тази посока се явява организирането и редовното провеждане на занимания по калоферска дантела. Преди края на 2017 г. в Читалището е организиран ежеседмичен кръжок по калоферска дантела. За негов ръководител е привлечена можеща преподавателка, усвоила своите умения от „старите майсторки“ и съхранила тяхната прецизност и сръчност. За кратко време става ясно, че е време и за следваща стъпка в съхранението на калоферската дантела – създаване на неин дом. (Ил. 6)

Благодарение на своята упоритост, младият екип успява да убеди администрацията на местната Община да предостави за стопанисване пустееща сграда в центъра на града, която с много доброволчески труд се превръща в Творчески център на калоферската дантела (ТЦКД) за по-малко от година. Благодарение на множество дарителски акции и благотворителни демонстрации, момичетата от кръжока и екипът на Читалището събират необходимите средства за ремонта и оборудването на Центъра. Чрез проектно финансиране е осигурена визуалната идентичност и рекламните материали за Творческия център. (Ил. 7)

Откриването на новия дом на калоферската дантела е акцентът на традиционния празник през 2018 г. Центърът посреща своите посетители с експозиционна зала, в която фондът на калоферската дантела е оформен като постоянна изложба. В уютна домашна обстановка е настанен и кръжокът по дантела. Малък щанд предлага на посетителите сувенири, материали и пособия за изработване на дантела. За празничната обстановка допринасят няколко тематични изложби, прожекция на архивен филм, посветен на калоферската дантела и вълнуващ музикален концерт. (Ил. 8)

Чрез социални програми, екипът на Читалището е увеличен с четирима служители, които обезпечават ежедневната работа на Центъра и достъпа на посетители до експозицията седем дни в седмицата. Входът е безплатен, но мнозина от гостите изразяват своята съпричастност като оставят малки суми в дарителницата на Центъра. Постепенно малкият щанд се превръща в сувенирен магазин, в който посетителите и гостите на града могат да се сдобият с образци на класическа и съвременна совалкова дантела, пособия и материали, както и с ръчно изработени бижута, продукти от местни производители и сувенири.

Откриването на ТЦКД става повод за обогатяване на фонда и възстановяване на част от прекъснатите връзки с плетачки от други краища на България. Подновени са съвместните дейности с неформална група СедянкаТА и Институт по етнология и фолклористика с етнографски музей при Българска академия на науките (ИЕФЕМ при БАН). ТЦКД е поканен за участие в голямата международна изложба „Кой създава и кой използва дантела“, организирана от Института и СедянкаТА. Участието в тази изложба е следващата важна стъпка в развитието на Центъра, която дава възможност за среща с хората, поставили началото на Празника в Калофер, както и създаването на полезни контакти. Едновременно с многото положителни емоции, екипът на Центъра среща и не малко хора, силно резервирани не само лично, но и към Калофер като национален център на совалковата дантела.

“Години наред в Калофер е битувало ревностното пазене и криене на моделите, които всяка плетачка е създавала. И ако тази практика е довела до създаването на изключително разнообразни и с висока художествена стойност модели в началото на XX век, то в края на века тази традиция поставя Калофер и неговите плетачки в изолация и довежда до замирането на това изящно изкуство. Калоферки крият не само своите модели, но отказват да предават и уменията си на желаещите да се научат, особено ако не са техни съгражданки. Малцина са жените, които на драго сърце предоставят моделите, знанията и

уменията си. Днес, жените занимаващи се активно с плетене на совалкова дантела в Калофер се броят на пръсти, а много от специфичните техники и сплитки на калоферската дантела са забравени.” (Първанова и Колева, 2020) Тази равносметка помага на екипа да осъзнае, че за да продължи напред, трябва да спечели доверието на колкото се може повече хора, свързани с дантелата. Оказа се, че колкото по-тясно са свързани с Калофер, толкова по-трудно е да се достигне до тях. Въпреки това младите ентузиастични си позволяват да мечтаят Калофер да стане домакин на международната изложба, след като бъде закрыта в София. И се оказва, че мечтите се сбъдват лесно, когато има себеотдадени съмишленици. За по-малко от месец, преместването на голямата изложба е вече факт. Домакин на изложбата става сградата на нефункциониращото вече училище по облекло в града, а една снимка от архивите навежда на мисълта, че именно в тази сграда се е помещавало и единственото в България специализирано училище по дантела. (Ил. 9, 10)

Изложбата гостува в Калофер от края на месец май до края на септември 2019 г., като всеки ден е достъпна за местните жители и многобройните гости на града. Тя е и едно от най-значимите събития в 20 юбилейни празници на калоферската дантела. Осъществяването на тази изложба в голяма степен повлиява върху доверието на местните жители към ТЦКД и неговия екип, и най-вече на наследниците на дантелиерките от миналия век. Много от тях разтварят своите лични архиви и предоставят отдавна непоказвани богатства, с които е осъществена временна „Изложба на старите майсторки“. Авторски изложби, базар, тематична театрална постановка, модно дефиле и изключително ползотворен семинар превръщат празника в тридневен фестивал на дантелата. (Ил. 11)

4. Отзвук

След успешния старт на дейността, не закъсняват и положителните оценки за екипа на ТЦКД. “... ентузиастични от ново поколение с подход, който вдига прегради, преподават и се обучават да правят дантела, като същевременно работят за популяризирането на наследената културна забележителност с участия в множество изложби, семинари и конференции в страната и в чужбина, включват се в национални и европейски проекти за насърчаване на културните практики. Резултатите на съвместната дейност на екипа от специалисти в разнообразни области се дължат на ново мислене и нестандартни, в сравнение с общоприетите, идеи. Организиран се обсъждания тип ‘кръгла маса’, дава се възможност представители на различни направления

– учени от различни области, които имат едни и същи въпроси и работят редом. Тази промяна е гаранция за успеха на представянето на културното наследство пред нови публики, едно раздвижване, от което се нуждае съвременната общност от носители на тази култура, което се дължи на необозримо количество извори и методи, дискусии, поставяне на въпроси, интерпретации,” – пише Бистра Писанчева, – международно признат автор и преподавател по съвременни интерпретации на совалкова дантела в своя дисертационен труд “Дантелата: културни технологии и социални практики”. Творческият център и калоферската дантела стават тема и на две дипломни работи. Доброволческата инициатива е цитирана и като “добра практика” в “Наръчник за опазване на нематериалното културно наследство, насочен към местните администрации и механизъм за включване и участие на НПО, граждански организации и местни общности в процеса на осъществяване на мониторинг и контрол на политиките, свързани с нематериалното културно наследство”, издаден от Регионалния център за опазване на нематериалното културно наследство в Югоизточна Европа под егидата на ЮНЕСКО, 2020 г. През юни 2020 г. Центърът е посетен лично от Президента и Вицепрезидента на Република България.

През 2019 г. ТЦКД взема участие в международния фестивал на дантелата в Прешов, Словакия. Негови представители посещават музея на дантелата във Вамберк, Чехия, а през декември участват с изложба и доклад в международния форум “Традиционные художественные промыслы: Наследие и ответственность молодежи” във Высшая школа народных искусств, Петербург, Русия.

Програмата за 2020 г. също е наситена с участия в значими международни събития. Поради пандемията са отменени фестивалите в Краковани, Словакия; Сера де Ел-Рей, Португалия; Вологда, Русия. Отменени са и повечето от предвидените мероприятия за Празника на калоферската дантела, който се отбелязва на 15 август. Международният фестивал в Лепоглава, Хърватска, на който България е страна партньор през 2020 г. и Творческият център е един от четирите български представители на форума, се провежда онлайн в периода 11-30 септември. Виртуално участие Творческият център взема и във фестивалите в Секиревци, Хърватска и Краковани, Словакия.

Без да губи своя ентузиазъм поради пропуснатите възможности, екипът на центъра използва времето, което ситуацията с COVID 19 осигурява за да подобри обслужването в Центъра. Оптимизира се пространството в сувенирния магазин, осигурявайки възможност за по-добро експониране на

предлаганите стоки и възможност за нови продукти и услуги. Поставен е екран в експозиционната зала, на който се представя кратък филм, разказващ историята на калоферската дантела на всички посетители.

Заклучение

През ноември 2020 г. Творческият център на калоферската дантела става бенефициент по Едногодишна програма за подкрепа на професионални организации в областта на изкуството към Национален фонд “Култура”. Проектът е оценен високо и ще даде възможност за осъществяване на стратегическите цели на Центъра. Предвидените дейности включват преиздаване на единственото до момента ръководство по изработване на калоферска дантела на Величка Радулова, както и стимулиране създаването на нови съвременни учебни материали. Дигитализирането на събраните до момента архивни модели, както и експертната обработка с цел възстановяване, съхранение и пригодност за плетене по тях, ще допринесе съществено за системното изучаване на калоферската дантела и квалифицирането ѝ като национално нематериално културно наследство. Една от основните цели е и да се защити мястото на калоферската дантела в културното наследство на Юнеско.

В съвременното ни, виртуалното пространство и онлайн технологиите са естествения и задължителен път към широката публика. За това една от целите на проекта е създаването на платформа, базирана в интернет и включваща информационен сайт, дигитален архив на модели, елементарни видео-уроци, онлайн магазин, виртуална разходка в ТЦКД. Сайтът ще популяризира мястото, ролята и влиянието на калоферската дантела в живота на гражданите и местната общност в исторически и съвременен план. Платформата трябва да осигурява достъп до дигитализираните архивни модели, които да могат да бъдат изтегляни, отпечатвани и изработвани от всеки заинтересован по света. Освен това, трябва да предоставя обратна връзка за да продължим работата по събиране и архивиране на класически модели. Важна роля на платформата е създаването на възможност за дистанционно обучение чрез елементарни видео-уроци на основни елементи от изработката на калоферска дантела. Тъй като дантелното изкуство е въпрос на умения, които се предават от поколение на поколение, разработването на видео-уроци е най-прекият път до съвременното поколение, който ще допълни и обогати съществуващите печатни ръководства и ще осигури възможност за дистанционно обучение. Тази необходимост се затвърждава от многобройните посетители в Центъра,

които проявяват интерес и изиявяват желание за обучение, но не могат да посещават кръжока, който се организира и провежда веднъж седмично. Задължителен елемент е електронният магазин, който ще разшири пазара за реализиране на дантели, материали и пособия за тяхното изработване. Това ще допринесе изключително много за превръщането на дантелата отново в поминък, като гарант за устойчивост и развитие.

Друг елемент на социално предприемачество, който се планира е превръщането на Центъра в желано място за срещи в творческа обстановка. Тъй като желанието е да се въздейства върху всички сетива на посетителите, се предвижда разширяване на предлаганите продукти и услуги с висококачествено кафе и производни напитки, на които да могат да се насладят в уютна творческа обстановка.

В по-далечно бъдеще екипът на ТЦКД предвижда създаването на резидентен център в Калофер. Смята се, че това е най-ефективния формат за обмяна на опит и творческо развитие на майсторки на совалкова дантела от целия свят, за надграждане на усвоените умения и усвояване на специфични техники, които се предават от майстор на ученик. Провеждането на резидентна програма ще допринесе изключително много за утвърждаване на Калофер като български център на совалковата дантела в света на дантелиерството.

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Приложение



Ил. 1. Творчески център на калоферската дантела, 2019 г. - фонд на Народно читалище "Христо Ботев – 1869" гр. Калофер



Ил. 2. Град Калюфер – площадът, пощенска картичка от 1950-те години



Ил. 3. Донка Шипкова с ученички, 1925 г.– Златен фонд на калюферската дантела



Ил. 4. Държавно земеделско училище I-ви и II-ри курс, 1935-1936 г. - Златен фонд на калоферската дантела



Ил. 5. Участнички в Празник на калоферската дантела в Калофер, 2015 г. – фонд на Народно читалище “Христо Ботев – 1869” гр. Калофер



Ил. 6. Кръжок по калоферска дантела към Народно читалище
“Христо Ботев – 1869” гр. Калофер, 2017 г.



Ил. 7. Ремонтни дейности преди откриването на Творчески център на калоферската
дантела, 2018 г. – фонд на Народно читалище „Христо Ботев – 1869“ гр. Калофер



Ил. 8. Творчески център на калоферската дантела, експозиционна зала, 2018 г. – архив на Народно читалище „Христо Ботев – 1869“ гр. Калофер



Ил. 9. Зала в сградата на бившата Професионална гимназия по облекло “Иванка Ботева” град Калофер, станала домакин на международната изложба “Кой прави и кой носи дантела”, 2019 г. – фонд на Народно читалище “Христо Ботев – 1869” гр. Калофер



Ил. 10. Донка Шипкова с ученички от Дантелното училище, около 1920 г. – фонд на Национален музей “Христо Ботев” Калофер



Ил. 11. Изложба на старите майсторки, част от програмата на XX-ти юбилеен празник на калоферската дантела през 2019 г. - фонд на Народно читалище “Христо Ботев – 1869” гр. Калофер

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