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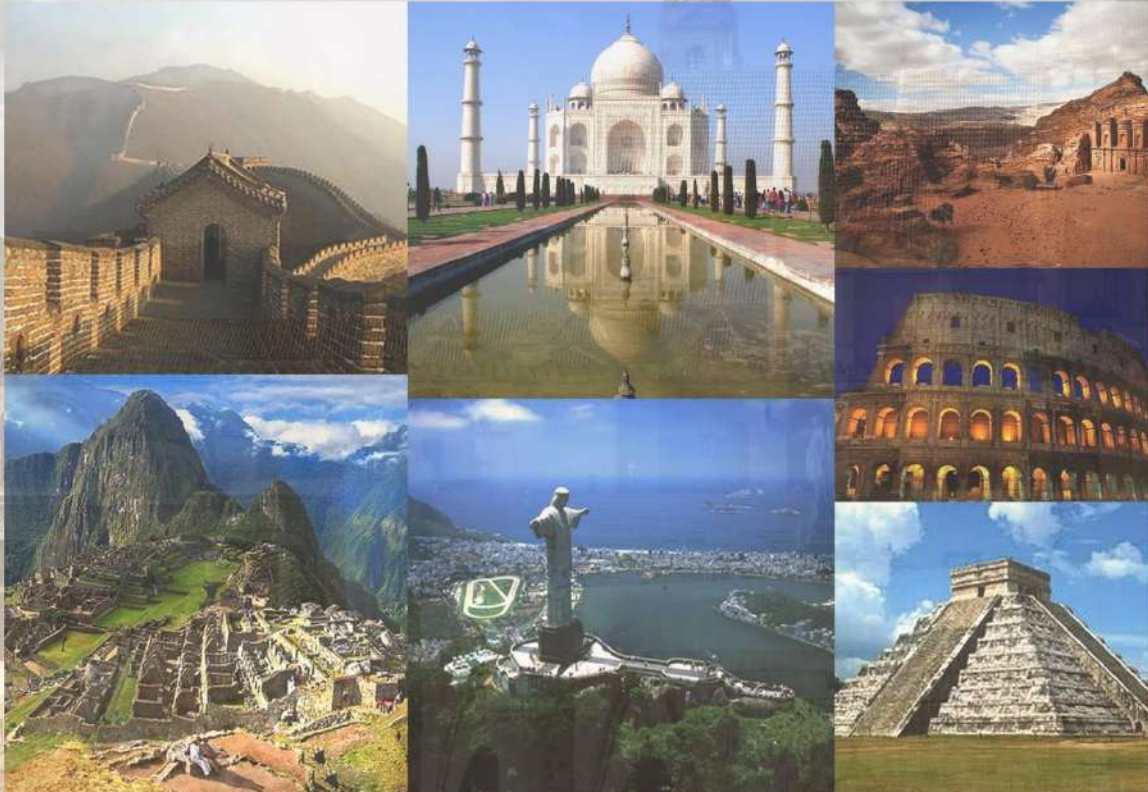
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SCIENTIFIC VIEW ON THE MODERN PROBLEMS OF CULTURAL HERITAGE AND ARTS IN THE CONTEXT OF SOCIAL DEVELOPMENT

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**SCIENTIFIC VIEW ON THE MODERN PROBLEMS
OF CULTURAL HERITAGE AND ARTS
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The relevance of the formation of the science of the cultural heritage preservation as the evolution of social and scientific thought

Abstract:
Research in the field of cultural heritage preservation has been actively conducted over the past 150 years. The world community has achieved great success in forming a school of objects' restoration and conservation of past civilizations' cultures. However, in the early 21st century, a lot of knowledge began to go beyond what is already available in the classification of the sciences of art and culture. In the last third of the 20th century, a separate science of restoration began to emerge, which is also looking for its place between culture and art. The need to form a new scientific direction on cultural heritage preservation appeared due to the formation of a huge amount of scientific knowledge, which was supported by the evolution of the philosophical thought of the world-leading thinkers, who came close to defining the Concept of Klironomical Outlook, i.e., structural views on determining the value of cultural heritage. The author justifies that the world community has objectively approached the understanding and separation of the klironomical outlook, which contributes to the formation of a new complex of sciences of the cultural heritage preservation – klironomy. The research used the scientific works of the author of the article, as well as leading experts in the field of culture and philosophers.

Keywords: klironomy, cultural heritage preservation, world community, klironomical outlook.

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Význam formování vědy o zachování kulturního dědictví jako evoluce společenského a vědeckého myšlení

Anotace:

Výzkum v oblasti ochrany kulturního dědictví se aktivně provádí za posledních 150 let. Světové společenství učinilo velký pokrok při vytváření školy restaurování objektů a zachování kultur minulých civilizací. Na počátku 21. století však mnoho znalostí začalo překračovat to, co je již k dispozici v klasifikaci věd o umění a kultuře. V poslední třetině 20. století začala vznikat samostatná restaurátorská věda, která také hledá své místo mezi kulturou a uměním. Potřebu vzniku nového vědeckého směru na zachování kulturního dědictví vznikly v souvislosti s tvorbou velkého množství vědeckých poznatků, že byla posílena vývojem filozofického myšlení předních myslitelů světa, které se těsně přiblížil k definici pojmu klironomy pohled na svět, tj. strukturální pohledy na definici hodnoty kulturního dědictví. Autor dokazují, že světové společenství, aby objektivně přišel k pochopení a rozdělení klironomy tom, že přispívá k tvorbě nového komplexu věd o zachování kulturního dědictví – клирономии. Studie využívá vědecké práce autora článku, stejně jako předních odborníků v oblasti kultury a filozofů.

Klíčová slova: klyronomie, zachování kulturního dědictví, světové společenství, klyronomický světonázor.

Introduction

Research in the field of cultural heritage preservation has been actively conducted over the past 150 years. The world community has achieved great success in forming a school of objects' restoration and conservation of past civilizations' cultures. However, in the early 21st century, a lot of knowledge began to go beyond what is already available in the classification of the sciences of art and culture. In the last third of the 20th century, a separate science of restoration began to emerge, which is also looking for its place between culture and art.

The need to form a new scientific direction on cultural heritage preservation appeared due to the formation of a huge amount of scientific knowledge, which was supported by the evolution of the philosophical thought of the world-leading thinkers, who came close to defining the Concept of Klironomical Outlook, i.e., structural views on determining the value of cultural heritage (Buychik, 2021; Buychik, 2019, a). Another important reason for this was the formation of four basic directions for the preservation of cultural heritage in various forms – restoration, conservation, renovation and revitalization (Buychik, 2019, b).

The subject of this study was the evolution of social thought in its temporal representation.

The purpose of the study was to prove the relevance of the formation of a new scientific direction for the preservation of cultural heritage – klironomy.

Based on the purpose of the study, the following tasks were developed:

- analyze the historical prerequisites for the emergence of the klironomical worldview in modern society;
- analyze the evolution of philosophical thought about the value of cultural heritage.

Analytical, historical and logical methods were used to achieve the goals and objectives of the study.

The research used the scientific works of the author of the article, as well as leading experts in the field of culture and philosophers.

1. Historical prerequisites for the emergence of the klironomical outlook in modern society

Many drawings, buildings, statues and household items have been created for the last 12 thousand years of human history. We find rock paintings in caves and grottos, the settlement of which took place tens of thousands of years ago. Archaeologists discovered presumably the oldest petroglyphs in the history of humanity, the age of which is about 40 thousand years, on the island of Sulawesi (Buychik, 2019, b). The first urban settlements dating of which are officially recognized by archaeologists belong to the 8th millennium BC. Among them, the settlement of Jericho, or Ariha in Hebrew, is particularly distinguished. It was located on the West Bank of the Jordan River. The first traces of human life in it just belong to that period. The oldest city fortifications were dated by no later than 6800 BC that was the beginning of the 7th millennium BC (Strutin, 2001). Damascus, the modern capital of the Syrian Republic, rivals Jericho by the age of construction of urban structures. The excavations on the outskirts of Tel Ramad indicate that the territory of modern Damascus was inhabited in the 9th or 10th millennium BC (Neolithic Tell Ramad). Damascus may be the oldest urban settlement on the planet.

The first officially known save the object as a particular social, political or cultural value of civilization, i.e., the historically proven fact of the birth klironomical worldview, is a message about the recovery of the Great Sphinx in Giza Valley from the sand. The first mention of the work on the Great Sphinx dates back to about 1400 BC. By that time, the monument was almost completely immersed in the sand. According to paleo-climatic studies, it could occur for not

less than 1000 years of desolation of the object. Therefore, the Great Sphinx was created no later than 2500-2400 BC. The first well-known restoration and conservation works of klironomical character were in the reign of Pharaoh Thutmose IV and consisted of three main stages (Buychik, 2014). It was a good example of restoration work, i.e., the complex of klironomical events. In fact, the date 1400 BC can be considered the oldest documented mention of the restoration work, which significantly pushes the historiography of scientific and practical course today.

However, the notion to preserve the values of the past and their destruction was in a kind of symmetry throughout the history of the world's largest civilizations. In fact, the preservation and vandalism in various forms existed in all ages of human development showing a struggle of opposites: klironomy and vandalism. The Ancient Egyptian pharaohs brought down their troops on the territory of the Nubian Kingdom plundering and destroying numerous temples, which were done in response by the rulers of Nubia. Despite mutual vandalism, the rulers of the kingdoms of Ancient Egypt, Nubia, the Sumerian-Akkadian Kingdom, etc. hold a contradictory policy concerning the objects of their cultural heritage, too. They destroyed steles, statues and frescoes of some past undesirable rulers for internal policy. However, at the same time, they took care of the most important monuments that had sacred meaning for civilization. Also, we have some information about the restoration work in the Ancient Egyptian and Sumerian-Akkadian towns.

For a long time, in the Middle Ages and the Renaissance, the attitude to the cultural heritage was indifferent. The beginnings of the world klironomical outlook of society waned. We can see hundreds of paintings by Dutch, German, French and Italian artists of the 15-18th centuries who depicted colourful landscapes and scenes of the life of the different social segments in front of the ruins of past eras, mainly Ancient Roman and Ancient Greek buildings and statues. There is no documentary evidence of any large-scale measures for the preservation or recovery of objects.

During the 11-14th centuries, this attitude could be traced in almost all European countries, including Russia. Analysis of the composition of the stone walls of the medieval fortresses and churches of Novgorod the Great, Pskov, Kyiv and other cities shows that, of course, repair and restoration works were carried out throughout the centuries. However, they also had the character of literal maintenance of objects in proper condition only. Often the repair was carried out

with completely different materials and techniques, which was more like the forced minimum actions to keep the object safe than restoration work.

The Renaissance was marked by a new cultural paradigm that emerged as a result of fundamental changes in social relations in Europe and their rethinking. The concept of Renaissance was introduced by the Italian painter and art historian of the 16th century, Giorgio Vasari, who, in 1550, in his work "Lives of the Painters, Sculptors and Architect", spoke of representatives of Italian art of his era as people who managed to revive ancient traditions, "brought down to their extreme destruction" (Vasari, 1996).

During this period, it was a practice to create art galleries in buildings that had been specially built for it or well suited for their artistic and architectural merits. The Medici family, for example, spent most of their treasury on the creation of galleries. In 1582, the building, built by John Vasari in 1565 for administrative offices, was assigned to the now-famous Uffizi Gallery (Fossi, 2013). The Uffizi building is connected with another famous gallery of Pitti by Ponte Vecchio. Similar gallery complexes began to appear in other cities of the Apennine Peninsula – Pisa, Siena, Verona and Venice – and in major European cities later – in Germany, France, Spain, the Netherlands, Sweden and England. Therefore, all these galleries were created in the name of preservation of already available cultural heritage objects – painting and sculpture. It could be considered the basis for the announcement from the end of the 16th to the beginning of the 17th centuries by the beginning of large-scale activities on preservation of some types of cultural heritage objects: picturesque pictures, frescoes, sculptures and many objects of decorative and applied art, i.e., the forerunner of formation of klironomical outlook.

The period of religious reformation from the 16th to mid-17th century became a turning point and significant in the true preservation of the cultural heritage in the European past. As mentioned above, the first documented restoration work of the Renaissance was carried out with the frescoes of the Sistine Chapel in 1565, at the end of the Renaissance.

In 1726, during the Enlightenment, the artist Michelangelo Bellotti made the first attempt to restore the picture Last Supper of the outstanding painter and scientist Leonardo da Vinci. Already in 1729, the restoration work of Domenico Michelini in Venice with paintings by Titian was described. Then restoration began to be defined as a professional direction, and the profession of "restorer" became more important. In the second third of the 18th century, it became a profession in France, which could be considered an important historical fact in the formation

of the klironomical outlook. Almost 85 years, from 1735 to 1820, restoration of paintings of the Spanish Royal Gallery was carried out after the fire of 1734 (Iglesias, 1991). Hundreds of valuable paintings had already been processed according to a specially developed technique in a specially built Studio. Zahira Veliz was able to document the materials used in the work (Studies in the History of Painting Restoration, 1998), which helped to differentiate the history of the development of the klironomical direction, i.e., the cultural heritage preservation in three stages at that time.

The 18th century became a fundamental stage in the formation of conservation and restoration activities for cultural heritage preservation, in other words, the formation of the worldview of society. We did not see the attention and care of man about objects and items of the distant past – the oldest civilizations and antiquity – in that time. However, archival documents indicated the beginning of the process of caring for the safety of objects and items of the relatively recent past – the last 200-300 years, i.e., the Renaissance. Still, based on the ideals of ancient art, neither its creators, nor experts in the emerging field of preservation of art items, nor their customers from the category of wealthy representatives of society did not focus on the restoration of earlier objects and art items.

The Enlightenment was marked by the release of understanding of cultural heritage preservation of the past to a new level – scientific and educational klironomy. It gives reason to highlight the fourth stage in its history and development. This stage can be determined by the period from the early 19th to the early 20th century. These 110-120 years should be divided into two vectors of development works to preserve the legacy of the past:

1) cognitive vector is large-scale research works in southern Europe and North Africa;

2) research vector is large amount of research in the field of physics and chemistry of materials that contribute to the discovery of new effective methods of conservation and restoration of cultural heritage objects (Buychik, 2019, b).

Therefore, during the 18-19th centuries, European society radically transformed its klironomical perception of cultural heritage paying close attention to the development of scientific approaches in the field of conservation and restoration of paintings and monuments. Also, financing of large-scale exploration of ancient civilizations' territories on the subject to find and fix objects and items of the cultural heritage of ancient civilizations and antiquity began.

The modern stage of klironomy development or the preservation of the cultural heritage of the past can have been roughly identifying from 1918 when a conference dedicated to the opening of ancient painting was held in the Russian State (Troitskaya, 1926). The first all-Russian restoration conference was held on March 19-22, 1921 (Central State Archive of Moscow). In fact, society has moved from private research to a systematic and regular exchange of experience. After this conference, during 1923-1933, the fourth large-scale restoration of the Great Sphinx of Giza the valley, which was headed by one of the greatest Egyptologists of the first half of 20th-century French expert Emile Bares, held (Buychik, 2019, b). Since 1928, international congresses on modern architecture (CIAM) have been held:

- 1928 – the 1st Congress in the city of Serrate (Switzerland) and the foundation of CIAM;
- 1929 – the 2d Congress in Frankfurt (Germany) where the issues of creating a minimum comfortable home were discussed;
- 1930 – the 3d Congress in Brussels (Belgium) which raised the problem of rational land distribution;
- 1933 – the 4th Congress in Athens (Greece) where the analysis of 33 leading cities did and the Charter of Urban Planning developed;
- 1937 – the 5th Congress in Paris (France), the theme of which was to understand the home as a place of rest;
- 1947 – the 6th Congress in Bridgewater (England) where the main goals of CIAM were confirmed;
- 1949 – the 7th Congress in Bergamo (Italy), which discussed the practical application of the Athens Charter and the creation of a modular urban grid of the CIAM;
- 1951 – the 8th Congress, Addison (USA), which discussed the problems of the central areas of large towns and cities;
- 1953 – the 9th Congress in Aix-en-Provence (France), which discussed the results of the study of human habitation;
- 1956 – 10th Congress in Dubrovnik (Yugoslavia), which also discussed the study of human habitation (Max Risselada and Dirk van den Heuvel, 2005).

The first International Conference on the Study of Scientific Methods for the Study and Preservation of Art Works, in which numerous seminars were, standards of restoration practice, document management and preservation of objects and subjects of cultural heritage defined, was held in Rome on October

13-15, 1930. The famous Athenian Charter, which marked the beginning of the process of globalization of the problem to preserve cultural heritage and marked the modern stage of development of the worldview of society, was declared by the experts on the protection of monuments and historical sites at the Congress in Athens (Greece) in 1931. Since 1934, the training of experts in the field of preservation of objects and items of cultural heritage begins in Europe.

The Association of Professional Education for Conservation at Harvard University Club became the result of the creation of a network of educational institutions in Europe and the United States in 1984. In parallel, intensive work on the development of scientific theoretical and practical bases was carried out.

During the 20th century, numerous major scientific developments in the field of physics and chemistry of materials, which made a huge contribution to the development of methods of conservation and restoration of the objects and items of cultural heritage, were made. In parallel, there has been a huge number of search and research, conservation and restoration work, among which it is necessary to highlight the following, around the world over the past 100 years.

Thus, in the last 150 years, society has radically changed its attitude to the heritage of the past and began to apply a scientific approach to the preservation and restoration of cultural heritage. The change of thinking, the transition from ignoring of the material past to its delight, and then the realization of the absence of eternity concerning matter conditions and the desire to preserve the beautiful – all of them led to the practical realization of the desire through scientific research, creating a methodology and organization of the educational process to graduate professional workers in the field of restoration and conservation of objects of cultural heritage. All of them is actualized the creation of a new unified scientific direction of klironomy, i.e., cultural heritage preservation, at the beginning of the 21st century.

2. Philosophical thought in the formation of a klironomical outlook

To consider klironomy as a scientific direction of preserving the historical and cultural heritage of society, it is necessary to trace the evolution of philosophical thought about its role in the development of civilization. The consequence of the formation of a qualitatively new state of culture, determined by the interaction of cultures of individual civilizations in the modern era, is the development of the cultural context of the common world space, awareness of the integrity and indivisibility of the world.

In this regard, it is especially important to understand the concept of "values" in the field of culture, which in turn forms the concept of "cultural value", and through it the definition of the category of "cultural heritage", which is based on the totality of cultural values defined by each civilization within the framework of values accepted by this society. Cultural values, being the highest klironomical manifestations of the world's material and spiritual culture, concentrate the centuries-old experience of mankind. They directly perform a transformative function concerning a person and society as a whole.

The main task of philosophy on Socrates was the rational justification of religious and moral worldview, knowledge of nature; he considered natural philosophy unnecessary and godless. He was a principled enemy of the study of nature. Socrates declared that the operation of the human mind in this direction is godlessness. The philosopher believed that the world is a creation of the great and almighty "deity". It takes divination, not scientific research, to get the gods' instructions as to their will. He followed the instructions of the Delphic Oracle and was advised to do it to his followers (Taylor, 2001).

Democritus took an active part in the dispute about human dignity – about values, i.e., what is most important for a person; a person should live how and in the name of what. He was concerned about current issues: "Are there principles that can be called the highest moral foundations of life, and if there are, what they are?" Democritus showed the desire to defend his social position in a world where are a variety of aspirations, views, interests – the position of the sage who lives by not only wisdom, ideal and intellectual concerns. However, at the same time, he firmly and distinguished, divided and even contrasted the so-called bodily benefits and pleasures, i.e., the spiritual good, which he considered divine. He said that bodily forces and money do not make people happy, but righteousness and multilateral wisdom do it... the bodily beauty of man is something bestial if the mind is not hidden in it (Guthrie, 1979).

In addition, Democritus said that the true virtue in actions should be opposed to speeches about virtue, so a person should accustom oneself to virtuous deeds and actions, and not to speeches about virtue... the true benefactor is not the one who has mined in the retaliation and the one who wants to do kind activities... A person should be ashamed of oneself as much as other people... a law must be in every soul, i.e., not to do anything indecent (Makovelskiy, 1946). In the future, these thoughts became the klironomical forerunner of restorer postulate "do no harm".

Protagoras sees deep differences of people by their social status and professional affiliation in the understanding of "value". It subsequently played an important role in the klironomical worldview formation of the society, because a person defines the properties and value of an object or item individually. For an individual view to become collectively conscious, it is necessary to have a certain initial klironomical education, which will contribute to the collective determination of the value of cultural heritage.

In "Nicomachean Ethics" and "Politics", Aristotle already realistically analyzed problems of morality pointing out that people form notions of good and bliss borrowed with lives that they lead. The philosopher developed categories of good, virtue and happiness. He explored the basic concepts of ethics, defined the criteria of moral evaluation while not losing sight of the main vices in society i.e. immoral acts of people. Therefore, Aristotle first created a classification of virtues and vices. Aristotle understood such qualities of personality, which contribute to the realization of good and justice in the process of their realization, by virtues (Ross, 1995). Therefore, concerning the perception and understanding of cultural heritage, Aristotle outlined the deep granules of the personal moral image, which essentially determine the views of the surrounding objects differentiating them according to certain levels of value. If an object is valuable, it is preserved, protected, repaired, restored by a person until its purpose becomes useless.

In addition, "value" is adjacent to the concept of "beauty" in the modern sense. For Plato and Aristotle, the concept of beauty was closely related to the concept of "kalokagatia", which is understood as "beautiful-and-good", i.e., the beauty of the soul and body. For Plato, kalokagatia was a person's ability to choose the best and the most beautiful but not only in the sense of external beauty and in the sense of internal, i.e., morality. For Aristotle to be beautiful is to be virtuous (Losev & Shestakov, 1965). Thus, the concepts of good and beauty were closely interrelated in Ancient Greece, especially in Plato and Aristotle. Beauty without a moral beginning, i.e., only the outer, did not delight the ancient philosophers as it quickly faded and was not supported from within.

Thus, in the case of objects of art, "value" was defined as a constant rather than a temporal category. Accordingly, such objects become valuable forever, their preservation and restoration pass into the category of good intentions as a single individual of society and society as a whole. The moral category of "value" was restored in the next historical periods and served as a rich material for philosophical fabrications from the 18th to the 20th century.

In the Middle Ages, despite the shift towards the religious perception of value and beauty, klironomical ideas of the deep preserved in its content, and that was a further turn to the sense of beauty, and in the future and to understanding the conservation of this beautiful.

The Renaissance brought to the fore the values of humanism, but the concept of "value" did not take on the meaning of the philosophical category. During this period, art became of great importance, and as a result, there was a cult of Creator. The sacred character is transferred to the creative activity of the person. Anthropocentrism is associated with the cult of beauty that was characteristic of the Renaissance. For example, Nicholas of Cusa (or Nicolaus Cusanus) emphasized the cognitive power of a person ("person is person's mind") likening creativity to the divine (Meuthen, 2010; Yamaki, 2001). Leonardo da Vinci creating his works formed throughout his professional activity the concept of "value" (Brown, 1998). He did not realize the greatness of the saving work of previous creators but actively used their skills thereby laying the spiritual foundations of klironomy in the form of a succession of "values".

In modern times, the development of science and new social relations largely determined the basic approach to the consideration of objects and phenomena as values. Francis Bacon concluded that God did not forbid knowledge of nature. On the contrary, God gave a mind that yearns for the knowledge of the universe. People have to understand only that there are two kinds of knowledge – good and evil. A person must use the mind to know created things and four "ghosts" – parent, cave, area and theatre – the impediments to knowledge (Heese, 1968). Practically, according to F. Bacon, knowledge forms the concept of "value"; overcoming "ghosts", a person can know the essence of "things created by God" including human hands because a person is the creation of God.

David Hume took a dual position on the question of "objectivity" of value: on the one hand, he argued that objects in themselves are devoid of any dignity and "they derive their value from effect only", beauty and value are fully correlated with the possibility to cause a "pleasant feeling" in the subject. On the other hand, objects have "their value", there is "valuable in itself" (Flew, 1986). Hume's contribution to the understanding of the concept of value can be considered the most significant in this area of reflection for the entire pre-Kant period. The elucidation of criteria of the moral value of actions and the discernment of "value-for-oneself" and "value-to-another" should recognize among most of Hume's "provocative" steps. The disadvantage of Hume's reasoning was his

understanding of the valuable as "natural", which did not allow one to understand the main thing – what is the value of valuable.

We can find fundamentally new dimensions in the concept of values in the works of I. Kant. There were the works "Groundwork of the Metaphysics of Morals" (1785), "Critique of Practical Reason" (1788) and "Critique of Judgment" (1790), in which moral value determined the value of human individuality; and "value-in-oneself" became synonymous with personality so the whole world existed for the value of the individual.

Wilhelm Windelband (Rickert, 1929) and Heinrich Rickert, the representatives of the Baden neo-Kantianism School, announced the notion of "value" by the main subject of philosophy. Following them, Max Scheler (Kelly, 1977), Nicolai Hartmann (Kelly, 2011) and other representatives of the phenomenological direction absolutized the concept of "value" as a philosophical category and justified the theological doctrine of values.

After the formation of the philosophical understanding of the "value", it became possible to consider the question of understanding the value in the individual areas of social development including "cultural value" or "cultural value", within which there was the cultural heritage of society in its klironomical understanding.

A period of expansion of the axiological approach in the sciences about man, culture and society came at the end of the 19th century and continued to the 20th century. The concepts of "value of culture" and "cultural value" were considered by many famous philosophers and researchers, for example, David Emile Durkheim (Lemert, 2006), John Dewey (Shook, 2000), Friedrich Wilhelm Nietzsche (Deleuze, 2006), Talcott Parsons (Parsons, 1951), Ralph Barton Perry (Perry, 1926), Clyde Kluckhohn (Kluckhohn, 1952) and Fred Strodtbeck (Kluckhohn & Strodtbeck, 1961).

Therefore, if a person does not begin to evaluate the objects of creation klironomically, not only in materials and labour costs but also in the time continuum, he or she will not be able to save the results of his own creating. Moreover, such a klironomical look at the time in its primitive displays was formed in the era of ancient civilizations when repair works were carried out in the palaces and fortresses. However, in the Enlightenment, the eye was first turned to the objects of cultural heritage, i.e., frescoes and then to the objects, i.e., the restoration of the walls of important buildings. In the future, the search and find of ancient civilizations' artefacts expanded the functions of museums as an institute of the storage and preservation of the past, and then the determination

of the value of artefacts based on their historical significance, i.e., social and temporal characteristics.

Both in the case of consideration of changes in the spiritual perception of time and matter in it and the case of analysis of the evolutionary nature of changes in the "value" concept, we conclude that the formation of modern klironomical understanding of "cultural heritage" has passed a complex and centuries-long way of rethinking the place of man in the world around, the coordinate system of time and space where multidimensionality is the most important mechanism to construct aesthetics, morality and culture as a whole.

Thus, world philosophical thought played an important role in the preservation of cultural heritage for the development of civilization. The philosophy has not yet revealed the understanding of "cultural heritage" but the "value" concept and then "cultural value" concept deeply revealed for two millennia. Thanks to the works of philosophers of the 18-19th centuries, the society realized the inevitability of a systematic scientific approach to the preservation of objects of the cultural past, conducting numerous international conferences on conservation and restoration, creating professional associations, developing documents and recommendations for the protection and restoration of cultural values. The klironomical ideas that formed as the attitude of society to its history, culture and art, embodied in the forms of the objects of tangible cultural heritage and the elements of intangible heritage over the past 6,000 years, gradually led to philosophical thought about the value of culture through cultural values. These activities made it possible to create a complex klironomical picture of the worldview concerning the cultural heritage preservation of society.

Discussion

As part of the discussion of the materials of this article, it is proposed to develop the following topics of the formation of the science of preserving cultural heritage:
1. Possible principles of the allocation of klironomical sciences in the sections of tangible and intangible klironomy.
2. Development of the methodology of the science of the preservation of cultural heritage.

Conclusion

Thus, the world community has objectively approached the understanding and separation of the klironomical outlook, which contributes to the formation of

a new complex of sciences of the cultural heritage preservation – klironomy. The complex of klironomical sciences should be based on four areas of cultural heritage preservation – restoration, conservation, renovation and revitalization. The three scientific sections of this complex should be material, non-material and theoretical klironomies, which structure the sciences on the preservation of cultural heritage as clearly as possible.

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Cultural Heritage through Design Thinking

Abstract: The general purpose of the Design Thinking approach (concept taken over in Romanian without its translation and which involves conception-oriented thinking) is to support the conception and design of products, services, processes, strategies, spaces, architecture and experiences ideal for use optimal. Applying the approach leads to the development of practical and innovative solutions to the problems identified in the product and/or technology design departments of companies. As described in the article Design Thinking is a process springing from the user-centered conception-design paradigm. The objective of the article is to highlight the need to combine urban study within Design Thinking, in the case of all areas of conception-design of solutions.

Keywords: design thinking, innovation, creativity, experience, empathy, thinking, consumer, health.

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Patrimoniul cultural prin metoda Design Thinking

Abstract:
Scopul general al abordării Design Thinking (concept preluat în limba română fără traducerea sa și care implică gândirea orientată spre concepție) este de a sprijini concepția și proiectarea produselor, serviciilor, proceselor, strategiilor, spațiilor, arhitecturii și experiențelor ideale pentru utilizare optimă. Aplicarea abordării duce la dezvoltarea de soluții practice și inovatoare la problemele identificate în departamentele de proiectare a produselor și / sau tehnologiilor companiilor. Aşa cum este descris în articolul Design Thinking este un proces izvorât din paradigma de concepție-proiectare centrată pe utilizator. Obiectivul articolului este de a evidenția necesitatea de a combina studiul urban în cadrul Design Thinking, în cazul tuturor domeniilor de concepție-proiectare a soluțiilor.

Introduction

Timisoara is a strong micro-regional center, with a cultural history as old as the city. It is the city where creativity supports the experiment and where the dynamics of cultural life are connected to the international phenomenon. It is a charming city through its diversity, fascinating through its cultural and intercultural production and offer, but also through its existing heritage. In the context of a Cultural Strategy for the city of Timisoara, based on inter-disciplinarity and creativity, multiculturalism and vivacity, the initiative of the Faculty of Arts and Design within the West University of Timisoara, through the project Together for the city aims to join cultural operators in Timisoara. The city to become European Capital of Culture in 2023.

The cultural heritage of Timisoara stands out as an extremely generous cultural and identity resource, which deserves to be cultivated and valued. Timisoara has an impressive number of buildings located in protected historical areas or protection: over 14,000, but when it comes to buildings that are in a state of severe degradation, the percentage is bleak: over 90%. 2018 – European Year of Cultural Heritage and the moment TM2023 – European Capital of Culture is the occasion for which Timisoara has started an extensive process of information and awareness of public opinion and all decision makers involved in this process, on the complex issue of restoration and immediate intervention of historic buildings.

In Romania, architectural restoration is a niche still undervalued enough to redefine urban branding and marketing. The preservation of heritage buildings is a symbol of longevity, the durability of cultural values and innovation. People sense the potential of urban regeneration, but are too unaware of the impact generated by the power of example. Restoring a building enhances the sense of belonging to the community and focuses on collective responsibility initiatives, attracting social recognition.

1. Principles of ethical rehabilitation

A number of specialists are involved in the development and planning of a city, especially with urban planners, architects and designers. A lesser known and rarely used profession in Romania is that of lighting specialist, is a lighting designer. And this even if lighting plays a very important role in the quality of public spaces, especially in the context of contemporary cities that are active non-stop. Culture-based development could be a significant factor for sustainable urbanization. Education and culture play an important role in revitalization projects. Cities with a unique and interesting culture can use this tradition to create coherent cultural policies, anchored in the past, but using modern urban design trends. Restructuring public spaces can be a good way to stimulate the local economy and promote cities.

The 9 principles of ethical rehabilitation:

- Reorientation, Reuse (Repurpose + re-propose)

- Engaged participation

- Continuing education and experiments for innovation (Pedagogical Moments)

- Design. Beauty has magnetism. Defines the character. Promotes appreciation. Aesthetics is an aspect that attracts people. It offers value, importance and respect for the character of a community.

- Public Spaces (Place Over Time) Place refers more to the people who live in it and their activities than the space itself. Spaces must be flexible and agile and at the same time grow in an organic way.

- Networking (Constellations) Collaboration and interdisciplinarity help to bring together successful projects through the exchange of ideas and knowledge. A network is therefore created between the partners. Projects need visionaries, implementers, collaborators, evaluators and people to believe in that project. This forms a system of dynamic and creative cooperation.

- Platforms Many of our cities suffer from the same challenges – neglect, population loss, abandoned buildings and gentrification. Often the proposed solution is unique and does not integrate at the neighborhood level. But communities need a platform, which is a base where new social opportunities will be created. A platform is a mechanism that drives work – it creates conditions of multiplicity, composes ideas, expands relationships, generates opportunities and broadens access. Building platforms means developing

opportunities for people to come together and communicate. People meet, exchange ideas and learn.

Cities are connected urban communities. The more responsibly and involved these communities act, the more the city transforms and becomes friendlier to the citizens. So, it is an important step to create communities that want to get involved in transforming the place where they live and to ask themselves questions: "What else can be done? What can I do 10 blocks from my block? How do I share what I love to do with others?"

The proposal is a creative and interdisciplinary initiative, which aims to create a meeting space for designing new ways of life in which art, culture, social inclusion, science and technology intertwine and invites us to a collective effort to imagine and build a sustainable, inclusive and beautiful future for the mind and soul.

2. Urban Design and Planning

The most common problems relate to infrastructure: pitted or unpaved streets, lack of parking spaces, sidewalks or bike lanes. Here comes another problem – pollution. This is reported by many people who have suggested banning traffic in the central area, improving the quality of public transport or creating bike lanes for faster and healthier transport. Another problem often expressed is poor waste management and the non-existence of landfills in many areas. People have found that there is no selective garbage collection and would like this to be implemented. They also suggest the need for population education campaigns in this regard. Green spaces and children's playgrounds – their lack or poor arrangement are another worrying thing. There are also remarks about the aging population of certain small towns that seem to be forgotten somewhere in time. Development strategies are needed for these places to create facilities for this group of people who seem to be ignored at the moment. Smart methods of collaboration between local authorities and the community. An example might be the implementation of an application where each resident can be actively involved in the projects initiated by the authorities by answering certain surveys or reporting certain problems. The historical monuments are also mentioned by the citizens, this being a problem invoked in several cities of the country. Residents suggest using European funds to rehabilitate these historic symbols. It also mentions ways to inform residents about their past and importance.

The main issue is about cities for people or cities for cars. Solutions to the challenges of urban planning, design and policy, with topics ranging from open

streets, cycling and infrastructure networks, interim interventions, placement metrics and mobility needs in informal neighborhoods. Focusing on Children. Streets are a city's largest continuous network of public space and mobility platform, allowing (or impeding) access to the city's resources. The design or redesign of urban streets through the lens of children shows why it is necessary to raise the bar for safety, accessibility and joy. Children's environment can have long-lasting effects on their health, physical and cognitive development and social well-being. When leaders in a city invest in designing children's streets, they create streets that better serve all people. In cities around the world, the streets are the front yards for children – and also their main means of transportation.

Children rely on the streets to get to school, to meet friends, to run errands with their parents and to play and explore their surroundings. But most streets were not built with children in mind. They were designed around cars, with wide traffic lanes and little space for human life. Parents and caregivers teach children that streets are dangerous places to avoid and to navigate them with only one adult.

This project aims to:

- emphasize the importance of street design that meets the needs of both children and citizens of the community;
- share tools, strategies, street design examples and case studies from around the world to help readers adapt to their local contexts

The aim of this project is to propose to build areas of the city as places for people, certainly, sustainability, affordable transport and fair choices that support a strong economy and a vibrant quality of life. Children's environment can have long-lasting effects on their health, physical and cognitive development and social well-being.

The design of our discussions should focus on the places where we live and on our relationship with the environment, beyond the built space. It is a practical approach through which we want to discover beautiful, sustainable and inclusive ways of living and use them as a source of inspiration for the path we will follow.

3. Design Thinking and its strengths

It helps you discover people's needs, unmet so far, based on which you can innovate. Generates solutions with disruptive potential, not just incremental. Helps organizations learn faster.

Design Thinking is somewhat understood as a tool for acquiring design optimization, but it is still far from being considered a tool for a competitive

advantage. The main idea of this approach is based on the concept that the kind of thinking that designers use when solving problems for business or optimizing the work system can be applied. Instead of the usual decision-making methods, designers' resort to iterative processes. This translates into nonlinear reasoning and creative thinking.
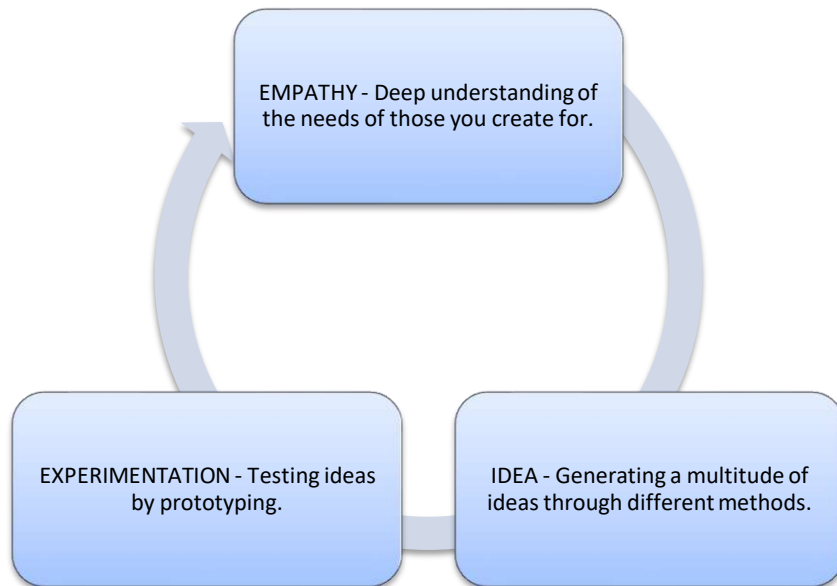
Figure 1. Design Thinking pillars (the cycle of thinking)
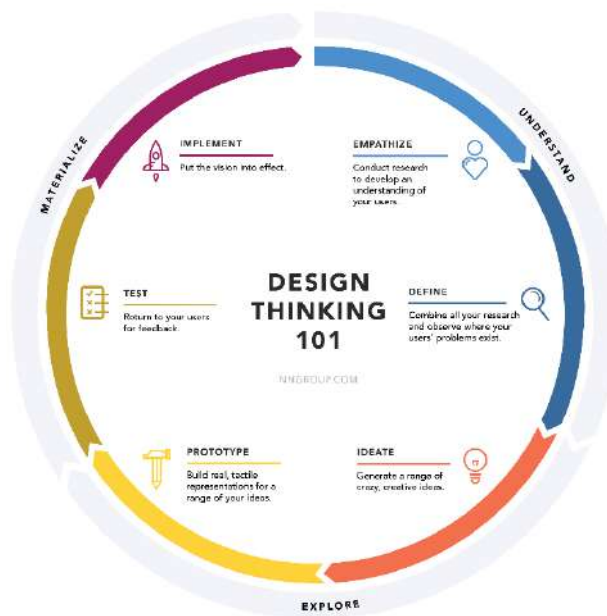
Figure 2. The design-thinking framework (Sarah Gibbons, 2016)

Thus, according to Design Thinking theory, we can apply innovative schemes and creative actions during any type of project, or even business locations. A long-term and strategic approach, which means much more than the simplistic epithet "out of thought", often attached, can change the paradigm to constantly promote workplace innovation.

Design Thinking involves a creative, agile mindset that incorporates the ability to ask questions from a variety of points of view. These attributes are applicable not only for the design of the workplace, but for the evolution of a culture that quickly generates, shares and evaluates the economic viability of an idea. Design Thinking can also help differentiate a brand, while also providing a competitive advantage (Figure 3).
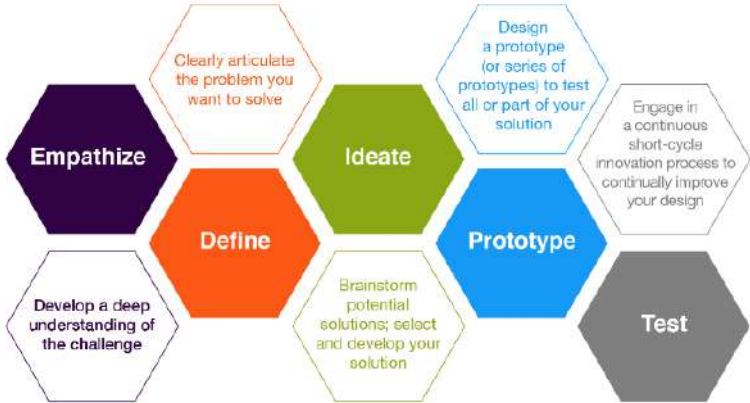
Figure 3. Design Thinking practical approach (Design Thinking Practical Workshop, 2020)

Figure 4. Design Thinking lifecycle

Design Thinking: not just for the designer David Kelley, the founder of international design firm IDEO, is widely regarded as one of the pioneers of Design Thinking. They describe a 'human-centered designer toolkit' that contains five elements to facilitate a design thinking process. They include (Figure 4):

- Empathize. It is never enough to offer basic services to contrasting points of view. The design mentality examines these points of view, the reasoning behind them, and considers their validity for defining the problem to be overcome.

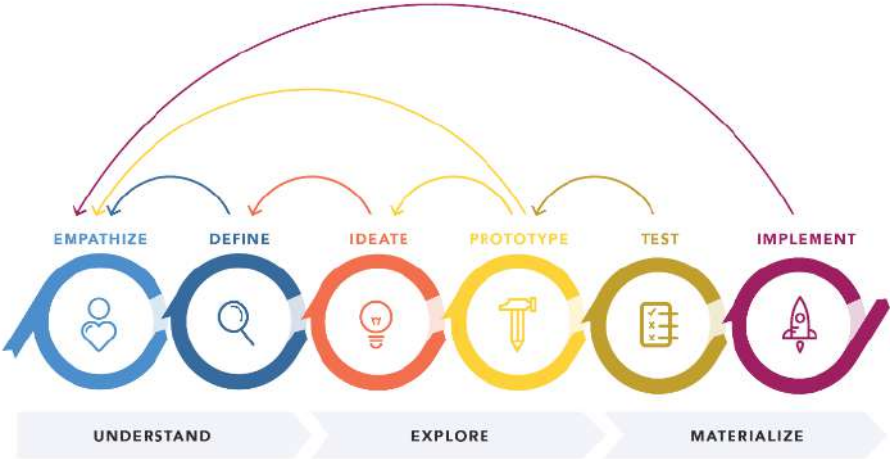- Define. This is not a place for vague ideas. The innovation model must be clearly defined, together with its purpose and the measurement of its efficiency.

- Ideational. This word "to imagine, conceive or form an idea or image" has been associated with Plato's philosophies, but he has found a place in modern design thinking through discussions that favor the generation of creative ideas.

- Prototype. This tool goes beyond theory. It is a version of the product or approach that needs to be reviewed by a team then modified or modified to obtain the desired solutions.

- Test. The element, product, approach, etc., are tested through an 'iterative process' to assess and measure whether it effectively meets the objectives set out in the previous stages. The Interactive Design Foundation states that among the purposes of the testing stage are "redefining one or more problems and informing users' understanding ..."

Here is a summary of how each one manifests itself in the work environment:

- Volatility. The term represents a rapidly changing and unpredictable market due to foreign factors, from terrorism and politics, to disruptive technologies and socially accepted habits, customs and models.

- Uncertainty. Doubts about the state of the market or economy can impact decisions such as investments or expansion plans.

- Complexity. Unlike a complicated system, which is largely linear and easy to understand, the complex system is nonlinear with interactions and interdependencies, some of which can be easily obvious. Corporations are struggling with complexity due to a wide range of seemingly unrelated sources, such as international competition and attracting the best talent that can affect current and future planning.

- Ambiguity. Like uncertainty, an ambiguous environment produces multiple interpretations. Fear of ambiguity is likely to prevent decision making.

Design thinking is a concept used in both theory and practice, in the design realm, as well as the areas unrelated to design. It is a human-centred innovation process, a methodology for innovation. Design thinker is someone who bridges analytical and intuitive logics, and works towards the abductive logic. Apart from the usage in design realm, design thinking is increasingly being used by non-designers, and in areas such as business, management and other social sciences. Its indispensability in the management realm lays in the fact that design is nowadays shifting focus from products and brands towards a broader and more strategic range of organizational activities, in a human-centred way, to meet demands of the increasingly competitive marketplace. Customer experience has come to play a central role in demand for certain products and, as such, has become a decisive factor of success for different businesses, and tourism businesses and activities are no exception.

Discussion

A new cultural project for the community and a new meaning of the word beautiful:

"Beautiful" means accessible and inclusive spaces, in which the dialogue between different cultures, disciplines, genres and generations offers us the opportunity to imagine a better place for all. It also means a more inclusive economy, in which wealth is well distributed and real estate prices are affordable.

'Beautiful' means sustainable solutions that create a balance between built-up areas and the planet's ecosystems. We can achieve this through a regenerative approach inspired by nature's cycles, i.e., reconstituting resources and protecting biodiversity.

'Beautiful' means experiences that enrich us, inspired by creativity, art and culture and responding to needs other than material ones. It means appreciating diversity and seeing it as an opportunity to learn from each other.

We propose that our discussions focus on the places where we live and on our relationship with the environment, beyond the built space. It is a practical approach through which we want to discover beautiful, sustainable and inclusive ways of living and use them as a source of inspiration for the path we will follow.

Conclusion

To show how design thinking can lead to the creation of a cultural project, with the aim of contributing to education and awareness of the value and importance of heritage. The project is the result of an exploratory, participatory action research - brainstorming, thinking sessions for designing an informal interdisciplinary network of students and researchers from different fields of expertise. Its aim is to include both locals and visitors in a joint action to promote heritage as a tourist destination, but at the same time contributing to its sustainability, learning about it and being actively involved in a reception-reception relationship. with the city and its heritage. The project is proof that the new tools for a sustainable and innovative cultural experience through an even stronger, more creative and innovative tool, if it is interdisciplinary.

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Literary magazine as a historical memory keeper

Abstract:
The study object was 19th-century Russian journalism as a social institution associated with preserving cultural heritage and historical memory. The issues of cultural heritage preservation in the Russian Empire of the first half of the 19th century are considered using a 19th-century literary magazine as an example. Journalism occupies no less a place in culture than art, morality, science and technology. Influencing the public consciousness, journalism is important, because addressing, it raises the question of public confidence in the authorities. Thus, journalists are the keepers of the heritage. This can contribute to the stability and development of society. In the course of the study, it was possible to trace how the journalistic and practical activities of writers, intellectuals and publishers contributed to the unification of publicists, statesmen and scientists and influenced the formation of public consciousness, as well as programs and institutions for the preservation of cultural heritage.

Keywords: A.A. Guseynov, literary magazine, cultural heritage, journalism as a heritage, heritage keepers, control over information, publishing, institutional and non-institutional ways of heritage preservation.

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Литературный журнал как хранитель исторической памяти

Аннотация:
Объектом исследования являлась русская журналистика XIX века как социальный институт, связанный с хранением культурного наследия и исторической памяти. На примере литературного журнала XIX века рассмотрены вопросы по сохранению культурного наследия в Российской империи в первой половине XIX века.

Журналистика в культуре занимает не меньшее место, чем искусство, мораль и наука и технологии. Влияя на общественное сознание, журналистика важна, потому что, обращаясь к нему, ставит вопрос о доверии общества к власти. А журналисты, тем самым, являются хранителями наследия. Это может способствовать стабильности и развитию общества. В ходе исследования удалось проследить, как публицистическая и практическая деятельность литераторов, интеллектуалов и издателей способствовали объединению публицистов, государственных деятелей и ученых и влияли на формирование общественного сознания, а также программы и учреждения по сохранению культурного наследия.

Ключевые слова: А.А. Гусейнов, литературный журнал, культурное наследии, публицистика как наследие, хранители наследия, контроль над информацией, издательская деятельность, институциональный и неинституциональный способы сохранения наследия.

Introduction

Ideas about heritage and the memory of the past are always relevant for a person. After all, they act as one of the areas where identity is formed and ask questions: Who am I? Who are we? Where are we from? In the chain of 'past – present – future', connections with the past, which contribute to the identity and help not only an individual to navigate, are created. The collective experience, the hierarchy of ideas, sources of knowledge about the past are the bases for storing cultural heritage. Simultaneously, in the chain of 'past-present-future', urgent needs are set for the whole society and the people, as well as for the country and humanity as a whole. Are intellectuals and the media responsible for their role in influencing society? The question is, what kind of assessment is this, who creates it and how? What is the role of intellectuals in journalism? Do journalists influence society?

The study object was 19th-century Russian journalism as a social institution associated with preserving cultural heritage and historical memory.

The purpose of the review is to study the list of sections, reviews and translations, literary criticism, chronicles of current events in the world published in this periodical on the example of the journal *Russian Bulletin*. All these sections created a specific cultural system, which can be considered as a cultural heritage.

The study objectives were:

- analyze formal and informal structures, institutions and practices of communication in journalism, in which cultural heritage was created and preserved on the example of periodicals in 19th-century Russia;

- fix the concepts describing the storage of cultural heritage.

The comparative historical method and the method of historical reconstruction were used, which is necessary to determine the concepts and mechanisms of heritage storage in journalism of the 19th century (including the content of periodicals: articles, notes, reviews, etc.). The system method helps to consider the contents of the log as a complete system.

1. The issue of the considering journalism relevance as a cultural heritage category

All arguments aimed at studying the past, if they are logically and consistently organized, assess the present, creating a hierarchy of values and concepts. The concepts of 'cultural heritage', 'historical culture', 'traditions', etc. are introduced into circulation. About what is 'cultural heritage' and the literature on this issue was considered earlier (Lebedeva, 2020; Lebedeva, 2021).

There is no heritage at all; it is always concrete. Forms of heritage and knowledge about heritage are sources of knowledge about the past. As I.M. Savelyeva and A.V. Poletaev write in the book *Social Representations of the Past: Sources and Representations* (2005), "there are several types of knowledge focused on the past, and different sources of knowledge about the past-oral, visual and audiovisual, written" (Savelyeva & Poletaev, 2015).

Except that the heritage is preserved in specific knowledge or sources, written heritage forms can be manuscripts, diaries, personal archives and documents. In this article, the legacy in printed form, i.e., the literary magazines of 19th-century Russia are considered. One of the methodological works that shows a system-epistemological approach to how to work with the heritage of the historical past is a thorough philosophical work *Historical Cognition: A System-Epistemological Approach* by A. I. Rakitov (Rakitov, 2014).

The need to consider periodicals and journalism as a legacy was actualized in 1962 by the Academician of the USSR Academy of Sciences Sigurd Ottovich Schmidt. Knowledge about the past is impossible without clarifying the role of historical science, historical knowledge and ideas in the process of forming political ideas and programs of various social forces, the degree of their dissemination and perception through mass historical literature and periodicals (Schmidt, 1962).

'Historical culture' is a new concept, "with the help of which the hierarchical unity of ideas about the past, accumulated and transmitted in the collective

experience of mankind is described". It is possible to note the research expressed by the collective monograph Historical Culture of Imperial Russia: Formation of Ideas about the Past (2012). Thus, the researchers managed to combine many complex phenomena of this period (Dmitriev, 2012).

What exactly are these ideas and programs of various social forces. How can they be expressed?

1. It seems that in the open access, these are periodicals, magazines, almanacs, electronic versions of which are already available on the Internet. At the same time, many of them are still waiting for modern reading and understanding.

2. The study of heritage can also be epistolary, in the form of diaries, memoirs, correspondence, many of them are publicly available on the Internet.

3. The national culture also exists in the form of knowledge through the programs of various social forces, the degree of their dissemination and perception in the mass history of literature and periodicals. But the list of periodicals is extensive, available in the public domain, but little studied, e.g., these are the periodicals *Russian Bulletin*, *Citizen*, *Russian Review*, etc.

2. The journalism place in the public consciousness in comparison with science and art

Over the past two and a half centuries, the history of the magazine business has gone from the formation of general literary journals, the popularization of social issues, the emergence of highly specialized scientific and then sociological journals, and the decline of the book and publishing boom since the late 1990s.

Journalism and thick literary magazines appeared in Russia in the early 18th century. In 1759, private magazines appeared there. After the Free Printing Houses Degree in 1783, they appeared too. The decree on free printing houses introduced state censorship, which was first dealt with by the police department, and in 1796 special censorship committees were formed. Their organization process and the range of problems began to be considered even in the pre-revolutionary period. These are the studies of Lemke (Lemke, 1904), Lisovsky (Lisovsky, 1915), P.K. Schebalsky (Shchebalsky, 1862). In the mid-19th century, magazines and periodicals, speaking in modern language, were a specific type not only in communication but also in the practice of that time.

Such social changes as the urban lifestyle, the appearance of novelties and inventions, trade stimulated interest and demand for them. The accumulation of people in cities leads to the appearance of a mass reader and the public, a typical urban mass phenomenon. The appearance of journalism is attributed to the era

when there are means for reproducing literary works in large editions, i.e., printing. The very word journalism (from the word public, public) implies an appeal to policy issues, an expression of the views of society and readers.

The increasing role of education, literary salons and clubs become a ubiquitous phenomenon. Initially, they were attended by high dignitaries, ministers (Lebedeva, 2021), the nobility, and, later, fulfilling the needs of the state, specialized departmental journals, e.g., *Journal of the Ministry of State Property* (1841-1918), *Journal of the Ministry of Railways* (1845-1865), *Journal of the Ministry of Justice* (1859-1868), etc. began to appear.

Today, both sociologists and philosophers have an interest in journalism, e.g., the symposium *Philosophy and Journalism* in the IF RAS, dedicated to Krayevsky as a journalist (Philosophy and Journalism, 2020).

Speaking about the union of philosophy and journalism, A.A. Huseynov noted that Krayevsky was one of the first in Russia who "gave journalism a nationwide scale, he brought some journalism into public affairs, considered journalism as an important cementing foundation of public space" (Philosophy and Journalism, 2020).

The mainline of Krayevsky's periodical was that journalism expresses the opinion of society, the voice of the people. According to Krayevsky's plan, the Golos Magazine could coincide with the government, or, on the contrary, oppose the government and officials. The most important thing is that the periodical expresses the independent social opinion and the people opinion. Journalism is often in opposition and often flirts with government and security departments of the government. The generic feature of Russian journalism was the fact that they developed in close alliance with philosophy, history, and many other areas of science.

Writers, philosophers, historians created texts for magazines. Departments at universities, scientific societies, university business, academic forms began to be created when Russian philosophy, sociology, collected enough material for their formation. And later, the connection of philosophy with journalism did not stop, especially in the era of the Silver Age. In general, philosophy is linguistic through literature and journalism, and journalistic, because it is connected with society through journalism. Since the 1990s, political scientists, economists, and sociologists have taken a huge place in journalism. Many questions have come to the fore, but it is impossible to solve them without a philosophical analysis.

3. Literary magazine structure

The fact that specific individuals created Russian journalism is indisputable: this is everyday work, talented authors selection. All the classics of Russian literature have tried themselves in journalism. The journalist often acted in different roles: as a translator, compiler, civil servant.

Back in 1812, Dmitry Vasilyevich Dashkov (1789-1939) in the 1st part of *St Petersburg Bulletin* justified the structure of a literary magazine in the article Something about Magazines: "Everything can be part of such a magazine: literature, news about important discoveries in the sciences and arts, etc., but the main purpose of it should be criticism" (Stanko, 2003). He was the founder and one of the most active members of the literary society *Arzamas*, and in the last ten years of his life, he managed the Ministry of Justice (since 1832 as a minister). At that time, magazine's mission was also discussed in other circles and publications.

Firstly, magazines as a means of communication reflected the events of their time. Such sections of magazines as reviews, descriptions of facts and events appeared in periodicals as a kind of chronicle. The ability to attract readers and arouse public interest in such short and transient events requires great skill, especially when behind a string of repetitive, every day and simple events, you need to find very complex life processes that are important in the future. It shows the professionalism and tragedy of many magazines – a kind of short existence of many materials and publications.

Secondly, the magazines searched for new genres in fiction and poetry, and they placed translations of modern foreign literature, which later became classics. The initial task of the journal as a publication was to publish original texts and research, and therefore to introduce readers to these texts, after which it was the turn of literary review and subsequent criticism. In the future, the texts, which aroused some interest, were waiting for a secondary publication, but in a different form, e.g., in the form of a separate publication.

Thirdly, such more complex phenomena as conflicts, coups, revolutions and wars had to be covered not only, but there was a need for an analysis of international events. Moreover, scientific, political, economic congresses, research and events contributed to the formation of peculiar sections, which, in the future, contributed to the emergence of specialized scientific journals.

In general, the journals expanded their boundaries, showing interest in the types of knowledge that later took shape in Russia as philosophy, history, sociology, natural science, law, pedagogy, history and theory of culture and art.

4. Like-minded people, institutions and social practice of the journal

Another aspect is the social practice or the practice of the journal discourse. This is manifested in the fact that like-minded people gathered around him. In fact, there was not only a routine painstaking process of information exchange but also the specialization of knowledge. Gathering around itself not only like-minded people, each magazine represented a whole social trend not only in the ideological sense but also in literature and science.

Modern researchers believe that openness to burning problems makes journalism "a powerful spiritual support of public life, the resources and capabilities of which are not yet fully understood and in demand, while the devaluation of spiritual and moral values affects a variety of spheres of life" (Gromova, 2017).

During the period of significant changes, periodicals have always become a kind of space where leading scientists had the opportunity to update everything, connected not only with the needs of educating different people but also with the public consciousness formation. At the same time, magazines are an active specific sphere in which public consciousness formation takes place.

Journalism is something that is still being debated about how difficult to find a definition, give a characteristic, describe the purpose and role of journalism in society. Even Tretyakov in his textbook could not give one definition but gave five at once (Tretyakov, 2013).

Another huge point in the preservation of cultural heritage is the formal institutions, i.e., the participation of the authorities and the bureaucracy in the stabilization of many forms of practices. The authorities and the bureaucracy consider their mission not only to organize society but also to influence and control. Max Weber also showed that the bureaucratic authorities, officials, and political institutions not only exercise control but also have specific techniques and tools (tools). Both the collection of information about the past is carried out, and the features of storing such information are limited and determined with them.

The bureaucracy determines, what documentation will be recorded and what will be opened, or vice versa closed. Unaware of this, the bureaucracy not only gives an idea of the past but also determines how the future will be seen. Thus, control over information is seen as an instrument of the social influence of the authorities.

Concerning journalism, the authorities carried out such forms as the activities of government and official publications, permission to operate and open

publications, censorship, closure of publications and even arrests of journalists. Unofficial forms of heritage storage in journalism were underground publications or semi-legal ones.

Indeed, the process of forming ideas about the past, which is susceptible to the influence of bureaucracy, can be described as an institutional and consciously directed process of preserving heritage. These are always formal institutions controlled by the state: commissions, ministries, departments.

Conversely, there are always free and spontaneous, non-institutional ways of storing heritage-these are oral folk art, oral, visual and audiovisual, written sources, personal documents (diaries, letters, etc.) also take place.

"Journalism, unlike the media, is a social institution: it has pronounced forms of sociality, as one of the embodiments of public consciousness, experience and practice, as a way of spiritual self-organization of the social system. It comes to politics in this capacity, and not as an instrument at the disposal of certain political forces" (Korkonosenko, 2017).

As in any system, the following roles can be distinguished in journalism: writer (journalist), publisher, reader. As it develops, other roles appear, e.g., censor, editor, librarian, bibliographer, literary critic, and the specialization of journalists: music, political and other reviews – were evidence of the emergence of new professions.

Discussion

In the introduction, it was figuratively said that connections with the past are created in the chain of 'past – present – future'. It can be assumed that not only modern generations raise the question of identity. The past generations, who have created a legacy, are carriers of identity. Under what conditions will future generations look for their identity? Will they be able to rely on some heritage?

The question to identity "Who are we?" is connected with culture, not with political, economic differences. People define themselves using their origin, religion, language, customs, and social institutions.

The article considers journalism of the 19th century in Russia as an established social institution. We know the opinion of Pierre Bourdieu that magazines performed the role of constructing the world. By selecting and interpreting the phenomena of reality, the magazines participated in a symbolic struggle for readers' perception of the social world, forcing them to see and evaluate reality in a certain way (Bourdieu, 1994). Journalism could occupy a specific niche, influencing politics, journalism facilitated identity, being a part of

civil society. Addressing acute social problems, literary magazines awakened not only the educated strata, the intelligentsia of their time. The intelligible and understandable language helped educate and mobilize readers who were not very prepared for serious problems. What are modern readers? What are they interested in? What is the range of their problems? Whose position is the journalists expressing now, and will they be able to influence the world?

Another problem is that intellectual communities, professional writers, censors, form intellectual history and culture, influence its transmission and storage. Such a method is attempted in the work of R. Collins (Collins, 2002). This work can also be considered a new methodological approach to culture and the heritage preservation concerning 19th-century Russian journalism.

Conclusion

Thus, we can distinguish many stages of journalism from its formation to its heyday and decline. The content of thick literary journals, like literature in general, is organized as a huge social institution. The allocation of sections of criticism, bibliography, translations, and fiction led to the fact that the journal created a system. Currently, there are electronic media and online magazines, professions such as bloggers, copywriters, or when algorithmic or robotic journalism is created in automated journalism, creating news articles. Will they replace the paper magazine and the profession of a journalist? Will a thick literary magazine leave as a phenomenon and a system? After all, the system is an analogue of the order and storage of information. Or will journalism have acquired new forms, lead to new systems?

We know the opinion of Pierre Bourdieu that magazines performed the role of constructing the world. By selecting and interpreting the phenomena of reality, the magazines participated in a symbolic struggle for readers' perception of the social world, forcing them to see and evaluate reality in a certain way (Bourdieu, 1994). How will journalists now be able to express their civic position and influence the world?

Another problem is that intellectual communities, professional writers, censors, form intellectual history and culture, influence its transmission and storage. Such a method is attempted in the R. Collins' work (Collins, 2002). This work can also be considered a new methodological approach to culture and the heritage preservation concerning Russian journalism of the 19th century.

Journalism occupies no less a place in culture than art, morality, science and technology. Influencing the public consciousness, journalism is huge, because

addressing, it raises the question of public confidence in the authorities. And journalists, thus, are the keepers of the heritage. This can contribute to the stability and development of society.

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Arthropods. Aesthetic approaches through selective methods of representation in personal creation

Abstract:

The article purpose is to analyze the theme of insects in the sphere of visual arts from the perspective of the visual artist, as basis of the research, presenting certain historical, technical, artistic and conceptual aspects. The present study highlights the representations of certain specimens in the area of artistic creation and analyzes three stages of the creative act – from simple curiosity to science and to purely aesthetic value – the observations made in the field of entomology being part this. Surprising the phenomenon of decontextualization of arthropods in the natural environment leads the research towards original artistic manifestations and concerns, which leads me to pay great attention to the aesthetic side in the context of the elaboration of compositional structures in personal artistic creation.

Keywords: arthropods, insects, entomology, specimen, watercolor, paper, graphic, papercutting.

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Artopode. Aprofundări estetice ale tematicii prin metode selective de reprezentare în creaţia personală

Rezumat:

Articolul propune să analizeze, din perspectiva artistului vizual, tematica insectelor în arealul artelor vizuale, ca fundament al cercetării prezentând evolutiv anumite aspecte istorice, tehnice, artistice şi conceptuale. Studiul de faţă evidenţiază reprezentările anumitor specimene în arealul creaţiei artistice şi analizează trei etape ale actului creator – de la simpla curiozitate, la ştiinţă şi până la valoarea pur estetică – din acest demers făcând parte observaţiile efectuate în domeniul

entomologiei. Surprinderea fenomenului de decontextualizare a artropodelor din mediul natural, conduce cercetarea spre manifestări şi preocupări artistice inedite, fapt ce mă determină să acord mare atenţie laturii estetice în contextul elaborării structurilor compoziţionale din creaţia artistică personală.

Cuvinte cheie: artropode, insecte, entomologie, specimene, acuarelă, hârtie, grafică, decupaj.

Introduction

Through this visionary strand, in order to understand how arthropods enter the iconographic area of fine arts, an investigation of visual representations will be pursued, reviewing an important part of art history, which will highlight to what extent artists have contributed to the foundation and establishment of the characteristics of what is defined as the natural world. The fundamental concept discussed resides in the contribution of the artistic vision, in the figuration of insects, as an evolutionary stage of their own creation, and seeks to specify the significance and intention of this thematic concern. This area includes a process that supports to some extent an aesthetic or dogmatic subjectivism, because the history of symbols confirms that any sign can be enveloped by an aspect of palpable or intangible symbolic value (Eliade, 2013). The study will be directed towards the moment when the theme of insects in artistic creation will generate new meanings and the modes of visual expression will embody increasingly fascinating configurations that will facilitate a profound contact between creator and viewer.

The bright carapaces and fragile joints of beetles, the iridescent bodies and reticulated wings of dragonflies, the limitless variety of patterns and colors on the wings of butterflies and moths are among the most interesting visual elements of the arthropod world. *The insect empire* represents a whole inspirational arsenal. A means of visual expression that implies the need for precision, perfectly in keeping with the artist's ability, curiosity and desire to make an impression. The visual image becomes the different way in which the natural world can be controlled, through which certain ephemeral characteristics are encapsulated, making it possible to exhibit one's own language, on an imaginary but naturalistic plane.

1. Analytical figuration of insects

Before the 16th century, insects were depicted in various ways, mainly in the ornamental register of ornated manuscripts, on the pages of which they often cast subtle shadows in the trompe l'oeil manner alongside other small objects, each of

these elements having a precise symbolic meaning. Between the heyday of the Renaissance and the end of the Baroque era, artistic creation turned its attention to a new theme – the study of insects and their life cycle - which merges perfectly with the fascination of the moment, namely, *to own* the curiosities of nature (Neri, 2011).

Certainly, the best-known study depicting an insect is Albrecht Dürer's 1505 painting *The Stag Beetle*, the German master's heyday. Conditional on directing attention to the individual specimen, this innovative manner of representation, referred to by Janice Neri as the 'logical specimen' (Findlen, 1994), would continue to influence the depiction of insects in the early modern period. With the introduction of this mimetic subject, the artist was faced with the challenge of expressing creative skills of great precision, which at the same time succeeded in demonstrating a refined artistic talent and the ability of great observation. On the same level, this type of interdisciplinary study highlights how the need to examine and represent nature interferes with humanity and the evolution of species.

With the passage of time, arthropods are seen as exotic rarities worthy of display, often ostentatiously flaunted both in cabinet room closets and introduced as study items in most works dealing with still life and in systematized natural science collections.

Despite the often-tiny size of the subjects and the hard-to-see chromaticism, the popularity of visual representations of insects in the 17th century corresponded precisely to their growing importance in entomology. At the same time, there was an interest in the *unknown*, particularly in species from far-off lands, with aspects, which made it possible to make comparisons and analogies between subjects (Davis, 1997). At the same time, we can state that the cultural change from a static world view to a dynamic view, the endless transformation of natural sciences and historical perspective generates the seeds of a scientific view of reality.

It will therefore be noted that by far the most active phase of arthropod representations in the history of art was the 17th century, a period in which we find the richest moment of inspiration in the visual arts, a period in which works abound not only in number but also in variety of species (American Entomologist, 2013). Evolutionarily, the research is led towards the moment when the theme of insects in artistic creation will generate new meanings, and the ways of visual expression will embody more and more impressive forms, determining a direct relationship between creator and viewer.

Towards the end of the 19th century, a new art developed strongly, an art in which the enthusiasm for natural motifs – plants, flowers, insects – was predominant, thus Art Nouveau became an artistic movement with an incomparable visual aspect, abounding in detail, and the stylization of elements existing in nature, the main visual language through which this fascinating art manifested itself. In jewelry design, arthropods are a highly prized ornamental model, so that we see a variety of specimens in the creations of the most important masters who have been intensely active over several decades (Fahr-Becker, 2007). With the mid-20th century, remarkable stylistic breaks in the visual arts representations occur, so that arthropods become a subject of study that often reveals the artist's phobia towards certain specimens. The repetitive use of the same specimen brings to the fore the transposition with visual means of intense cognitive messages that aim to create a direct relationship between creator and viewer.

Thus, at the end of this argument, we can conclude by observing that the universal factor that governs all artistic creation, regardless of the period to which we turn our attention, is the perpetual inquisitive human spirit. Every artist, whatever his medium of representation, has demonstrated an attitude involving the phenomenon of decontextualizing the subject from the natural setting in order to use aspects that refer to the scientific, symbolic or aesthetic side of certain specimens.

2. The beauty of the imaginary in personal artistic creation

In terms of personal artistic creation, the theme of arthropods is the basis for the discussion of the present work, so that the manifestation of plastic creation, through its figurative and experimental research, is constantly looking for new configurations and forms of artistic expression. For the fact that the entire personal creation is dominated by using three working techniques: watercolor, papercutting and paper *impression*, the relationship created between the processes, is often oriented towards the fusion of elements of plastic language, so that the visual expression is constantly redefined in an attempt to highlight either the figurative characteristics of the arthropods or certain non-figurative chromatic fusions (Fig. 1).

In what follows, I will attempt an eloquent translation into words of my own creation, so that this possible investigation, may highlight the main research in the area of artistic concerns of the entomological field. Each technique, including the

more experimental ones, has extended the thematic sphere into a fascinating and surreal area.

Taken as an autonomous entity, the image represents an organization according to certain theoretical principles of forms, linked to previous feelings and experiences, where artistic creation becomes a reflection of the need to escape from immediate reality, a pendulation between the concrete and the illusory. The amount of *distortion* of recognizable reality is potentiated by inexhaustible meanings, ambiguity is often a phenomenon that arouses curiosity and fixes certain landmarks between the two environments palpable-real and illusory-imaginary. The inner universe seeks a means of externalizing feelings, thoughts and not least knowledge of the environment, and artistic creation is the only means of expression formed by a universal language.

With this kind of representation, one can notice a way of visual expression that involves the decontextualization of some elements of nature, which with this change are given, by extrapolation, the *function of objects*. This system of using elements taken from their natural environment has as its reference and inspiration the boundless vision found in the late Renaissance period, so this type of artistic manifestation can be defined as a relationship of observation of nature in order to organize frames with a new aesthetic function. The context is that of representing arthropods as a single whole – of living creatures forming a quiet kingdom – which can be studied and understood through descriptive-illustrative creations that offer the viewer a compositionally structured plastic language. (Fig. 2) Michel Foucault, in his book *The Order of Things*, states that "to observe is therefore to be content to see. To systematically see a few things. To see what, in the slightly confused richness of representation, can be analyzed, can be recognized by all and can thus be given a name that everyone will be able to understand..." (Foucault, 1996). Given this important attribution, we can only admire each figurative representation as a mirror of reality and a sincere way of conveying ideas through the image.

On the whole, the language of watercolor becomes the technical process that allows me to present both certain chromatic concentrations and dilutions that create the impression of inner pulsation and precise, mimetic depictions of entomological or zoomorphic forms. In the spirit of communicating a sensitive compositional orientation, watercolors can bring out a lyrical incantation, which is often orchestrated in diaphanous, uncontrived shades, giving the work a playful atmosphere of a psychogram.

Thus, although throughout my artistic activity, watercolor is the technique most often used, I have also experimented with another method of obtaining paper-printing effects, and because I will refer to this process in what follows, I will call it *the paper-impression technique*. This needs to move out of the area of traditional processes, limited by conventionality, has evolved into a genre of variable configuration containing a wealth of tonal and chromatic fusions. The development and refinement of such a method over time highlights the fact that the ways of printing on paper are limitless, each result having varied expressive qualities, that can be compared to those acquired in watercolor or aquatint engraving.

During several years of technical trials and experiments – during which time I used a wide range of materials – I managed to achieve some spectacular chromatic impressions on the surface of the paper, which led me to start a new stage of exploitation of the plastic space. The process steps, involve an action of transferring rusted or corroded portions of the surface of a metal plate onto the moistened sheet of paper, and in order to create dilutions and tonal fusions, I used various liquids that serve to accelerate the value intensities (Fig. 3). Thus, the white of the moistened paper absorbs to some extent different densities of stains, coagulations that can vary depending on the metal surface, the quality of the paper, the amount and color of the liquid and especially the time interval. In this way, I gradually mastered much more easily the rendering of shapes, variable textures, areas of chromatic contrast, gradation of grey steps and free fields, which can be perceived as areas of respite (Fig. 4).

Depending on the insect studied, the particular aspects I noticed led me to express my admiration for such a wide variety of specimens. Close to the entomological spirit and the translucent specificity of watercolors, but seeking to confer a personal lyrical touch, I began a thematic and conceptual path, gradually seeking to consolidate itself more and more on the artistic level (Fig. 5).

The foundation of the arthropod theme in the field of visual arts is the field of entomology, which has contributed to the foundation and establishment of the specific characteristics of each specimen, and the image of insects becomes a practice that complements the research carried out. We have seen in the evolution of art history that insects have been depicted in various poses, the motives being different depending on the period to which we turn our attention. In terms of personal creation, the aim of exploring this subject has various aspects. In other words, the present research has evolved out of a pure aesthetic interest as well as

of the desire to expose new ways and configurations of representing subjects that often repulse us.

Discussion

In their structural development the chapters of the article highlight some important aspects for the present research through:

- Adopting some symbolic interpretations with a universal character, which attest the figuration of the arthropods in visual arts, where the order of interpretations seeks to highlight certain cultural areas and can reveal a different semantic potential according to the progress of socio-human sciences;

- The curiosity for the anatomical and aesthetic characteristics of the insects, surprising the phenomenon of de-contextualization of the arthropods from the natural environment and the special role that the scientific researches had in order to elaborate the specific illustrations in the entomological field;

- The case studies of various artistic periods that refer precisely to the interest shown for the inclusion of insects in a series of works representative for the present research, which reveals by language the foundation of the plan of personal artistic creation;

- The study of some artists and their representative works for the present research, from different artistic periods that have shown interest in the study of insects;

- Surprising the ideological and conceptual thematic area so it can render some aspects related to the improvement of the technical execution and the plastic language as a fundamental part of its own creation, so that the expressive visual offer correlates with the recognizable forms of the insects;

- Highlighting and motivating the choice of such a subject in relation to personal artistic creation and its multiple valences in the search for the configuration of forms and the expressiveness of the compositional space.

Thus, although the research of the thematic area evolves in a strictly personal view, supported by three technical ways of working, the subject of arthropods highlighting certain hypostases related to the aesthetic peculiarity of each specimen, in the thematic content observing a particular interest for the balance created between the imaginary and real plan. The deepening and elaboration of these plurivalent directions of the creative act reveals a possible motivation for my

affinity for the various arthropod artistic representations and comes to emphasize the symbolic character found in the iconographic area of the visual arts.

Conclusion

The essential notion discussed in the above lines is a mixture created between the contributions of artistic, entomological or amateur visions that feel attracted by the analytical representation of insects as a stage of their own creation and seek to specify the intention and meaning of this thematic manifestation. Against the backdrop of the different forms, anatomical volumes, materiality and chromatic richness, insects become an unusual subject that allows itself to be discovered as it is explored. This interest in certain particularities of entomology will generate a world dominated by corporeality in the imaginative realm, with frequent references to the affective plane. Thus, the attributes of the visible seek to form images within which various structures are revealed that refer to the natural environment. The oscillations created between figurative and non-figurative forms have a strong descriptive-illustrative feature that leads the viewer towards an imaginary space supported by sinuous spatial structures.

The present research was intended to be the product of artistic and research concerns structured from the general to the particular level, focusing on the field of entomology, present to a certain extent in the creation of artists throughout the history of visual arts. Aimed at highlighting the fundamental features that particularize the theme of arthropods, the study seeks to point out relevant particularities involving both historical connections and the definition of concepts of representation of artistic creation.

Therefore, although the research of the thematic area evolves in a strictly personal vision, supported by three technical ways of working, the arthropod thematic highlights certain hypostases related to the aesthetic particularity of each specimen, in the content there is a particular interest in the balance created between the imaginary and the real plane. The deepening and elaboration of these polyvalent directions of the creative act reveals a possible motivation of my affinity for the different researches of arthropod representation and emphasizes the symbolic character found in the iconographic area of visual arts.

At the projective level, thematic and technical artistic experiments prove to be experiences that facilitate compositional variations of the images and exalt a dynamic figurative area of the fusion process between scientific study and artistic creation.

In the elaboration and interpretation of the present research, the theme beyond all, captures the problem of the visible and at the same time of the visual, addressing certain theoretical and practical notions aimed at strengthening as much as possible a broad assessment of the subject, thus, the fundamental character of the arthropods, to travel a spectacular route in the magical world of visual arts.

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Appendix

Figure 1. Laura Duduleanu, Illustration, watercolor, papercutting, paper impression. Private collection
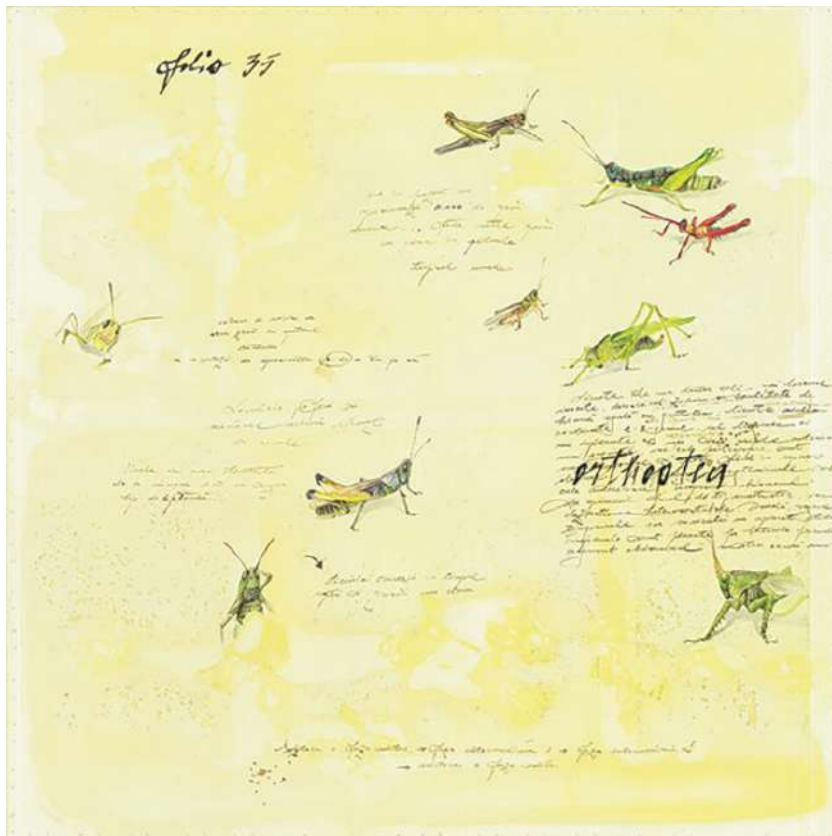
Figure 2. Laura Duduleanu, Arthropods – Orthoptea, folio 3, watercolor, paper impression, ink. Private collection

Figure 3. Laura Duduleanu, Fly-Away, papercutting, paper impression, watercolor. Personal collection

Figure 4. Laura Duduleanu, Chasing Memories, watercolor, papercutting, paper impression. Personal collection

Figure 5. Laura Duduleanu, In the Aftermath of Love, watercolor, paper impression, papercutting. Private collection

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Local traditions of the Northern folk costume design of the Olonets Province from the late 19th to the mid-20th century

Abstract:

The article is devoted to the original types of traditional design of the Northern folk costume of the Olonets Province from the late 19th to the mid-20th century. The article deals with the history of traditional folk costume, its functions: festive, ceremonial, professional, regional, class, indicating the occupation and religion. The author analyzes the materials, various methods of decorating the decor with embroidery, weaving, lace, as well as the ornament and colour scheme of the costume. The general sources of studying the history of the folk costume are works of fine and applied art, literary works and historical documents. The author concludes that the constant appeal to the modelling folk costume creativity is very important for a modern designer. The analysis of models created based on folk costume revealed various creative approaches of artists to the use of folk motifs in a modern costume created in the process of creative reinterpretation of folk traditions with regards to modern conditions.

Keywords: folk costume, creative activity, national characteristics, folk traditions, colour scheme, cultural experience, information and aesthetic properties.

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Локальные традиции оформления Северного народного костюма Олонецкой губернии конца XIX – до середины XX столетия

Аннотация:

Статья посвящена оригинальным видам традиционного оформления Северного народного костюма Олонецкой губернии конца XIX – до середины XX столетия. Рассматривается история традиционного народного костюма, его функции: праздничного, обрядового, профессионального, регионального, сословного, указывающая на род занятий и вероисповедание. Автор анализирует материалы, различные приёмы оформления декора вышивкой, ткачеством, кружевом, а также

орнамент и цветовое решение костюма. Основными источниками изучения истории народного костюма являются произведения изобразительного и прикладного искусства, литературные произведения и исторические документы. Автором сделано заключение, что постоянное обращение к творчеству моделирования народного костюма для современного художника-конструктора очень важно. Анализ моделей, созданных на основе народного костюма, выявил различные творческие подходы художников к использованию народных мотивов в современном костюме, при создании которого идет процесс творческого переосмысления народных традиций с учетом современных условий.

Ключевые слова: народный костюм, творческая деятельность, национальные особенности, народные традиции, цветовое решение, культурный опыт, информационно-эстетические свойства.

Introduction

Modern artistic creativity is based on the study of trends in the historical evolutionary development of a particular field, based on which the directions of further work are determined. The result of the creative activity of designers and designers of clothing are often things addressed to a specific national motif, in which modernity is organically combined with tradition and serves as a logical continuation. The folk costume is the object of study and the basis of the creativity of many specialists. The use of folk costume traditions largely determines the position and directions when researching folk clothing. The development of clothing goes in some sequence associated with the development of the material culture of society.

The folk costume is one of the most popular and close to a person element of ethnic culture. It is a kind of code that transmits information from the past to the future. It is in traditional clothing that the cultural experience of the people is accumulated and transformed.

Clothing forms the personal appearance, contains information about the age, gender and ethnicity of an individual, his place of residence, social status and profession.

The ambiguity of clothing is a broad research area in which the ethnic significance of the costume is of particular interest. A costume can tell about the era in which it was created, it can be considered as an element of culture, as a universal attitude of a person to the world, through which a person creates the world.

At the early stages of the development of society, a person used jewellery to display his understanding of the world. The shapes or colour relations in the costume in the leaves and skins form symbolized or repeated natural elements,

imitated the animal world or biological processes and served as part of a ritual to communicate with powerful gods commanding everything in nature to have mercy and give good luck on hunting, a good harvest or health. It should say that the symbols in the costume are rooted in hoary antiquity. They appeared simultaneously with the birth of human social consciousness.

The folk costume should consider as a kind of cultural language due to the ability to accumulate traditions, social and psychological attitudes, aesthetic requests that reflect some way of life.

The word 'costume' came to Russia from France in the 18th century after Peter the Great's reforms. The very concept of a costume has been designated in Russia since the 12th century by the Old Slavic word 'attire'. Research shows that the semiotic status of the costume continued to remain very high throughout the 19th century, i.e., it met both practical and symbolic requirements. Childhood, youth, maturity, the transition from one age category to another, inclusion in the system of family ties – all this, both in previous centuries and at the beginning of the 20th century, continued to be reflected in folk clothing in a different form.

The costume includes everything that a person is wearing at the same time: a dress, shoes, accessories, a headdress, a belt and jewellery, only if all this is selected following the composition zones and the rules of harmonization.

So, a suit, which is a system of elements designed not only to protect a person from environmental influences but also to reveal his personality with the help of information and aesthetic properties, can be fully called a suit. Carrying an image and idea, it speaks about the development level of the artistic taste of its owner, his psychology, material possibilities and even about his inner state at some moments of life.

The costume captures some characteristics of a particular culture. At the same time, it is an intermediary between the types of cultures of different chronological periods and ethnic groups, carrying out communication, broadcasting and assimilation of some information, which is significant for this culture.

Throughout the centuries-old history of its existence, the folk costume was designed to organize the space around a person. Its functionality is determined by a person to serve as a means of protecting him from the outside world. The creative source that contributes to the renewal, expansion of the assortment, and improvement of the quality of clothing is the Russian folk costume, as the richest artistic and creative source of creativity. The scientific research of scientists, art historians and specialists of traditional applied art is devoted to the traditional folk

costume of the Russian North, Olonets Province: A.V. Bakushinsky, I.Y. Boguslavskaya, N.P. Bozhyeva, N.P. Burmistrova, L.A. Dintsesa, A.P. Zhuravleva, N.M. Kalashnikova, S.V. Lebedev, E.E. Knats, N.T. Klimova, A.P. Kosmenko, A.V. Kislukha, G.S. Maslova, N.A. Rodionova, M.A. Sorokinna, V.A. Faleeva and others.

The study of the traditional applied art of the Republic of Karelia, its types in regional, historical, artistic and pedagogical aspects allows a comprehensive approach to solving the problem of preserving the cultural and historical heritage of the region.

The study of the factors of the folk costume evolution not only contributes to the enrichment of scientific knowledge in costume history but also helps to present the dynamics of the development of national and Russian culture. Russian, Karelian and Veps folk costume trends combined with the regional and national peculiarities of urban culture, observed in the cities of the Russian North and the Olonets Province.

Thus, recreating different aspects of the history of the costume helps to more accurately reconstruct the historical and cultural reality, which is especially important when creating documentary and artistic works. Folk clothing from a modern perspective is a prototype of design art and design solutions.

The variety of forms, types and layers of each complex of clothing, the bright decorative artistic solutions, the originality of ornamentation and execution techniques – all these are characteristic features of Russian folk costume for many centuries.

The rich and unique collections of Karelian museums allow us to show the beauty of the compositional solution of the peasant costume, and the expressiveness of the decor of its components (hats, jewellery, shoes).

The object of the study was professional education, upbringing and development in the field of modelling, design and technology of performing folk costume, as one of the leading directions in the field of a new direction in the modelling business.

The subject of the study was the content and methods of modelling, design and technology, taking into account historically established traditions and the modern social and cultural environment.

The purpose of the study was to update the content and methods of modelling, designing and technology of performing folk costumes of the Russian North, Olonets Province.

To achieve this purpose, the following tasks were set during the study:

- give the concept of folk costume as an element of ethnic culture on the example of the traditional costume of the peoples of the Russian North (Karelia).
- give a historical description of the northern folk costume of Karelia
- analyze the characteristics and features of the traditional festive peasant costume of the Zaonezhsk and Pudozh counties of the Olonets Province of the late 19th and early 20th centuries.

In the study course, historical, comparative and descriptive methods were applied to achieve the purpose and solve the tasks.

The study used scientific works and works of specialists in the cultural heritage and folk-art preservation N.M. Kalashnikova, R.B. Kalashnikov, L.V. Kislukha, M.I. Shumilova, etc.

1. Folk costume as an element of the ethnic culture of the Russian North (Karelia)

Numerous monuments of peasant art have gained the glory of folk culture and its national traditions in the Republic of Karelia.

Among them, a bright original element is a folk costume. It most fully embodied the extraordinary skill of Northern women from the late 18th to early 20th centuries. The ethnographic orientation of the Karelian museums determined the principles of the collection formation; numerous expeditions studied the folklife in Kargopol, Pudozh, Zaonezhsk and Sheltozersk and other regions of Karelia. Costume complexes, individual items, all kinds of additions are collected: hats, jewellery and shoes.

Peasant clothing of the late 19th and early 20th centuries is presented quite fully in the collection, especially women's clothing prevails, which serves as a convincing proof of commitment to antiquity.

It should note that the shirt retained its primary importance until the end of the 19th century was worn with a skewed or straight round sundress on the straps. Girls and young women in summer wore a shirt as an independent type of clothing, belting it or putting an apron on it (Fig. 22, 23). In the shirts' design, the previously established difference in the age and marital status of women remains. They are divided into girlish (for a young woman before the birth of a child), for mature age and old women, they differed in colour tone, the number of patterns and the quality of the fabric.

The North Russian complex with several sundress types was formed and modified over many centuries under influencing regional peculiarities.

The character of the northern costume corresponded to the peasant aesthetics. In the late 19th and early 20th century, it had many variants. It still consisted of a shirt, a sundress, a belt, a headdress, shoes. Sometimes it was complemented by an apron. Clothing was closely connected with the customs and traditions of the village. Unwritten laws established what clothes to wear on weekdays, what on Sundays, on patronal holidays, for a wedding, on the occasion of mourning.

The everyday suit was comfortable and durable. Its most archaic part was a shirt with gussets that did not restrict movement. Regional differences can be traced to the example of Kargopol, Pinezh, Vologda shirts (Fig. 26).

The oblique sundress on armholes or wide straps is the most ancient type, until the beginning of the 20th century, which existed in Pinega, was adjacent to the later straight sundress, common in other regions of the region. The front and back sundress panels were connected on the sides with additional wedges. The straight front panel did not have a median seam. The collar and armhole were cut out of a straight piece (Fig. 21).

A straight or round sundress was sewn from several straight canvases (from 4 to 7). From above, the excess fabric was collected in a small assembly and closed with a narrow ribbon or a label. On the back, narrow short straps were sewn together, and in front – separately. Ornaments in the form of decorative embroidery, braid and the like were made on the hem and the chest (Fig. 24). It was worn by the young and the elderly. The difference was that the young sewed from light fabrics and the elderly – from dark ones.

The oblique sundress with a slit in the front with buttons and loops consisted of strongly bevelled wedges that expanded the clothes. The front section was decorated with calico with embroidery, fringe, buttons (Fig. 9). This type of clothing was widespread in the 19th century in all provinces of the central regions of Russia. It was called feryaz (from Arabic färäğä) (Fig. 15).

A sundress with a cut-off bodice appeared in the late 19th and early 20th century and was like a semi-dress. It was a straight skirt in an assembly to which a sleeveless bodice was sewn with a zipper in the front and a small cutout at the neck. Another kind of it was the bodice fitted only the back, and straight panels fell to the chest in front (Fig. 10). The artistic features of the design of Karelian sundresses were most fully expressed in the colour and ornamental solution,

achieved by a harmonious combination of embroidery, sewn coloured strips of fabric, purchased braid and braid (Fig. 25).

By the end of the 19th and beginning of the 20th century, it was characteristic to replace complex labour-intensive embroidery, which played a leading role in the design of shirts and sundresses, with a simpler decorative finish of colourful calico.

For the manufacture of everyday sundresses, coloured fabrics, i.e., a checkered or striped fabric, woven from yarn previously dyed in different colours, were used (Fig. 11). The material for everyday clothes was linen, coloured fabrics, and stuffing. Later they were replaced by calico.

Clothing carried not only utilitarian and aesthetic functions. Echoes of ancient pagan ideas about the world are preserved in the costume. Clothing protected a person from the external environment, and every detail of the ensemble had some meaning. Labour holidays played a significant role in the peasants' life: harvest, the first pasture of cattle, haymaking. The well-being of a peasant family depended on them. Linen Kargopol shirts with archaic embroidery, harvest popodolitsa (women's sloping suit of the Olonets Province) are of great value in the collection (Fig. 28). The magical signs contained in the patterns of the ornament, according to the ancestors, strengthened the protective role of clothing, served as a tribute to the nurse-earth. A protected role was played by a belt made in various manufacturing techniques that existed in the North.

The most expressive in the artistic and figurative solution is festive clothing. The suit retained the traditional cut, but it was sewn mainly from more expensive, purchased silk fabrics. He was more influenced by the city. The festive folk costume of the Olonets Province at the end of the 19th century is extremely beautiful in colour and unique like the decorative design (Fig. 14). With the spread of factory cotton fabrics, wider and softer, shirts began to be cut without poliks, i.e., cut details connecting the shelf and the back along the shoulder line (Fig. 29).

In the peasant environment, a voluminous, non-poly shirt appeared. Sometimes such new-cut shirts from factory fabrics were made composite: the upper part was sewn from calico, calico or coloured fabrics, and the lower part – the mill – was sewn in an old-fashioned way from the canvas. Later, under the influence of urban fashion, the composite shirt was divided into a jacket and a skirt (Fig. 30). In turn, the sundress was transformed into a clothing type, close to the city dress in tailoring during the 2nd half of the 19th century.

Thus, the social structure has always been an intensive search for new ideas allowing us to anticipate their further development. So, the folk costume is not only a bright original element of material culture but also a combination of various

types of decorative creativity, preserved the characteristic traditional elements of tailoring, ornamentation, use of materials and decoration.

2. History of the Northern Karelian folk costume

The cultural heritage of the Northern people, accumulated over the centuries, is great and diverse. The products that have come down to our times allow us to judge their high artistic significance, made by the hands of masters. Such is the clothing, passed a long way in its development, closely connected with the history and aesthetic views of its creators.

Peasant clothing most of all retained the features inherent in the national costume in the past. It is because the ruling classes of Russia had to switch to the mandatory wearing of European-style dresses by the decree of Peter I since the early 18th century. Since the reform did not affect such a huge layer of society as the peasantry, it is the peasant costume that becomes truly popular.

The formation of the composition, cut, and features of the ornamentation of the Russian folk costume was influenced by the geographical environment and climatic conditions, the economic structure and the level of development of the productive forces.

An important factor was the historical and social processes that contributed to creating specific forms of clothing, the role of local cultural traditions was significant. The vastness of the settlement territory, the isolation of individual places, the different natural environment and raw materials, the nature of customs and living conditions were the reason for the emergence of various clothing options. So, in women's clothing, not excluding the abundance of its types and types, two are distinguished: a shirt with a sundress with a magpie headdress, a shirt with a sundress and a kokoshnik. The complexes differed in their components, features of the cut and decor from each other (Fig. 13).

The evolution of the costume in the folk environment was slow, yielding little to external influences.

By the early 20th century, the most common were: a complex with a sundress, the North Russian, which existed in the Russian North consisted of a shirt and a long sundress. The complex of a skirt with a jacket also became popularly (Fig. 4).

Over the sundress, they wore a shower jacket – a short chest garment with straps, in the cold season – a shugai in the waist with sleeves and a collar. With such a costume, girls wore a headband or a crown, and married women – a one-piece rigid headdress kokoshnik (Fig. 20).

The folk costume division into everyday working, festive and ceremonial was observed. Such clothes were always newer. They were more often made of expensive fabric, made up of numerous items, and decorated more abundantly. Festive clothing also had its regulations. One was worn on Sundays, the other on large, so-called 'annual' holidays (Fig. 8).

Directly adjacent to it are ceremonial costumes' variety: a betrothed girl, a wedding, a funeral (sometimes it is also a wedding) and others. It is characteristic that a harvest shirt was decorated as lavishly as a festive one (Fig. 27). Ceremonial clothing retained its ancient forms longer. Festive clothing was more often influenced by fashion, especially urban (Fig. 1, 2). Everyday costume for housework and in the field was made of durable fabrics and ornamented more modestly. Clothing has always emphasized family and age differences (Fig. 6; 7). The children's costume was less complicated in execution and was made of more affordable material.

There is a social moment in the composition and use of decorative materials in folk clothing. In the wardrobe of a well-to-do northern peasant woman, there were brocade sundresses, fur-trimmed soul guards, headdresses decorated with pearls. In poor families, homespun prevailed, textiles, small river pearls, glass beads, beads, bird down and dyed feathers were used as decoration (Fig. 12).

The described complexes, developed and existed for many centuries, were subjected to changes in the cut, material and ornamentation in some cases.

So, in the second half of the 19th century, a shirt on a yoke, a sundress 'Moskvich' (Muscovite), a half-dress appeared under the urban influence (Fig. 27).

Since that time, in connection with the capitalistic development in the countryside, the Russian peasantry has been experiencing a class stratification process, affected its everyday way of life and clothing. The light industry development, the flourishing of the factory cotton fabrics' production, the growth of the craft led to the transformation of women's costumes, consisting of a skirt with a jacket or a dress.

It applies primarily to the central industrial regions of the country (Fig. 37). These changes were intensively occurring both among the poorest and richest peasants. The sundress was preserved in remote and closed areas of the Russian North.

The clothing of the male population of the Russian North, in comparison with the female, was less diverse. Its main parts were a shirt, ports, a belt (Fig. 16). As a rule, they were sewn from linen, hemp, woollen fabrics of home manufacture, and from the second half of the 19th century – more often from factory fabrics.

Compared to the multi-colour and multi-component women's ensemble, the men's suit was much simpler and calmer in its colour and decorative solutions. However, in the most solemn moments of life, shirts with various decorations were used in them (Fig. 17).

The predominance of deaf tunic-like and wide straight swing clothes reveals the desire to create a massive, slightly dissected form, a solid and extremely simple silhouette in the pattern. Massiveness, as a rule, increases downwards, which is emphasized by shoes – woven bast shoes, large boots in the assembly and heavy shoes, which were sometimes worn on seven or eight pairs of thick woollen stockings.

The waist in a traditional women's suit is not emphasized but is hidden by all sorts of bibs. Of great importance is the headdress, which strongly accentuates the face.

The preferred colours are white and red, but the clothes of wealthy northerners, usually made from purchased expensive fabrics such as damask and semi-brocade, in which great importance is attached to the shine and shimmer of gold and silver threads, the iridescence of mother-of-pearl and pearls.

The intensity of the colour scheme had increased by the 20th century. It was partly due to the use of aniline dyes and factory fabrics. The outerwear was distinguished by the naturalness of the colour (black, brown, dark yellow, grey and blue krashenina, i.e., coarse home-made dyed fabric) and relatively little decorated. A man's suit, except for outerwear, follows the proportions and divisions of the human body.

Various removable jewellery played an important role in girls' and women's costumes: earrings, bibs, gaitans, back and waist pendants. For the northern regions of Russia, either necklace of the collar is characteristic, tightly fitting the neck and representing wide nets made of mother-of-pearl, pearls and white beads, or strips of canvas embroidered with the same materials supplemented with coloured glass inserts, ribbons.

For several centuries, buttons have been a traditional attribute of clothing. They were intended not only for buttoning it but also for decoration. Buttons were made of various metals and decorated in a very diverse way. In their ornamentation, engraving, black, filigree, grain, inserts of glass and stone, embroidery with small pearls and mother-of-pearl were used.

Since ancient times, a belt woven or decorated with bright embroidery, which gave special solemnity and significance to events, was considered an obligatory accessory of women's and men's costumes. A belted shirt or outerwear fits more

tightly to the body, and the belt, thus, warms the clothes; in addition, things necessary for household use were attached to the belt. It could be a flint, a pouch, combs, knives, keys, needlers. Walking without a belt was considered a 'sin'.

The Karelians had some beliefs, associated with the belt that it allegedly protected from "evil spirits", served as a talisman against "damage and the evil eye". It served as a wedding gift to the groom's relatives from the bride. It was given to the sister-in-law or another relative of the husband. In peasant families, elegant belts were inherited and carefully preserved.

Festive belts differed from everyday ones in the brightness of colours and decorations. Belts of young women and girls were made the most elegant, decorated with tassels at the ends (Fig. 31). The terminology of belt patterns is currently Russian and is associated with the technique of weaving. Often there are 'patterns' of Russian letters that make up phrases: "Whom I love, I give", "I love cordially, I give forever", "My dear, do not forget to wear, I give to do not lose", "A blue-winged dove will fly up to a cute little house, give her a belt. To wear the venerable Paraskovya Raldobina, not to lose, not to stop loving, not to beg for wishes, I give someone whom I love." (Kargopol County, the village of Skopinskaya) (Fig. 32). Sometimes the words of prayer were woven on the belts or samples of individual letters were copied. The main function of the belt was to include a person in the cultural space and the manifestation of his social status. A tied belt accompanies a person throughout his life.

The belt was considered a sacred object because it was given to everyone at baptism. The belt carried a powerful layer associated with the theme of fertility, sexual strength, childbearing, etc. It was a strength symbol when applied to the masculine principle in man and a symbol of virginity when applied to the feminine. The belt ritual significance in the traditional culture of the Russian North, Karelia, has been preserved to this day, especially among the Old Believers.

The basis of the traditional men's costume of the 19th-century Northern Karelians was shirt and trousers made of thick canvas at home. Researchers regarded it as the influence of the Finnish tradition. The composition of the men's costumes everywhere included a shirt, ports (trousers), a belt, shoes and a headdress. Everyday clothes were sewn from homespun checkered or striped coloured fabrics or padding, and at the same time, they were almost not decorated.

The men's suit also includes caftan-type outerwear (Fig. 19). The clothes of the simple and rich people were distinguished by the dignity of the material and decoration. Men's kosovorotki and fur coats were belted with narrow and wide

belts. Many men used narrow fabric belts with small geometric ornaments. North Karelians' trousers were sewn from grey homemade thick cloth.

Any peasant costume was necessarily complemented with shoes, woven or leather. Like outerwear, shoes were almost the same for men and women and differed only in size and jewellery. Its most common type was Russian oblique bast shoes of various types made of bast or birch bark.

The most primitive were pistons, sewn from one or two pieces of leather and fastened to the leg with straps or ropes threaded through the slots. Pistons were working shoes. In the late 19th and early 20th centuries, they were worn in the northwest and south of the country where bast shoes were not widely used.

Women's leather shoes compared to men's were more decorative and structurally diverse. Typical for the southern regions, 'cats', i.e., women's shoes such as ankle boots, were worn with stockings and braids. Cats are solid leather shoes with rounded or trapezoidal noses, with high heels. Unlike everyday shoes, they have always been richly ornamented with appliques of multi-coloured morocco, cloth, sequins, tinsel thread.

In addition to the costume in the cold season, women had knitted thick wool and thread stockings, plain, striped or patterned. Girls of marriageable age, as a rule, wore several pairs of such stockings at the same time to make their legs look fuller since fullness was the general measure of peasant beauty among the people.

In winter, felted shoes were worn, e.g., felt boots and wire rods, which appeared at the early 19th century. In the Russian North, fur shoes were worn.

Throughout the 20th century, huge changes took place in the country. The development of the economy and culture had a strong impact on the costume. Today, throughout the territory of Karelia, the population wears urban-style clothing, made mainly by factory methods because the development of the textile and light industry and growth of prosperity led to the disappearance of the traditional national costume.

However, even today, mainly in rural areas, in some areas of the North, there are complexes of folk clothing that are carefully stored and worn for weddings and festive festivities. To a large extent, the folk costume is used in folklore ensembles and amateur performances. Fashion designers often turn to it, creating samples of modern clothing.

In cold weather, Russian women wore a shower jacket. It was a short loose jacket, gathered in the upper part in small folds, which, like the sundress, was held on the shoulder straps (Fig. 20).

In the northern regions, the soul guards also had the names 'korotena', 'feather', 'epanechka', sheepskin coat. The shower shelves were straight. There were tubular pinches on the back (Fig. 3 a, b). At the top, it had a figured cutout with a cape, to which straps were sewn. The shower jacket was very lush in the lower part and only slightly covered the waist. It was worn over a sundress and a shirt, sewn from expensive patterned fabrics and trimmed along the edge with a decorative border. Especially elegant were the soul guards made of crimson velvet, thickly embroidered with braid or gold thread. The soul guards were part of the festive set of clothes. They were typical for residents of rich villages, as well as townspeople and merchants. Swinging shugai (such as a jacket) with sleeves were quilted on cotton wool, a large turn-down collar and sleeves were trimmed with metal fringe or inexpensive fur. Jackets 'fur coats' were sewn from expensive silks and furs (Fig. 18). Mainly from homespun and calico, armbands were made – sleeves with a jumper, characteristic of everyday clothing. Being an original national dress, soul-livery often returned to the fashion of later times. In the northern regions, soul guards, which were also called 'korotena', 'epanechka', sheepskin, were made of brocade or scarlet velvet, embroidered with braid or gold thread.

3. Traditional festive peasant costume of Zaonezhsk and Pudozh counties of Olonets Province (the late 19th and early 20th centuries)

The Zaonezhans, who live beyond Lake Onega, on the territory of the Zaonezhsk Peninsula with the inhabited islands adjacent to it, have become a numerous and preserved territorial group of Russians.

The richness of details of the festive women's Zaonezhsk costume: (muslin sleeves, pearl necklaces, scarlet ribbons, woven with gold threads, silk shawls, brocade sundresses), indicates that the Zaonezhsk costume dates back to the 18th-century boyar costume, consisting of a shirt, a sundress, a shower jacket and a headdress. The specificity of the traditional peasant costume was associated with the aesthetic ideas of the peasants about female beauty.

A woman of strong physique, healthy, capable of hard physical labour was considered beautiful, and the traditional costume fully corresponded to this aesthetic image.

Loose-fitting clothes with individual details and an abundance of folds on the back of the sundress gave the female figure a special significance.

Folklore collector P.N. Rybnikov described a Christmas conversation in the village of Shunga in the 1860s: "The rich are dressed in red brocade and damask

sundresses, tied at the waist with a belt of ribbons, and thin shirts with Polish (short) sleeves. On their necks, they have colourful scarves that do not cover the pearl necklace; in their ears are large pearl earrings; on their head is ahem, i.e., a net of horsehair, made of pearls, which frames the forehead like lace and goes down to the ears. The bottom consists of several lace fees, and the richer the girl – the more fees in the grid. Some have a bang, i.e. a crown made of pearls, in addition to a net" (Kalashnikova, 1999).

No less picturesque are the guys in blue caftans and undercoats, and "boatmen, i.e., those who go to St Petersburg to work, have discharged themselves in long frock coats and even in a pal-merston coat" (Rybnikov, 1989-1991).

As follows from the description, the basis of the festive women's Zaonezhsky costume was a shirt and a sundress. Festive shirts were made of thin material, factory cloth, muslin. At the collar, the shirt was gathered on the counter, the sleeves were lush with a frill trimmed with lace. Since the mid-19th century, short (Polish) sleeves up to the elbow have become fashionable (Mainov, 1877), which girls tied up with ribbons when going for a walk. Since the 17th century, 'round' or 'straight' sundresses have been replaced by oblique wedge ones.

They consist of several pieces of fabric sewn together and assembled into a fold under a small covering. Festive sundresses were sewn from damask or brocade, wool, as well as blue factory cloth, known as French (Mainov, 1877). On top of the sundress, a shower jacket was put on loose clothing made of elegant fabric (most often brocade), held on straps that converged from behind to the centre of the back. The showerhead back was laid with huge tubular folds. A thin silk handkerchief was thrown over the shoulders. Its ends were removed behind the sternum of the soul-killer. In addition to the festive costume, there were pearl necklaces, pearl brooches. A handkerchief or a shower head was pinned on the chest, gold bracelets, rings and rings with them. The old festive outfit of girls (sundress, shower jacket, netting) was considered a bride's costume in the second half of the 19th century (Kalashnikova, 1999; Kuznetsova & Loginov, 2001).

This tradition was preserved until the 1930s. In the early 20th century, girls wore a full suit on big evenings (Tuesday, Thursday, Sunday). Pearl jewellery and ribbons were not worn on small evenings (Friday, Wednesday) (Kalashnikova, 1999).

There was also a local fashion: in the 1920s, in the vicinity of Kizhi and Sennaya Guba, girls wore white sundresses and red shirts for big evenings. The colour of sundresses also differed on big church holidays: red for Christmas, white and blue – for Easter, green – for Trinity (Kalashnikova, 1999).

Another kind of festive costume of Zaonezhye, which appeared in the late 19th and early 20th century in the village under the influence of urban culture, was a couple of dresses (Fig. 38).

The pair consisted of an elongated skirt and Cossack, a short-fitted blouse, trimmed at the bottom with a peplum with puffed sleeves narrowed to the wrist (Kislukha, 2006).

A significant role in the spread of urban fashion was played by the development of the clothing industry, home sewing machines' invention and the appearance of aniline dyes that reduced the cost of fabric colouring at the late 19th century (Fig. 35).

Men's festive peasant costume of the late 19th and early 20th century consisted of a cloth caftan or jacket, cloth ports, vest, shirt, neck scarf and headdress (hat or cap). Holiday boots were always worn black from chrome leather. On weekdays, "boots are always chosen made of white leather, which, according to residents, never gets wet, and black leather is worn, and you will not see anyone in boots made of black goods until the holiday when you cannot do without it to walk along the street" (Mainov, 1877).

The Zaonezhan men were dapper and liked to dress up to spend holidays. According to the apt remark of V. Mainov, Zaonezhan "peasant is ready not to eat, just to make money for a new one" (Mainov, 1877).

The description of P.N. Rybnikov also testifies to the specific panache of the Zaonezhan guys on holidays: "The guys were placed from the red window to the honourable corner… They are wearing blue caftans and undercoats, and the boatmen, i.e. those who go to St Petersburg to work, have discharged themselves in long frock coats and even in a Palmerston coat" (Rybnikov, 1989-1991).

It follows from the above: the men's festive costume of the late 19th and early 20th centuries has undergone significant changes under the influence of urban culture. It was a consequence of the social and economic situation of the peasant in the 19th and 20th centuries, associated with the departure to large cities, especially to St Petersburg. The Zaonezhan woman continued to remain the guardian of the way of peasant life. Therefore, the women's costume at the beginning of the 20th century continued to preserve its traditional appearance and was less changed than the men's.

The Zaonezhan women's costume preserved in its appearance the aesthetic image of a woman of Ancient Russia and the features inherent in the boyar costume of the 17th century. Through a couple of dresses, it joined the new bourgeois culture of the second half of the 19th century.

The men's festive costume has preserved only the basis of the Old Russian costume – the ports and the shirt. In the rest of its features, it has completely acquired the features characteristic of the petty-bourgeois urban culture of the second half of the 19th and early 20th centuries. The Museum of Fine Arts of Karelia has 150 items of the folk costume of the 19th and early 20th centuries.

Since Russians, Karelians, and Veps have lived on the territory of Karelia since ancient times, the traditional costume of these ethnic groups reveals many common features formed due to long and close cultural relationships. The basis of women's costumes throughout the territory of Karelia was a shirt and a sundress. The shirt consisted of the lower part (stanushka) and sleeves (Fig. 34). The sundress was worn obliquely or round. Young girls and women preferred light-coloured clothes; mature women wore darker clothes. The outfit of a girl, young married woman and mature woman, additionally to the colour scheme, differed in the shape of the headdress. Russian clothes in Zaonezhye differed from those worn by Russians in Pomerania, and the costume of the Olonets Karelians differed from the White Sea ones (Fig. 33). The differences were in the details of the cut, the width or length of the sleeve, in the decoration of the costume, in the hats.

The festive costume of a young girl from the Pudozh County consisted of a shirt and around sundress. A long women's shirt of the late 19th and early 20th centuries was sewn from two parts. The upper part was made of white cotton with red polka dots, and the lower part was made of four straight canvas panels. The sleeves were 'gathered' above the elbow, and the edges were trimmed with thin white lace. The hem of the shirt was decorated with embroidery in the form of a geometric ornament, a narrow strip of calico (cotton fabric painted in bright red) and lace. It was believed that embroidery, located near the open areas of the body, was not only a decoration of clothing but also a talisman.

Around or 'straight' sundress was sewn from two elongated panels in front and three panels reaching to the waist from behind. Such a sundress was called 'with a breast' or 'front'. The narrow straps and the upper edge of the sundress were trimmed with a white braid (Fig. 5). The hem was decorated with a wide frill with white lace and embroidery located on the lower edge. The combination of the bright red colour of the sundress and embroidery, as well as the use of white lace, create a bright, festive image. The festive girlish costume was complemented by a belt and a headdress in the form of a silk ribbon or an openwork crown with a hem.

Thus, the constant appeal to the creativity of modelling folk costumes for a modern design is very important. The analysis of models created based on folk costume revealed various creative approaches of artists to the use of folk motifs in modern costume when creating which there is a process of creative rethinking of folk traditions taking into account modern conditions.

Discussion

The revival and development of traditional artistic culture are fundamental in individual education, which is impossible without high works of traditional applied art.

Folk costume of the Russian North, Olonets Province, based on the execution technology, correlated with specific regional features. The development of this trend in traditional art, expressed in styles variety of modern life and high world fashion, requires the reform of professional education and the analysis of the training content in this area.

One of the most important components of understanding and preserving the historical-artistic tradition is the revival of ancient technologies. That is the renovation, which allows students to spiritually penetrate the essence of the work, master the aesthetic and cultural experience of generations, their values and achievements, recreate lost (forgotten) technological techniques of embroidery, creatively comprehend the principles of artistic heritage.

In this regard, it is particularly relevant to continue the study of the peculiarities of creating and modelling costumes of the peoples of the North, in particular, the peoples of Karelia, and in-depth work in such areas as:
1.   Studying the works of art of the peoples of the North in the museum fund of local historical and cultural organizations.
2.   The study of individual standard samples of the ancient Karelian folk costume to describe its structural, compositional and technological features of execution in detail.

Conclusion

In 1900, thousands of peasants left the Olonets Province to go to St Petersburg, where they worked as carpenters, shoemakers and tailors. Several of them were widely known. Vasily Bogdanov, the Karelian from the village of Kinelakhta, Olonets Province, gained a reputation in the capital as the best tailor of the imperial house, was awarded silver and gold medals by the Russian Emperor Alexander II for his work (Shumilova et al., 2008).

The First International Exhibition of Historical and Modern Costumes was held in the Tauride Palace in St Petersburg in 1902

It was organized by the Ministry of Agriculture and State Property and was under the august patronage of Empress Alexandra Feodorovna. The All-Russian Handicraft exhibition was a genuine celebration of national labour and art. It had a wide resonance in the press. Contemporaries wrote: "The Russian capital... was amazed and amazed, contemplated the fruits of folk art. She could not have seen it, that this creativity in the exhibition, as a synthesis of folk thought and folk labour, is looking for a way out on a wide road" (Nikitin, 2004).

The Olonets Provincial Committee took part in the exhibition, which sent up to 30 women's costumes from Kargopol and Pudozh counties. For them, it received a first-degree Diploma (National Museum of the Republic of Karelia, No. 8623). The Russian North was represented by samples of costumes, embroidery, lace, towels from the Olonets 3rovince and private collections. Among the samples of urban clothing, there are products made in the workshops of St Petersburg, London, Paris, as well as sewn by local tailors of Petrozavodsk, Ladva, Pudozh at the early 20th century.

Karelia was awarded a diploma of the first degree to "the Olonets Provincial Statistical Committee for interesting costumes of the peasants of the Pudozh and Kargopol counties". The diploma gave the right to receive the 'gold' medal of the exhibition (Fig. 39, 40).

Thus, the exhibition visitors were amazed by the grandiosity of the branch of national labour, which employed a multimillion part of the rural population of Russia. Contemporaries noted that for the first time, they learned here that the products they purchased in city stores under the guise of factory products and brought from abroad, in many cases, are made by peasants of distant villages, the Olonets Province.

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Appendix

Figure 1. Festive women's costume 'couple'. The early 19th century. Olonets Province, Kargopol County. Jacket and skirt made of cherry-colored silk, satin fabric

Figure 2. Festive women's Urban costume 'couple'. The late 19th and early 20th century. Arkhangelsk. Jacket, skirt, cotton fabric, tulle

Figure 3. A girl's costume, a). Front view; b). Rear view. The late 19th and the early 20th century. Arkhangelsk Region. Shirt: 'Collar' (shirt), muslin fabric. Skirt: semi-parcha fabric, calico, braid, braid. Dressing: cardboard, silk, braid, metal fringe, foil, artificial pearls, mother of pearl, sewing, knitting

Figure 4. Vepsky women's suit. The late 19th and the early 20th century. Karelia, Sheltozersk Museum. It consists of a jacket and a skirt of cherry-coloured satin

Figure 5. Women's sarafan, Northern provinces of Karelia, the early 19th century. Consists of: silk, linen, metal thread, gold braid

Figure 6. The sundress is an oblique-wedge swing. Petrozavodsk. The late 18th and early 19th century. Linen fabric, copper, silk cord sewing, embroidery bodice and front floors lined with gray canvas

Figure 7. The costume of a young girl of the Arkhangelsk Region. The early 19th century. Shirt: cotton, lace. Sundress: linen canvas, hand-printed, girlish crown: silk, lace, coloured glass, glass beads, artificial pearls

Figure 8. Wedding girl's costume: ceremonial shirt 'healer', bright red cloth oblique-wedge sundress – 'ponitok'. The middle and late 19th century Arkhangelsk Region.

Figure 9. Festive girl's costume: 'Sleeves' – shirt: calico fabric. The sundress is oblique-wedge and swinging: the fabric is silk taffeta. The late 19th century. Olonets Province, Kargopol County

Figure 10. Women's harvest suit. The early 20th century Olonets Province, Kargopolye. Shirt, sundress: linen fabric, coloured fabric, kumach, calico, hand weaving.

Figure 11. Women's reaping suit. The early 20th century. Olonets Province, Kargopolye. Shirt, sundress: linen fabric, coloured fabric, kumach, calico, hand weaving

Figure 12. Women's festive costume of the early 19th century. Olonets Province

Figure 13. A girl's costume. The late 19th and early 20th century. Arkhangelsk Region

Figure 14. Women's festive costume. The late 19th century. Olonets Province

Figure 15. Feryaz. The early 19th century. Women's outerwear such as a sundress made of red, blue canvas, cloth or silk

Figure 16. The suit is for men. The late 19th and early 20th centuries. Olonets Province

Figure 17. Men's festive shirt. The late 19th and early 20th century. Arkhangelsk Region, Pinezh County

Figure 18. Women's fur coat. The second half of the 19th century. Arkhangelsk Region. Fur of sable, marten, ermine, fox, arctic fox

Figure 19. Zipun, i.e., unisexual outerwear. From the 17th to the 20th centuries. Factory cloth, woven belt – sash

Figure 20. A girl's festive costume. The late 19th and the early 20th century. Arkhangelsk Region. 'Collar' (shirt) made of 'muslin' fabric. The skirt is made of half-parchment and calico for lining, braid, braid. Headband (headdress): cardboard, silk, braid, foil, pearls, mother of pearl, sewing, knitting

Figure 21. A festive girlish sundress of early 19th century. Olonets Province. Kargopol County. Damask, canvas, krashenina (lining), metal lace and cord, silver buttons with embroidery

Figure 22. A girl's costume. The late 19th and early 20th century. Arkhangelsk Region. The late 19th century. Olonets Province

Figure 23. A girl's costume. The late 19th century. Details of a woman's shirt. The second half of the 19th century. Russian North

Figure 24. A festive girlish sundress. Medvezhegorsk, Pudozh County. A) Front view. B) Rear view. Kumach fabric, cotton thread, embroidery 'tambour'. The late 19th century.

Figure 25. Women's ceremonial costume. The early 20th century. Olonets Province, Kargopol County. It consists of a shirt 'pokosnitsa', a sundress 'kumachnik' and a belt

Figure 26. Women's shirt. The early 20th century. Olonets Province, Kargopol County. Olonets sewing

Figure 27. Shirt 'pokosnitsa'. The late 19th and early 20th century. Olonets Province, Kargopol County. It consists of two parts.

Figure 28. Shirt 'pokosnitsa'. The late 19th and early 20th century. Olonets Province, Kargopol County. It consists of two parts.

Figure 29. Shirt 'pokosnitsa'. The late 19th and early 20th century. Olonets Province, Kargopol County. It consists of two parts

Figure 30. Skirt. The early 20th century. Olonets Province, Kargopol County. It is sewn from five straight strips of red kumach, assembled from above under a belt-strap. The hem is decorated with embroidery in the technique of 'tambour seam'

Figure 31. Woven Belt

Figure 32. Woven Belt

Figure 33. Festive women's costume of the late 19th and early 20th century. Olonets Province, Kargopol County. It consists of a shirt and a sundress 'nabivalnik'

Figure 34. Women's 'sloping suit'. The early 20th century. Olonets Province, Kargopol County. It consists of a shirt 'pokosnitsa' and a sundress. The upper part of the sleeve, made of cotton fabric, calico. The lower part (the mill) is sewn from homespun linen. The hem is decorated with colored embroidery 'tambour'

Figure 35. Festive women's costume of the early 20th century. Olonets Province, Kargopol County, Arkhangelsk Region. It consists of a jacket and skirt made of dark blue satin with a white floral pattern

Figure 36. The costume of a young woman 'couple'. The late 19th and early 20th century. Olonets Province, Kargopol County, Arkhangelsk Region. It consists of a jacket and a skirt made of blue silk jacquard fabric

Figure 37. Wedding costume of a peasant woman, 'couple'. The early 20th century. Olonets Province, Kargopol County. It consists of a jacket and skirt, pale turquoise silk 'shtof'

Figure 38. Festive women's costume. The early 20th century. Olonets Province, Kargopol County. It consists of a 'seven-stitches' jacket and skirt, made of silk fabric with a lilac tint

Figure 39. Diploma of the first degree to "the Olonets Provincial Statistical Committee for interesting costumes of peasants of Pudozh and Kargopol counties at the International Exhibition of Historical and Modern Costumes" in the Tauride Palace in St Petersburg in 1902-1903.

Figure 40. Gold Medal of the Statistical
Committee for participation in the
exhibition of historical costume in St
Petersburg in 1902-1903.

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Garden chair restoration

Abstract:
The article is devoted to the realization of unique practical methods of restoration of decorative and applied art objects, which is a significant work in cultural heritage preservation because the topic is practically inexhaustible, both for researchers, art historians and for restorers-performers. The subject of the study was household garden gilded furniture of Russia of the 19th century. The project aimed to return the garden chair to the exhibition form for further use in the museum halls, as an object of 19th-century garden furniture art. To understand the restoration problems of the kind of furniture, the author of the article turned to the researchers' publications devoted to the aspects of the creation, decoration and restoration of 19th-century furniture. The author presents in detail the stages of furniture restoration. As well as the technologies used for this type of restoration work. As a result of the comprehensive restoration of the garden chair with rattan, the master restorer acquired a certain useful theoretical knowledge of the topic and practical experience of working with the decorative and applied art subject, which had only characteristic features of its technical condition and methods of working to return the chair to its aesthetic and exposition appearance. The materials presented in the article will be useful for practising restorers and novice young professionals.

Keywords: 19th-century garden gilded furniture, glossy and matt gilding, gilding imitation with Dutch metal, tinting, decorative coatings' protection from oxidation.

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Реставрация садового стула

Аннотация:

Статья посвящена реализации уникальных практических методов реставрации предметов декоративно-прикладного искусства, которая является важной работой в сфере сохранения культурного наследия в связи с тем, что эта тема практически неисчерпаема, как для исследователей, искусствоведов, так и для реставраторов-исполнителей. Предмет исследования являлась бытовая садовая золочёная мебель России XIX века. Цель проекта было возвращение садовому стулу экспозиционного вида для дальнейшего использования его в залах музея, как предмета садового мебельного искусства XIX века. Для понимания проблем реставрации данного предмета мебели автор статьи обратился к публикациям исследователей, посвящённым аспектам создания, отделки и реставрации мебели XIX века. Автором подробно представлены этапы реставрации мебели. А также технологии, применяемые для данного вида восстановительных работ. В результате проведённой комплексной реставрации садового стула с ротангом мастером-реставратором был приобретён определённый полезный теоретический багаж знаний по теме и практический опыт работы с предметом декоративно-прикладного искусства, имевшего характерные только для него особенности технического состояния и методы работы с ним по возвращению стулу эстетического и экспозиционного вида. Материалы, изложенная в статье, будут полезны для практикующих реставраторов и начинающих молодых специалистов.

Ключевые слова: садовая золочёная мебель XIX века, глянцевое и матовое золочение, имитация позолоты поталью, тонирование, защита декоративных покрытий от окисления.

Introduction

Restoration of objects of decorative and applied art is an important work in the field of cultural heritage preservation because the topic is almost inexhaustible, both for researchers, art historians and for restorers-performers. In the expositions and collections of various museums, an enormous number of pieces of furniture of different styles and eras are stored. Many of them have lived a long and not always safe life for their safety. Some items came to museums from private collections or were received by museums as extortionate property after the death of private owners.

The use of furniture items in everyday life was not always correct concerning the finish, often high-quality in the manufacture, but suffered as a result of the lack of careful attitude to it when using. Often these items were subjected to unprofessional 'restoration', which consisted of applying bronze paintwork. To perform this 'restoration', the owners took a bronze powder, diluted it with the first varnish that came to hand, the resulting composition was casually applied to the surface of worn places, or in general, a solid thick layer was painted over

everything in a row, thereby distorting the once neatly executed original author's finish of the object.

When entering the restoration workshop, the subject was comprehensively examined by the master first visually, and its detailed photo-fixation was made, both of general types and of its characteristic defects, which were subsequently corrected by the master restorer himself or with his associates, restorers of other professions. If there were any questions about the technological plan, analytical studies of the soils and finishing layers, both historical and post-construction, were carried out to select restoration materials and select the restoration methods necessary in this case through the correct experimental work.

The subject of the study is household garden gilded furniture of 19th-century Russia.

The project purpose is to return the garden chair to its display form for further use in the museum halls, as an object of 19th-century garden furniture art.

Project objectives:

- conduct a comprehensive study of a piece of furniture of the 19th century with the definition of its style and purpose of use;
- identify the technologies used on the piece of furniture in its manufacture,
- determine the materials of the historical decoration of the object,
- identify new construction materials that have appeared as a result of the use or operation of the item,
- conduct experimental work to develop a methodology for the conservation and restoration of the object,
- carry out the conservation and restoration of the object, according to the compiled methodology.

The theoretical research consists of the study of analogue objects and the technology of their manufacture and decoration based on historical literary sources and familiarization with the restoration documentation related to the conservation and restoration of similar pieces of furniture with the same historical finish as the one obtained for restoration.

To understand the problems of furniture restoration, the author of the article turned to the researchers' publications devoted to the aspects of the creation, decoration and restoration of 19th-century furniture. Among the sources of information, the general role was played by Daniel Alcouf's work *Restoration of Furniture* in translation from the French language. In this book, there are many recipes and technologies for finishing furniture, which is necessary for performing

a sequence of restoration operations and applying finishing materials. The necessary book in every restorer work is *Chemistry in Restoration* by the authors M.K. Nikitin and E.P. Melnikova, published in 1990 in Leningrad and still very popular among restorers of many professions related to museum restoration. The collection of the course of lectures *Restoration Materials*, edited by T.S. Fedoseeva and published in Moscow in the *Indrik* publishing house in 2016, was useful, too. The book of the senior researcher of the State Hermitage T.M. Sokolova *Ornament-the Handwriting of the Epoch*, published in 1992 in the *Aurora* publishing house helps the restorer in establishing and clarifying the style of the work based on the characteristic features of the subject of restoration. *Styles of Furniture* by D. Kes, published in Budapest in 1979 by the *Hungarian Academy of Sciences* publishing house, is a kind of encyclopedia that allows restorers to find answers to many questions when attributing museum exhibits. A great help in the work of the gilt restorer is provided by professional publications on the subject of the work performed: *Gilding, Silvering and Bronzing on Wood* by L.P. Schmidt, printed in 1903 in Moscow in N.N. Bulgakov's printing house. Similar in name and content is V.A. Antsov's publication, which is a practical guide for carpenters, furniture and frame makers, also released in Moscow in 1911. One of the most popular books on gilding, which gives answers to many questions, is A.S. Nikolaev's book *Works of the Gilder* published in 1947. It describes in detail both the technological processes and the classification of restoration materials used for gilding on various base materials, which are different, is widely presented. A more modest section on the execution of gilding in A.Y. Revo's book *Painting and Artistic and Decorative Works* (Moscow, 1947) still gives irreplaceable tips for a modern master restorer on gilding on poliment, offers a Leningrad recipe for this composition and the working technology with it on works of decorative and applied art. The joint work of S.I. Vanin and S.E. Vanina *Technique of Furniture Artistic Finishing*, published in 1940, gives an idea of the many options for finishing furniture that can meet the restorer in the course of his practical work, to help the master in solving many questions that arise in the work. From the professional literature of the past years, it should mention the 19th-century publications *Gilding and Silvering of Wooden Products* by two different authors V. Lermontov and K.A. Kaznacheyev, published in St Petersburg in 1890 in the series *Craft Newspaper*.

1. Introduction of the master to the subject of restoration

A few years ago, I was offered to restore a garden chair with rattan on the seat, which was in the museum's collections. The purpose of the restoration was

to return it to the exposition view. The restoration task was to restore the decorative decoration of the 19th-century monument of the in the author's manner. As time and work have shown, this has not become an easy task.

According to the laws of the genre, before the immediate restoration, it was necessary to carefully study the object, and the methods to finish it, fix it in photographs and describe its technical state of preservation. At the first cursory acquaintance with the subject of restoration, perhaps, its features were not very noticeable to those who wrote the task, but after all, they were keepers, and, consequently, art historians, furniture specialists. This fact was surprised when the look of the chair from all sides before starting work started.

This item was sent to the gilt restoration workshop after the restoration of the joiner's base. An inspection of the monument revealed that the chair had previously been assembled from five scattered fragments of other chairs. It was quite obvious, both in the style of execution of individual elements and in the technology of their decorative finishing, made according to levkas of different thicknesses in two different gilding techniques and even with imitation gilding with Dutch metal. All the details of the chair after assembly did not coincide with each other in the places of joiner's interfaces in shape and pattern in height and width by 2-3 cm. It was evidenced by the traces of old glues, traces of the endings of the soils, their finishes, and the round-shaped holes that appeared during the restoration of the base on the back of the chair in the area of the frame on the backside for additional strengthening of the structure with wooden treenails. The back of the chair with its back legs was alien to this piece of furniture.

On the front side of the back, on the element of a bow, there was previously combined gilding on the poliment in combination with matte gilding. It was evidenced by the trace remains of gilding in the recesses of the relief and the almost white-washed ground under the glossy gilding – a red-brown poliment.

The backside of the chair back in the upper part was made in the technique of gilding imitation by Dutch metal on the applied layer of gulfarba (a multi-component composition for performing matte gilding). This thick layer of 'gulfarba' was previously damaged by a metal object, clearly when trying to remove this binder (with a scalpel), and the layer of Dutch metals turned green from oxidation from time to time. The imitation of gilding with Dutch metal on the back of the chair on the backside in the bow area is a clear late intervention since initially this type of combination of different finishes does not happen in a genuine monument with expensive gilding on the poliment, originally made on the front side.

The upper part of the chair back was badly worn. It also previously had a finish in the form of imitation gilt Dutch metal. On it and the sides of the back, there were traces of sweat decomposition from oxidation as a result of the harsh operation of the object. The side raised sides of the chair back are badly worn from mechanical impact. They had base breaks, restored with inserts of fresh wood, which do not have any finishing in this regard.

The chair seat was devoid of rattan. On top, it was completely covered with a layer of unprofessional bronze paintwork of such thickness that it was not possible to consider the author's decorative finish at all. Even the presence of soil or its absence under the bronzing could only be assumed.

The frame of the chair had a decorative finish in the form of gilding on varnish. The left and right front legs of the chair, glued to the frame, were decorated with carvings in the small roses form with leaves in the upper and lower parts. The joints of the legs with the frame did not match the pattern. By the nature of the finishing of the chair legs, it could be assumed that these were scattered parts of the same set at the time of manufacture since they were lacquered gilding according to levkas. The state of preservation of the left leg was much better than that of the right. On the finish layer of the right leg in its upper part, the layers of stratification of the base wood and the loss of the levkas were visible, covered with an uneven layer of shellac varnish reddened by time.

The lower parts of all four legs were cut with deep scratches and dents, both on the levkas and the areas of bare wood of the base. In the middle and lower parts, they were so heavily soiled with some dense black substance that had penetrated deeply into the surface of the decorative trim and the base of the wood so that the gilding under it was not visible at all.

The losses of the ground with the finishing were mechanical. Especially strong losses and damage to the ground were on the legs, back and seat of the chair. The state of the ground-levkas preservation was regarded as an emergency and required serious conservation with elements of its local restoration. As a decorative finish on the subject was previously used decorative gilding of several types.

The state of the decorative finish of the chair was severe: almost the entire surface was distorted by strong persistent surface contamination of various nature and domestic nature: dust, dirt, as it turned out later, and shoe polish.

After clearing the bronze paintwork, an even greater number of scuffs and losses of gilding on all the details of the object was revealed.

Thus, with a detailed visual study of the subject of restoration, it was possible to establish the characteristic distortions of the decoration and destruction of this monument, to understand the nature of the origin of the layers of renovation, to assess the scope of the upcoming works and their sequence to return the object to its aesthetic appearance.

2. Drawing up a restoration programme based on the findings of visual analysis

The chair was presented to the workshop on the restoration of DAA objects, as a work of 19th-century garden furniture. However, it was not the 19th-century monument because it was an object adapted as a result of the repair only for utilitarian use. It was also confirmed by the severe condition of the various finishes of the chair, which had undergone severe domestic use in the previous time. These circumstances characterized the piece of furniture as never before found in a museum exhibition. In addition, the reconstruction of the decorative decoration in the author's manner, although it was previously created and decorated by many artists, was only partially possible, taking into account the technologies of individual fragments of the chair. With the help of several gilding techniques, the chair could be brought to an aesthetic and expositional appearance.

General conclusion about the state of preservation of the object that was received for restoration. The chair was in poor condition and needed a comprehensive restoration, as there were:
1. Loss of rattan on the seat.
2. Unstable surface contamination of the household plan.
3. Strong persistent diverse surface contamination.
4. Local loss of soil-levkas.
5. Loss of decorative gilding of different types.
6. Distortions of the author's chair decoration in the form of bronzing and imitation of gilding with Dutch metal.

Based on the identified defects, a program of restoration measures was drawn up, which consisted of the following:
1. Removal of unstable surface dirt.
2. Removal of strong persistent surface contaminants.
3. Removal of imitation gilding by bronzing.
4. Conservation of the author's levkas.
5. Reconstruction of local losses of the ground-levkas.
6. Local reconstruction of gilding on the poliment.

7.   Reconstruction of local losses of gilding on an oil binder.
8.   Re-creation of imitation gilt Dutch metal on the back of the chair back.
9.   Applying protective films to the recreated gilding on an oil binder.
10.   Applying protective films to the areas of imitation gilding with Dutch metal.
11.   Toning of the restoration gilt to match the colour of the preserved object.
12.   Recreating the rattan on the seat.

This programme was approved at a meeting of the restoration council, after which the restoration activities began.

3. Conservation and restoration of garden chair decoration

The removal of unstable surface dirt realized by a soft brush and a vacuum cleaner with extreme care, so as not to lose the particles of the emergency levkas.

The removal of strong persistent surface contaminants realized in several stages. Various materials and methods were used for this purpose. After activating the surface of the working area with pure ethyl alcohol with a small squirrel brush and weathering the smell of alcohol after about 40 minutes, mechanical cleaning of the shoe polish and dirt accumulations clots with a wooden stack was performed with extreme care.

A day later, these areas were further cleaned of dirt with a semi-dry foam of baby soap using a soft bristle brush. After a short exposure of 10-15 minutes, the soap foam was removed using small cotton wool swabs, lightly moistened with distilled water and well wrung out. Tampons were replaced with new ones as they became dirty. During this operation, it was necessary to monitor the condition of the gilding surface to prevent the loss of decorative historical finishes.

The imitation gilding was removed by bronzing on the local areas of the chair legs and seat with a mixture of organic solvents: alcohol + pinene (1:1) using cotton swabs, which were often replaced with fresh ones as they became dirty.

On the seat, the removal of solid bronze paintwork was carried out in separate small areas with the help of cotton wool compresses moistened in DMS (dimethyl sulfoxide). The exposure time was from 45 minutes to 1 hour. Then the softened and swollen colourful film of the late coating was removed on the splinter with cotton swabs moistened in acetone. If necessary, a second cotton compress was placed, moistened with a mixture of solvents pinene+ ethyl alcohol (1:1) for 15-20 minutes. After removing this compress, the seals of the bronze paintwork were removed using micro-tampons of their cotton wool on a dental corner tweezer or toothpick, depending on the size of the working area, until the paintwork was completely removed from the surface. If it is necessary, additional

sampling of individual places realized by an eye scalpel with great care not to damage the surface of the soil and finishing particles.

Preservation (strengthening) of the author's levkas on the back of the chair on the decorative element of the bow was performed with natural honey-rabbit glue with the antiseptic Katamin A-B with water solutions of 5%, 7%, 10% concentration sequentially. In places of local losses of the author's levkas to the base and along the cracks of the craquelure with the help of bristle brushes, sizing was also performed with warm (+40°C) aqueous solutions of honey-rabbit glue: sequentially: 5%, 7%, 10% with natural drying of each layer for 15-20 minutes. After the "drying up" of the author's levkas, the soil was laid. The work was carried out through a fluoroplastics film, first with thick cotton swabs, and then with a warm fluoroplastic spatula heated in hot water to +40...+45°C. The number of impregnations of the soil with the adhesive solution was determined individually on each site depending on the nature of the damage, their number was from 1 to 3 applications.

In the presence of local areas of soil detachment from the base, as well as soil lagging along the boundaries of losses, glueing with a warm aqueous solution of the same glue of 10% concentration was performed by injection, followed by padding with cotton swabs moistened with distilled water and well wrung out.

Before injection, the areas with soil detachment were wetted with 96 o ethyl alcohol and injected with a syringe through cracks and breaks in the levkas soil to activate the surface of the working area. After saturation of the soil with the adhesive solution by injection, the soil was laid in about 15-20 minutes by pressing it to the base with a cotton swab through the fluoroplastics film. Then further laying realized by a warm fluoroplastic spatula (up to +40°C) until the soil was completely fixed to the base with constant monitoring of the surface of the restored area.

The reconstruction of the local losses of the ground-levkas realized within the boundaries of its losses to the base (the top of the back, the rollers on the back, the bow, the rollers on the front of the 4 legs, the seat, the king) after the side local strengthening by three times glueing with natural glue 5%, 7% and 10%, followed by applying levkas.

Levkas was prepared in advance from a 10% aqueous solution of honey-rabbit glue, with the addition of pure ground chalk to a creamy consistency in a ratio of 1:2. It was applied to the base layer by layer with bristle brushes, the levkas temperature was maintained by heating it in a water bath (+40°C). Each levkas layer was dried for 2.5-3.0 hours. To avoid the levkas influx on the border of the

joints of the author's and restoration layers, the surface was levelled with a scalpel carefully. In the first two or three layers of levkas, the deepest cracks and recesses in the ground were masticated. Then the levkas was levelled with a scalpel and then sanded dry with an emery cloth of medium and fine (240 and 320) grain. After that, it was thoroughly dusted with a brush and a vacuum cleaner.

Next, there was a recreation of the gilding on the poliment on the front side of the chair back and front legs. On the surface prepared for the poliment, with the help of squirrel brushes, a divorce was applied: a pre-prepared composition of rotten egg white and distilled water. Then the poliment was applied, diluted with rotten egg white to the working consistency and the desired hiding power. The number of layers of the poliment was determined locally (from 7 to 9 layers), with drying, intermediate combing of the surface with a canvas and thorough dedusting.

Then, on the poliment moistened with vodka, a gold leaf was applied (the weight in the book is 2.5 g). After drying the surface of the working area in 40-60 minutes, the gold was polished to an even metallic lustre with agate teeth to obtain the appearance of cast metal. Flickering at the gaps places was performed on the 'fook' or 'vodka' with the same gold. The patches were polished from the centre to the edges not to crush the levkas and spoil the fresh gilding.

The reconstruction of local losses of gilding on the oil binder realized on the areas of the restored restoration levkas on the seat, the king, the lower part of the front legs and the entire surface of the rear legs. Initially, an alcoholic solution of shellac of 15% concentration was applied to the levkas twice with intermediate drying of the layers for 24 hours. If necessary, the first layer of varnish was sanded with velvety sandpaper No. 1000 and carefully dedusted. Then a gulfarba layer was put to the shellac varnish resulting layer. When a working flake appeared on the oil composition layer after 15-18 hours, a light gold overlay was made (the book weight was 1.25-1.40 g). The gold was cut slightly larger than the place where the gilding was lost, tamponed after the lining with a cotton wool cotton swab and polished with the same swab until a uniform surface was obtained. Flickering of the gaps was done immediately on the 'fook'.

The reconstruction of the gilt Dutch metal imitation on the back of the upper part of the chair back was made based on the fact that during the clearing of the surface from the old gulfarba and oxidized Dutch metal, no trace of guilt endings was found there. The backside of the upper part of the chair back was also pre-coated with a double alcohol shellac varnish of 15% concentration, after drying which gulfarba was applied. The application of yellow Dutch metal to the prepared

surface of the upper part of the chair back realized the next day. Also, as in the previous case, the Dutch metal was lapped to the surface with a cotton swab of medium size and density. Defects were corrected by the 'fook' method. The lining of small stanzas was placed on the defecting places, followed by levelling from the centre to the stanza edges.

The entire surface of the chair's matte decorative finish (except for places with poliment gilding) was covered with a matte solution after sufficient drying for 2-3 weeks.

The matte solution was manufactured from a warm 3-5% solution of food gelatin in water with the addition of a 10% solution of sandarac resin in rectified alcohol to obtain a milky colour (the compositions were mixed in a ratio of 1:1) and alcohol extract from saffron in a small amount for toning the solution. The matting solution should be warm when applied (+40°C), for this purpose, the solution was in a bowl immersed in hot water to avoid thickening and applied with a soft squirrel wide brush without levelling at one time.

The application of protective films to the areas of imitation gilding with Dutch metal realized by applying the transparent varnish tsapon diluted with acetone in a ratio (1:1) without levelling in one layer with a synthetic brush with a spatula No. 10.

If it was necessary, the matting composition was tinted with different alcohol extracts to give it a certain shade, depending on the colour of the working area in comparison with the neighbouring one. In this case, it was additionally tinted with different alcohol extracts. For this purpose, alcoholic solutions of the "Dragon's Blood" resin, extracts from the bark of buckthorn and oak were used, which were introduced, if necessary, in a small amount of matting composition to give it the desired shade in each particular case.

The application of a matte solution to the areas of matte gilding realized to fix the tinting and give the gilding on the varnish a velvety matte surface, the desired shade of colour, as well as to protect the finish from the effects of persistent surface contamination during the subsequent operation of the chair.

The rattan recreation on the seat was made after performing a full range of work on the chair's trim restoration.

Thus, as a result of the complex restoration measures carried out following the restoration task, the garden chair was given an aesthetic appearance with the observance and application of the necessary measures of soil conservation-levkas, glossy restoration and matte gilding on the object's front side within the boundaries of its losses, as well as gilding imitation with Dutch metal on the

backside of the chair back and protection of this coating from oxidation during its further use as a museum piece of garden furniture.

Conclusion

During the complex of conservation and restoration works on the object, it was possible to preserve the levkas soil using natural materials, correctly remove late non-professional layers in the bronze paint form using organic solvents and baby soap foam for this purpose in the areas of historical gilding varnish.

When removing hard-to-remove persistent surface dirt from the surface of the lacquer gilt on the chair legs, a completely strange at first glance type of dirt was found – shoe polish, as a trace of the existence of the object and improper handling of the chair in the past. For many years of practical activity of the master, this was the first time, but the right decision came in the course of performing this operation.

It was possible to correct the numerous defects of the soil, select the compositions' formulation to perform technologically necessary operations for gilding on the poliment and matte gilding on the gulfarba and perform them within the limits of the existing losses.

A very important work, as it seems to the master, was the work on the selection of shades of matting and toning compositions for the new gilding with the use of extracts and infusions from resins, roots and bark of plants, which allowed to correctly extinguish the shine of the restoration gilding on the lacquer binder, as well as to solve issues related to the application of protective coatings on the newly made Dutch metals on the back of the upper part of the chair back.

As a result of the comprehensive restoration of the garden chair with rattan, the master restorer acquired a certain useful theoretical knowledge on the topic and practical experience of working with the subject of decorative and applied art, which had its own, characteristic only for it, features of the technical condition and methods of working with it to return the chair to its aesthetic and exposition appearance.

This work was completed on time and was highly appreciated by the customers. When accepting the work, they were surprised by what they heard and saw concerning the restoration subject: those individual features of the subject that they did not notice when writing the original task to restore the chair.

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Appendix

Figures 3-2. General view of the front side of the table before restoration in the process of half-clearing of late layers and persistent surface dirt

Figures 3-4. Fragments of the front side of the chair (back, frame, and legs) in the process of half-clearing of late layers and persistent surface dirt

Figures 5-6. Fragments of the front side of the chair (upper parts of the left and right legs) before the restoration

Figure 7. Fragment of the front side of the chair (seat) before restoration with strong solid late bronze paintwork

Figure 8. The back of the chair (back) before restoration

Figures 9-11. Fragments of chair legs with loss of soil with finishing and heavy persistent dirt

Figures 12-13. Fragments of chair legs with loss of soil with finishing and heavy dirt

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Figures 16-17. General view of the front side of the chair in the
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the process of gilding on the poliment

Figure 18. General view of the front side of the
chair after performing all types of gilding

Figures 19-20. Fragments of the front side of the table (frame and legs) in the process of half-clearing of late layers and full clearing of persistent surface dirt

Figures 21-22. Fragments of the front side of the chair (frame and legs) in the process of local replenishment of the loss of levkas and the application of the poliment to perform glossy gilding on the poliment

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Figures 27-28. A fragment of a chair – the top of the right leg after performing local glossy and matte gilding and applying a matte toning composition to the areas of matte gilding

Figures 29-30. A fragment of the chair (front side of the back) before restoration and in the half-clearing of late layers and persistent surface dirt

Figures 31-32. A fragment of a chair (front side of the back) in the process of restoration after clearing of late layers and persistent surface dirt

Figures 33-34. A fragment of a chair (front side of the back) in the process of restoration after making up for local losses of the levkas, applying a primer-poliment on the outer perimeter of the back and performing gilding on the poliment on the fragment of bow

Figures 35-36. A fragment of a chair (front side of the back) in the process of restoration after filling in the local gilding of the back cushions and the bow on the poliment. Matte gilding of the background areas of the chair back on spoons

Figures 37-38. A fragment of a chair (seat) before restoration with solid bronze paintwork and half-clearing of late bronze paintwork with revealed loss of ground-levkas

Figures 39-40. A fragment of a chair-seat in the process of restoration-after the removal of solid bronze paintwork with the loss of the ground-levkas

Figures 41-42. A fragment of a chair (seat) in the process of restoration: matt gilding on the codpiece and the process of tinting matt gilding

Figures 43-44. A fragment of the back of the chair back before restoration, in the process of removing persistent surface dirt

Figures 45-46. A fragment of the back side of the chair back in the process of restoration after removing persistent surface dirt and making up for local losses of the ground-levkas; in the process of recreating the imitation of gilding with Dutch metal

Figures 47-48. The front side of the chair before and after
performing a complex of restoration works

Figures 49-50. The back side of the chair before and after
performing a complex of restoration works

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Historical and cultural significance of the collection of Russians artists in the A. Kasteeva Museum
(in Russian)

Abstract:
The article is devoted to the collection of Russian art, presented today in the State Museum of Arts. Abylkhana Kasteeva in Almaty. Practice has shown that the main stream of artistic forces rushed to Kazakhstan from Moscow. The value of the entire Kazakh exposition of the museum is colossal not so much in material terms as in its historical and cultural significance for descendants and contemporaries. In the context of the style diversity of images, shapes and colors, one can grasp the sensations, and through them to find answers to many questions, understand the historical processes in Kazakhstan, beliefs, our attitude to nature, to life and to each other. Therefore, it is so important to identify the circle of artists who worked in Kazakhstan, in the years when Kazakhstan's fine arts were just getting on their feet, the process of consolidating a few creative forces was taking place. Anyway, these artists visited Kazakhstan, worked here, created their own works. Among them were eminent Russian painters, who entered the history of Soviet Art. The masterpieces of Kazakh and Russian art will allow the viewer to trace the history of the formation and development of the Kazakh national school of painting, over a thousand paintings, prints and drawings are the pride of the collection of the State Museum of Arts of Kazakhstan. A. Kasteev.

Keywords: art, museums, creativity, artists, history, culture, painting, collection, exhibits, exhibition.

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Историко-культурная значимость коллекции русских художников в музее им. А. Кастеева

Аннотация:

Статья посвящена коллекции русского искусства, представленная в наши дни в Государственном музее искусств им. Абылхана Кастеева в Алматы. Практика показала, что основной поток художественных сил устремлялся в Казахстан из Москвы Ценность всей казахстанской экспозиции музея колоссальна не столько в материальном выражении, сколько в её историко-культурной значимости для потомков и современников. В контексте стилевого многообразия образов, форм и цветов, можно уловить ощущения, а через них найти ответы на многие вопросы, понять исторические процессы в Казахстане, убеждения, наше отношение к природе, к жизни и друг к другу. Поэтому столь важно выявить круг художников, работавших в Казахстане, в годы, когда казахстанское изобразительное искусство только становилось «на ноги», происходил процесс консолидации немногочисленных творческих сил. Так или иначе, эти художники побывали в Казахстане, работали здесь, создавали свои произведения. Среди них были именитые русские живописцы, вошедшие в историю советского искусства. Шедевры казахского и русского искусства позволят зрителю проследить историю становления и развития казахской национальной школы живописи, свыше тысячи картин, гравюр, рисунков являются гордостью собрания Государственного музея искусств Казахстана им. А. Кастеева.

Ключевые слова: искусство, музеи, творчество, художники, история, культура, живопись, коллекция, экспонаты.

Введение

Актуальность данной темы обусловлена значимостью в ценности всей казахстанской экспозиции музея и колоссальна не столько в материальном выражении, сколько в ее историко-культурной значимости для потомков и современников. В контексте стилевого многообразия образов, форм и цветов, можно уловить ощущения, а через них найти ответы на многие вопросы, понять исторические процессы в Казахстане, убеждения, наше отношение к природе, к жизни и друг к другу.

Предметом исследования в статье является Музей искусств им. Кастеева и коллекция русского искусства.

Цель данной статьи исследовать первые и последующие шаги в развитии музейного дела страны, проследить исторический путь становления музея за довольно большой период.

Исходя из поставленной цели были определены следующие задачи:

- рассмотреть, как происходило становление музея в первые годы советской власти, приводя конкретные исторические примеры деятельности тех или иных личностей, с ними связанных;
- исследовать развитие музейного дела в последующий период, то есть начиная с 1920-х гг. и до Великой Отечественной Войны;
- изучить цели и задачи, поставленные перед советским музеем политической властью страны;
- исследовать дальнейшие этапы музейного пополнения, важнейшие события в музейной истории, государственную политику в этой области, состоявшиеся проекты.

В ходе исследования применялся метод анализа, сравнение, а также изучение различных подходов – исторический, теоретический, музеографический, биографический.

Для реализации исследования использовались труды ведущих специалистов в данной области, например, руководителя Центра классического зарубежного искусства музея имени Кастеева Г.Н. Сырлыбаевой, руководителя Государственного музея искусств Республики Казахстан имени А. Кастеева Гульмиры Шалабаевой, культурного обозревателя А. Азарова, живописца В. Бакшеева, а также М.К. Козыбаева и Р.Н. Нургалиева.

Историко-культурная значимость коллекции

В силу ли своей удалённости от центральных городов России, сложившейся ли культурной традиции, то Казахстан, как объект эстетического освоения, долгое время не был столь популярен у московских или ленинградских художников в так называемый советский период. Это, конечно, связано и с незначительным информационным потоком, освещающим и представляющим регион. Материалы научно-исследовательских экспедиций в Казахстан, в состав которых, как правило, входили и художники, фиксировавшие в силу своих творческих возможностей увиденное, оставались достоянием небольшого круга ученых и заинтересованных лиц. Возможные приезды каких-либо художников не освещались ни местной, ни центральной печатью, оставались незамеченными, в силу отсутствия художественной среды и общественного интереса к изобразительному искусству в республике в 1920-е гг. Среди них были именитые русские живописцы, вошедшие в историю советского

искусства и малоизвестные сегодня – от академистов и передвижников до художников, пропагандирующих идеи «Бубнового валета», «Цеха живописцев», «Бытия» и т.д.

- В 1920-е гг., а это первый этап, приезжали самые пытливые художники по зову собственных творческих интересов, в поисках новых впечатлений, сюжетных мотивов, живописных открытий и экспериментов.

- 1930-е гг. – новая волна интереса к Казахстану в связи с актуализацией темы индустриализации в советском изобразительном искусстве. Как правило, художники приезжали весной, в апреле-мае, и работали до поздней осени – сентября-октября.

- И третий этап связан с периодом Великой Отечественной войны, когда республика приняла более ста художников, организовав их быт и творческий процесс (Основатель алматинского Барбизона).

Коллекция русского искусства, представленная в наши дни в Государственном музее искусств им. Абылхана Кастеева в Алматы, – самая богатая во всей республике как в художественном, так и в материальном смысле. История её появления в Казахстане началась ровно 80 лет назад.

В прошлом веке советские власти задумали приобщить все население СССР к всемирному культурному наследию. И вынудили «головные офисы» – Эрмитаж и Пушкинский музей – делиться своими сокровищами с региональными российскими и республиканскими музеями. Так, в 1936 году музей в Алматы получил в дар первые произведения из Москвы, которые по сей день составляют основу коллекции живописи Западной Европы (Алма-Ата, 1983).

Во многих республиках стали образовываться такие очаги культуры, как музеи. У нас в Алма-Ате с 1935 г. существовала художественная галерея (будущий ГМИ РК им. Кастеева). По воспоминаниям искусствоведа Марии Копелиович «имеется приказ Алиби Джангильдина, который обратился к тогдашнему наркому просвещения Андрею Бубнову о выделении из музейных фондов Москвы и Ленинграда мировых шедевров. Галерея получила около ста произведений из Музея изящных искусств (ныне – Государственный музей изобразительных искусств им. А.С. Пушкина). Из них 20 – живопись. В то время даже москвичи не знали, насколько будут знамениты имена художников, чьи произведения сегодня атрибутированы.

Некоторые работы были удивительные, сейчас мы на них не нарадуемся» (Азаров, 2012).

Практически все работы из первого поступления экспонируются в зале. Так в 1936-39 гг. крупнейшие музеи Москвы и Ленинграда — Третьяковская галерея, Русский музей, Государственный музей искусств им. А. Пушкина, Государственный Эрмитаж, Музей Востока передали в галерею ряд произведений высокого художественного уровня, многие из которых украшают в настоящее время зал классического русского искусства и Западной Европы XVI-XIX вв. К примеру, Государственный Русский музей (Ленинград) передал более 60 произведений, в числе которых наряду с неизвестными художниками и 12 этюдов А. Куинджи, пейзажи В. Поленова и А. Боголюбова, а также гордость коллекции — картина армянского художника В. Суреньянца «Покинутая». Из Третьяковской галереи мы получили самые разнообразные по стилю и времени создания работы таких известнейших русских художников, как В. Боровиковский, С. Щедрин, В. Верещагин и другие (Музей А. Кастеева, 2018).

Зал классического русского искусства даёт представление об иконописи, портретной живописи XVIII в., русском классицизме, романтизме и реализме. Здесь экспонируются «Портрет Чоглоковой» (сер. 1760-х гг.) Д. Левицкого, «Фрукты» (1840 г.) И. Хруцкого, «Неаполитанская набережная» (1829 г.) С. Щедрина, «Портрет В. Самойлова в роли Гамлета» К. Брюллова, «Портрет Е.В. Мазуриной» (1844 г.) В. Тропинина, «Море» И. Айвазовского, этюды Куинджи, пейзажи А. Саврасова, И. Шишкина, В. Поленова и многие другие произведения. Коллекция русского искусства XVIII-XX вв. включает работы Рокотова, Кипренского, Верещагина, Репина, Левитана, Борисова-Мусатова, Кустодиева, Петрова-Водкина, Бронникова, Максимова, Павлова. Среди работ советского периода необходимо выделить шедевры Юона, Кончаловского, Корина, Бродского, Пластова, Сарьяна, Дейнеки, Яблонской и других мастеров.

С произведений русского искусства, переданных в 1935 г. из лучших хранилищ СССР, зарождалась в Алматы история Государственного музея искусств имени А. Кастеева. О том, каким сокровищем обладает этот храм изобразительного искусства, поведала открывшаяся на днях выставка «Женщина – богиня, дети – ангелы, цветы – райский сад».

Популярность Верещагина как художника при его жизни была высока. По свидетельству критика Александра Бенуа, в те времена за границами России из русских художников только Верещагина и признавали. Его

выставки неизменно собирали массу народа, хотя вход был платным. Сам художник старался сделать плату доступной, особенно для простого люда. Сын Верещагина в своих воспоминаниях приводит цифры: на выставке в Петербурге в 1880 г. за 40 дней побывало 200 тыс. посетителей. На венской выставке в 1881 г. за 26 дней побывало 110 тыс. человек.

За свою творческую жизнь Верещагин много и подолгу путешествовал. В молодости по Кавказу. Затем были Туркестан, Индия, Палестина, Сирия, Япония, Филиппины, Куба, Север России. К этому надо добавить и его многочисленные персональные выставки почти во всех столицах Европы, во многих городах США. Особое место в его жизни занимают две поездки в Туркестан. Между первым и вторым путешествием в Туркестан по инициативе Верещагина в Петербурге в первой половине 1869 г. была организована «Туркестанская выставка», впервые ознакомившая русское столичное общество с культурой края. Помимо множества этюдов, рисунков, ставших материалом для его картин, Верещагин оставил литературные записки о своем пребывании в Туркестане. В них он описывает разные, в том числе и неприглядные (например, рабство), стороны жизни края. Интерес представляет описание общения с казахами, жившими между Ташкентом, Чиназом и Ходжентом. Они занимались хлебопашеством. Хранятся ли художественные работы Верещагина в Казахстане. Удалось выяснить, что две картины находятся в запасниках Государственного художественного музея имени А. Кастеева.

В отделе русской живописи проинформировали, что одна из них называется «Горы, окружающие Лепсинскую станицу». Это одна из картин Туркестанского цикла. Передана в дар национальной картинной галерее Казахстана Третьяковской галереей в 1936 году. Вторая картина – «Ненастье в Гималаях» – сначала была передана в музей Семея (также из Третьяковской галереи), а оттуда – в галерею в Алматы. Полотно «Ненастье в Гималаях» написано по результатам одного из двух путешествий в Индию (в 1874-1876 и 1882-1883 гг.) (Художественная сокровищница страны, 2015).

В коллекции русского искусства Кастеевки очень много произведений, посвященных женщинам. Их образы испокон веков волнуют умы и сердца художников. Многие из них, такие как Аргунов, Рокотов, Тропинин, Крамской, Литовченко, Мясоедов, Маковский, Серебрякова, Борисов-Мусатов, Петров-Водкин, Бакст, Фальк, воплотили женскую красоту в своих полотнах. Теперь представилась возможность увидеть их – заботливую мать и светскую львицу, натурщицу и сказочную царевну, скромную учительницу

и гувернантку, крестьянку и даже представительницу экзотического африканского племени.

Естественно, говоря о женщине, невольно обращаешься к теме детей. Картин на детскую тематику в Кастеевке тоже предостаточно: от представителей императорской семьи, позирующих художнику согласно придворному этикету, до крестьянских детей. Они забавляются, читают, что-то мастерят, сидя на балконе, играют с животными, зарабатывают кусок хлеба для своей семьи. Этот мир детства из прошлого передан неизвестными художниками первой половины XIX в. Также есть работы Творожникова, Степанова, Корина, Никифорова. Изображения цветов добавили лирическую интонацию – натюрморты, цветущие сады, поляны. Выставка продлится до марта 2015 года (Откуда родом наши сокровища, 2016).

В акварельном зале можно увидеть выставку работ Ивана Шишкина. Масляных картин известного художника, было всего три. Выставка, на которой собраны все 15 произведений художника из фондов музея, проводится впервые. Многие не знали, что художник занимался графикой, отдавая предпочтение технике офорта, постоянно экспериментируя (илл. 3). На выставке представлены 11 офортов художника, поступившие в 1950-е гг. из Государственного Эрмитажа и Государственного Русского музея (Санкт-Петербург) (илл. 1). Единственный рисунок в коллекции, выполненный карандашом – «В лесу», был передан в дар Государственной Третьяковской галереей в 1936 г. (илл. 2).

Первые экспонаты музея поступили с одного из престижных музеев – Третьяковской галереи в 1936 г. Прежде музей установил тесную связь с соседними странами и заключили договора. Позднее, с расширением возможностей и с целью развития престижа организации установилась связь с зарубежными странами. В течение многих лет мы жили под одной крышей с русским народом в СССР, и в те времена произошли многие изменения в искусстве. В стиле казахских художников можно найти сходство с русскими художниками, изменились их взгляды на жизнь, и они начали работать в другом направлении.

Русские художники, приехавшие в Казахстан, обратили внимание на себя своими лучшими работами. Также из Третьяковской галереи были переданы уникальные произведения искусств лучших русских художников как Попов, Репин, Бакст, Коровин, Виноградов, Рерих и Кузнецов.

По словам руководителя Центра классического искусства музея Галины Сырлыбаевой «очень часто недооценивают коллекцию нашего музея, ждут

привозных выставок из Москвы, Санкт-Петербурга, из-за рубежа. Но мы владеем очень солидным художественным богатством, достоянием стольких поколений художников» (Музей А. Кастеева, 2018). Выставка стала очередным шагом на пути открытия фондов музея. Через женские образы удалось продемонстрировать всю историю русского искусства. По экспозиции можно проследить смену художественных стилей и направлений от парадного портрета XVIII в. до кубистических композиций начала XX в.

27 января 2015 г. в Государственном музее искусств РК им. А. Кастеева открылась персональная выставка русского художника Валерия Всеволодовича Каптерева (1900-1981 гг.) – «Основатель алматинского Барбизона», посвященная 115-летию со дня рождения.

Более десяти лет с перерывами провел художник из Москвы в Казахстане, регионе практически не известном московской художественной среде. Впервые в Казахстан В. Каптерев приезжает в 1920-1921 гг. в составе Тургайской экспедиции ещё во время учебы во ВХУТЕМАСе в мастерской А. Шевченко.

Практически В.В. Каптерев объездил весь Казахстан. Бывал в Прибалхашье, прошел и проехал Северный Казахстан от Петропавловска через Акмолинск, Каркаралинск, Семипалатинск до Туркестана. В стремлении познать новый для себя мир художник даже кочевал с местными жителями, участвовал в различных научных экспедициях в качестве художника.

Этюды В. Каптерева – это пейзажные композиции с элементами бытового жанра: всегда в «кадре» присутствуют фигуры людей, небольшие постройки. Каждый этюд – постановка определенной творческой задачи и ее решение, или поиски этого решения. В 1920-1930-е гг. прошлого века в советском искусстве этюд занимал особое место. Для быстроменяющейся и неустойчивой художественной среды этого времени, этюд был наиболее подходящей формой самовыражения, решения различных творческих задач, в том числе и формального плана. Поэтому, в контексте искусства этого времени для Каптерева, работавшего в Казахстане по принципу творческой командировки, эти этюды приобретают статус самодостаточных произведений.

В годы эвакуации В. Каптерев вновь приезжает в Алма-Ату, активно участвует в художественной жизни. На обсуждении одной из выставок, представлявшей пленэрные работы Каптерева и его ленинградских коллег

Т. Глебовой и В. Стерлигова, А. Черкасский приветствовал всех трех художников, вышедших на этюды, замечательной фразой: «Заложено основание алматинского Барбизона», признав тем самым их достижения на этом поприще.

Заслуга В. Каптерева в том, что он принадлежал к последнему поколению русских художников, которые своим бескомпромиссным творчеством продолжили традицию русской живописной культуры, идущей от В. Серова, К. Коровина к их ученикам и последователям – А. Шевченко, А. Куприну, И. Машкову, П. Кончаловскому, Р. Фальку и другим. Творчество В. Каптерева – звено в прерванной цепи естественного развития русской живописи (Бакшеев, 1961).

Ранней весной 1926 года отправляется в непростое и далекое путешествие из Москвы в южный город Казахстана Аулие-Ата художник Василий Рождественский. В своих воспоминаниях об этой поездке, он писал, что уже и не помнит от кого узнал об этом городке на границе Казахстана и Узбекистана. Но неизвестность и удаленность не остановили его. Все вызывает восхищение художника: и увиденное по дороге из окна железнодорожного вагона, и сам город, овеянный духом истории и среднеазиатским колоритом с его узкими улочками, особой атмосферой и ритмом жизни. Художник в своих воспоминаниях писал: «Оригинальность азиатского города, ясные безоблачные дни создали хорошие условия для живописи. Палящий зной. Работаю над характерным видом Аулие-Аты: улица около базара. Вся она – однообразно песчано-пепельного цвета… Вот казах на верблюде, в халате цвета песка, подъезжает к кумысной чайхане…» (Основатель алматинского Барбизона, 2015). В ГМИ аулеатинский период творчества художника представлен 43 графическими работами. Как и в случае с В. Каптеревым, для заинтересованного читателя даем ссылку на уже опубликованные материалы. Среди представителей старшего поколения русских живописцев, начавших свою творческую карьеру в конце XIX в., в первую очередь следует назвать Бакшеева Василия Николаевича (1862-1958 гг.), народного художника СССР. В 1930 г. он впервые приехал в Казахстан в возрасте 68 лет, один без сопровождения. Путешествие произвело на художника неизгладимое впечатление, о чем он и написал в своих воспоминаниях. В поездке он видит «не только новые пейзажи, но и новых людей». Ему самому кажется удивительным, что все это многообразие природы страны он увидел «только на старости». С пафосом, характерным для тех лет, художник вспоминает: «Какой простор для творчества! Больше

нужно ездить, больше видеть, больше работать для того, чтобы запечатлеть для потомства индустриальные пейзажи великой эпохи». В 1932 и 1934 гг. Бакшеев повторил свои поездки по республике. Большинство своих работ он посвятил шахтерской Караганде и Алма-Ате (Основатель алматинского Барбизона, 2015).

Вторая волна поступлений экспонатов пришлась на 1950-е гг., и тоже из России, в основном из Эрмитажа. Она в свою очередь появлению живописных работ старых мастеров обязана Екатерине II. По словам специалиста по связям с общественностью и внешним связям Музея им. Кастеева Клары Исабаевой «в те времена о монархе судили по его коллекции искусства» (Художественная сокровищница страны, 2015).

В 1950-е гг. предпринимаются и первые попытки работы с частными владельцами произведений искусства. Особо надо отметить вклад Всеволода Теляковского (1894-1963 гг.), художника, чье имя связано со становлением театрально-декорационной живописи в Казахстане. Сын Владимира Теляковского, последнего директора императорских театров, был сослан в 1935 году из Ленинграда в Казахстан за дворянское происхождение. В разные годы от Теляковского в фонды ГМИ поступило 94 экспоната русского и западноевропейского искусства, подлинность которых не вызывала сомнений! Некоторые из них были переданы в дар. Особо ценными были портреты его родителей – Владимира Аркадьевича и Гурли Логиновны Теляковских, написанные замечательным русским художником Константином Коровиным.

Каждый экспонат имел свою историю. Например, картина «Девушка с розами» в 1962 г. была приобретена у сестры знаменитого художника Виктора Борисова-Мусатова – Елены. В музее хранится письмо, в котором Елена Эльпидифоровна рассказывала об истории создания этого портрета: «…я позировала для картины «Дама на лестнице» … приходилось долго стоять, я уставала. Когда я почувствовала себя плохо, он (художник) привел меня домой. Я невольно прилегла у туалетного столика, на котором стоял букет роз. Брату понравилась моя непринужденная поза, и он сделал набросок… «Вот и вся история этого сюжета».

Или другой интересный пример. Кисти Ильи Репина принадлежит «Портрет Вильгельма Битнера», журналиста, редактора и издателя научно-популярного журнала «Вестник знаний». Портрет был написан в 1912 г. по просьбе подписчиков журнала, которые решили отметить 10-летний юбилей журнала и заслуги его редактора. До поступления в музей картина

находилась в семейном собрании. В 1974 г. она была приобретена у дочери В. Битнера и стала гордостью коллекции.

В 1965 г. за высокий уровень собирательской работы, за научную и популяризаторскую деятельность приказом Министерства культуры СССР музею была присвоена первая категория.

В 1960 г. в фонды ГМИ им. А. Кастеева поступила работа под названием «Дети князей Трубецких», приобретенная у московского коллекционера. И хотя полотно было явно незавершённым, имело эскизный характер, оно приковывало к себе внимание живописностью, свободным и размашистым мазком уверенного в своих возможностях художника. Привлекателен был и сюжет с особым лирическим настроением: в парке изображены две милые девочки с огромной собакой, вдалеке на скамейке ещё одна девочка, вероятно с гувернанткой. Картина была принята на хранение как работа неизвестного мастера конца XIX – начала XX вв. По живописной манере определялся круг художников, близких к Валентину Серову, возможно, его учеников. Путём сложных изысканий было установлено, что работа принадлежит Семену Никифорову, который действительно являлся учеником Серова и активным участником выставок передвижников. Были установлены и имена девочек. Ими оказались дочери князя Петра Николаевича Трубецкого – Софья, Любовь и самая младшая – Александра. В настоящее время работа заняла достойное место в постоянной экспозиции музея (Исабаева, 2015).

В начале XXI в. американский меценат российского происхождения Алекс Орлов создает фонд Сергея Калмыкова и начинает собирать его работы по всему миру... Кто же этот загадочный Калмыков?!

Уже почти полвека свыше тысячи картин, гравюр, рисунков этого автора являются гордостью собрания Государственного музея искусств Казахстана им. А. Кастеева, а личный фонд Сергея Калмыкова в Государственном архиве Республики Казахстан с его философскими трактатами и дневниковыми записями, собственноручно переплетёнными.

Ученик М. Добужинского и К. Петрова-Водкина, юный Сергей Калмыков уже имеет в своем творческом багаже работу «Красные кони». Он написал их в 1911 г. Позже Калмыков будет гордиться, что «Купание красного коня» Петров-Водкин создал, познакомившись с калмыковским полотном, а его самого увековечил в картине. «К сведению будущих составителей моей монографии. В образе томного юноши на этом знамени, вокруг которого можно сплотиться, изображён я собственной персоной!»

В 2015 году в дар музею свои великолепные картины передали такие известные российские художники как Алексей Фирсов, Алексей Талащук и Казбек Латифов, выставки которых прошли в музее им. Кастеева.

Уникальная коллекция живописи Государственного музея искусств им. Абылхана Кастеева – достояние нашего государства и народа. Несмотря на колоссальную её ценность, она доступна любому желающему. Поэтому приходите сюда чаще, чтобы прикоснуться к векам, которые не повторятся больше никогда.

Заключение

В данной статье важно было выявить круг художников, работавших в Казахстане, в годы, когда казахстанское изобразительное искусство только становилось «на ноги», происходил процесс консолидации немногочисленных творческих сил. Так или иначе, эти художники побывали в Казахстане, работали здесь, создавали свои произведения. Среди них были именитые русские живописцы, вошедшие в историю советского искусства. Шедевры казахского и русского искусства позволят зрителю проследить историю становления и развития казахской национальной школы живописи, свыше тысячи картин, гравюр, рисунков являются гордостью собрания Государственного музея искусств Казахстана им. А. Кастеева.

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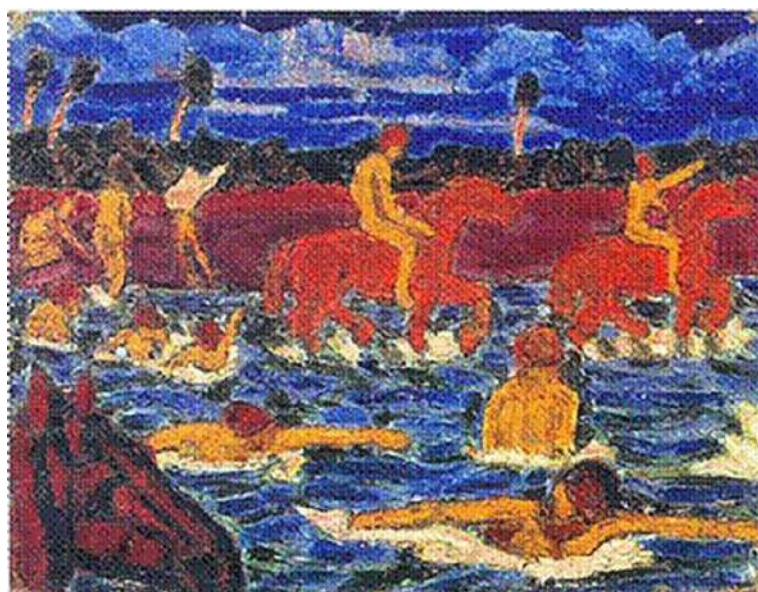
Приложения

Илл. 1. Шишкин И. «Корни»
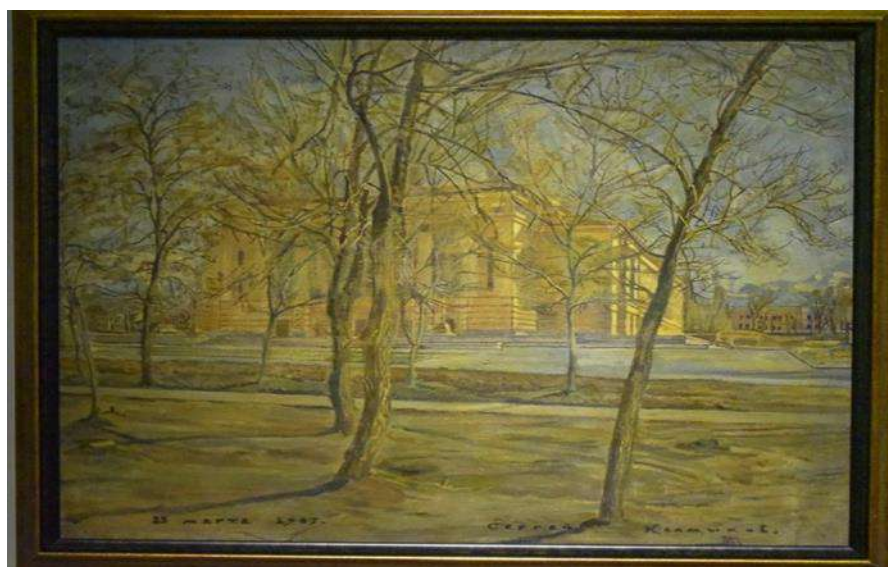

Илл. 2. Шишкин И. «В лесу»

Илл. 3. Шишкин И. «Офорт»

Илл. 4. Каптерев В. «Охотник с беркутом ярки»

Илл. 5. «Красные кони»

Илл. 6. Калмыков С. «ГАТОБ Оперный театр»

Илл. 7. Калмыков С. «Казахи»

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Cyclicity in creation: from abstraction to figurative, from figurative to abstract

Abstract:
The paramount focus of this article shall be on painting, mainly that of contemporary artists, but apprehending back to their modern predecessors without which some of the aforementioned contemporary painting figurative/abstract would have been inconceivable. The research of the identification of some directions in painting, both in the creative process and in the educational one, is a difficult objective to achieve. The hierarchy and classification of some tendencies, as plastic formulas, represents a challenge only if we consider that any artist crosses over, during his artistic career, several stages of creation. At the same time, the present research aims to bring to attention one of the most significant examples of relating the topicality of artistic creation, with amplifying and renewing the horizon of artistic higher education. These aspects are always, or should be integrated in the teaching of each artist who teaches in art higher education institutions. The authors' cases are important because they can reveal different aspects of the creation process that on one hand can start with abstraction and find the figurative in it, and on the other hand it can have its roots in reality, a reality that is reduced in simple abstract forms by the process of abstraction. Both cases have interdisciplinary aspects from psychology, philosophy and are related with other aspects of human activity such as memory, imagination, abstraction.

Keywords: painting, avantgarde, contemporary painting, ready-made, assemblage, object painting, art theory, dadaism, neo dadaism.

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Ciclicitate în creaţie: de la abstractizare la figurativ, de la figurativ la abstract

Abstract:

Accentul principal al acestui articol se va pune pe pictură, în principal pe cea a artiştilor contemporani, dar înţelegând predecesorii lor moderni fără de care unele dintre picturile contemporane menţionate din zona figurativ / abstract ar fi fost de neconceput. Cercetarea identificării unor direcţii în pictură, atât în procesul creativ, cât şi în cel educaţional, este un obiectiv dificil de realizat. Ierarhia şi clasificarea unor tendinţe, ca formule plastice, reprezintă o provocare doar dacă considerăm că orice artist traversează în cursul carierei sale artistice, mai multe etape ale creaţiei. În acelaşi timp, prezenta cercetare îşi propune să aducă în atenţie unul dintre cele mai semnificative exemple de relaţionare a actualităţii creaţiei artistice, cu amplificarea şi reînnoirea orizontului învăţământului artistic superior. Aceste aspecte sunt întotdeauna incluse sau ar trebui integrate în predarea fiecărui artist care predă în instituţiile de învăţământ superior de artă. Cazurile autorilor sunt importante deoarece pot dezvălui diferite aspecte ale procesului de creaţie care, pe de o parte, pot începe cu abstractizarea şi pot găsi figurativul în ea şi, pe de altă parte, îşi pot avea rădăcinile în realitate, o realitate care se reduce în forme abstracte simple prin procesul de abstractizare. Ambele cazuri au aspecte interdisciplinare din psihologie, filosofie şi sunt legate de alte aspecte ale activităţii umane, cum ar fi memoria, imaginaţia, abstractizarea.

Keywords: pictură, avangardă, pictură contemporană, ready-made, asamblare, pictură-obiect, teorie artei, dadaism, neo dadaism.

Introduction

From the first artistic manifestations, from the engraved shells made by Homo Erectus in the cages of Altamira and Lascaux until now, man has been preoccupied with creating images. The aesthetic and stylistic mutations that the plastic image has undergone throughout history, due to the evolution of society, the evolution of technology, and last but not least, the spiritual evolution are the

main topic of this article. Lithuanian choreographer Mikalojus Konstantinas Čiurlionis and supremacist painter Pavel Mansurov both perform as painters and musicians during the same period, being considered to be the first to make abstract artworks even before Wassilly Kandinsky. Employed in this double position, they are among the first to be interested in the multidisciplinary nature of the arts and have probably premeditated the interaction that will have the fields related to the visual arts in the twentieth and twenty-first centuries.

The line has always been a constant in plastic representation, often drawing the invisible boundaries of creation. From the moment she is born from the point, it moves, describes a parable, has her own life. Her trajectory changes with style: Geometry in Muslims, baroque in the Vikings, supple in the arabesques of the 21st century, rested in Jean Auguste Dominique Ingres's creation, declamatory in Eugene Delacroix's paintings, becomes tense in the twentieth century, and we find it 'raw' in the creations of Pablo Picasso or Jean-Michel Atlan. Also, in the second half of the twentieth century, the line is a dominant element under various connotations like the playful-fantastic in works of Juan Miro, romantic and musical in Hans Hartung. (Ragon, 1969). The stain is in a relationship of subsidiarity with the line, in a fruitful complicity to create rhythms, conceived as if also from the entropy of the Universe, it is a fundamental element in the construction of the plastic image. Two other essential components in the creation of the painting are matter and color. Matter exists by itself, and color cannot exist without matter.

The Bauhaus phenomenon would therefore make a major contribution to the development of modern art education in both Europe and the United States, through the exile of the founder of the movement, Walter Gropius, overseas. The New Bauhaus, an educational, inspiring and stimulating factor for artists, designers or architects, will transmit among artists members of the Vitebsk School (Marc Chagall, Yuri Pen, Kasimir Malevich, El Lissitzky) ideas about line, point, stain, surface, space and the existence of an original and revolutionary style. Dadaist or neo-Dadaist manifestations may now seem quite accessible, if we look at their arrogant recoveries, called postmodern today.

Characterized by frond and ambiguity, the artistic avant-garde, especially Dadaism, imposes a new positioning of the public vis-à-vis the visual arts, and an aesthetic based on the supremacy of the 'ready-made' object. The object, or the painting object is dispossessed of conventional attributes (Man Ray, Marcel Duchamp) and placed rather in the area of a forced and intriguing imaginary.

Collage, assembly, decal, rubbing, oversizing the object, will be common ways of representation since 1917, both in the practices of Dadaism, Neo Dadaism and Surrealism. Subsequently, a large part of the conceptual artists will be tributary to this new type of aesthetics, bringing art in the area of performing arts, so that in the end they will abolish all the borders that would separate the fine arts from the applied arts or theater or circus. 'Savoir faire' would become a taboo phrase, on the verge of extinction, while Dadaist, neo-Dadaist or conceptual artists would validate the idea that only what you do is important, not how you do it.

The impact of the artists Marcel Duchamp and Joseph Beuys and the influence that the avant-garde had on the evolution of twentieth and twenty-first century art, as well as their contribution to the assertion of the object and performance is difficult to admit and accept. Artists reimagined nature, that they distorted it, that they transposed it, that they saw it from several angles, deconstructing and reconstructing, often going to ridicule and leading the subject into derision. The whole arsenal is put at the service of creation, by approaching new techniques: collage, rubbing as Max Ernst, decal as Oscar Dominguez, assembly. Of all the avant-garde arts, Dadaism was the most important nucleus of the development of visual arts. Its derivatives from 1922 to today bear names such as: collage, montage, assembly, ready-made, arte povera, picto-object, neo dadaism, neorealism. Artists Kurt Schwitters, Jannis Kounellis, Luciano Fabro, Michelangelo, Pistoletto, Yves Klein, Daniel Spoerri, Jean Tinguely, Jan Fabre are also tributaries of Dadaism.

The artistic object (Nita, 2016), as it will delve into in this article, is a material form that exists independently of its circumstances. It can be purely physical as an *object trouvee*, composed in the same way as the actual objects in the *assemblies* or only documentary, as in conceptual art, thus existing only at the level of project or document. The two specializations of the fine arts, painting and sculpture, are unified in terms of the object, especially in Nouveaux realism and minimalism, in painting or in sculpture through the soft sculptures of Claes Oldenburg and Commodity sculptures. The classification of objects in sculpture according to Rudolf Kocsis can also be applied to painting. The three-dimensional works of Pablo Picasso, Marc Chagall, Auguste Renoire, Lucio Fontana, Alberto Giacometti presented in the catalog *La sculpture des peintres*, (Fondation Maeght, 1997) their appearance of object as assemblies (Lugli, 2000) shows that the boundary between painting and sculpture has been blurred.

This taxonomy of objects (Kocsis, 2003) includes: The object itself, called by the sculptor 'the object itself as a plastic language' that corresponds to readymade

objects, found objects. They are often viewed by laymen of the field as the usual objects, which were reproduced in painting in Pompeian frescoes, culminating in the static Flemish natures, by creating an illusion of the dimensional. With cubism they developed in painting, in Gauguin the objects themselves become part of the painting; The Brentanian object (Brentano, 1973) as a process of destruction and creation, called by the sculptor 'reconsideration of the destroyed object' and for which he proposes applications from the movement of the new realists. In painting this can be a nihilistic object, which can be fragmented and then recomposed. Within this group, the pictorial and sculptural genres fade perhaps the most; 'The object as a body metaphor' with examples of the author of Picasso's work; The collage, which I also want to introduce in the category of two-dimensional gear, manifests itself in painting as composite substances; 'The fetish object', which Rudolf Kocsis indicates as the object of consumption, according to Marx's theories. In painting it is more prominent in the works of Dadaists, new realists and feminist forerunners who were in contact and developed complex relationships with consumer objects; 'Hybrid object'; The 'sign object' such as those in assemblies or performances given by representatives of feminism such as Abramovici and Piper.

The theory of Gaston Bachelard (Bachelard, 1948) sets problems of the imaginary as a space of existence. The perceived image and the created image are two very different psychic instances and a special word should be found to define the imagined image. According to Bachelard, everything connected with reproductive imagination must be attributed to the perception of memory. Creative imagination has completely different functions than reproductive imagination. The creative imagination belongs to the function of the unreal, which is psychically as useful as that of the real and often evoked by psychologists to characterize the adaptation of a spirit to a reality accepted by social values. Jean Paul-Sartre (Sartre, 2012) also explains the process of invention by the human creative spirit.

Methods

The research methods used in this article are based on experiment and study case. The modus operandi was chosen because the new derivative of the old has not gone out, but continues as a similar process as modernism and neo modernism in the social and economic contexts of each historical period.

The experiment consists in bringing out or generating adequate conditions for the study of a certain phenomenon. (Titu, 1997) Its purpose is to observe

changes due to a set of imposed conditions. In contemporary art, this type of investigation is a constant enactment, being an artistic etiquette rather than a movement. We consider it an instrument of research of an endless reality in expression, a practice of getting out from under the canon of any type of protocol, or at the minimum of the perception of already validated principles in visual arts.

The two study cases exposed are: First case is from artist and professor Cristian Sida artworks Polar Bear, 2006 and Satyricon, 2009 under the title *From abstraction to figurative*. The second study case involves the artworks from the doctoral studies of Smaranda-Sabina Moldovan. The second case is presented under the title *From figurative to abstraction*.

1. From abstraction to figurative

Cristian Sida has appealed after the abstract period and the semi-figurative-garnishing one (Fig. 1), with the initiation of the *Satyricon cycle (Lui Tapies)* (Fig. 2), a new series of paintings that have their definite origin in the Dadaist-Surrealist practices. During that time, the phrase 'utopian association' was already on the lips of all artists concerned with probing memory, introspection, experiment, inducing the creative act, stimulating the imagination both with the help of innovative plastic formulas and with the help of drugs.

He considers that one cannot talk about personal research in the field of visual arts, without referring to the activity with the students. It is a natural, even organic process, that of accumulation at the workshop, and later of transfer, in the workshop of the students from the faculty. The accumulation stage is itself determined by many factors: workload, up-to-date information, online and museum research, art galleries, identification of bibliographic material related to the creation phase and cycle of works, documentary trips, and much more. depending on the field of plastic activity.

Starting with 2009, his preoccupations would be more and more determined by a timid return to the human body, to that stylistic and anthropomorphic matrix that has been obsessing him for many years. Apparently this had manifested itself rather by chance, as a succession of pseudo-abstract attempts at a semi-figurative devoid of any shadow of transition that could have betrayed what would happened next. The change of direction during his artistic career was the visit, in the year 2006, of the Egyptian Art section to the Louvre Museum in Paris. Without this visit, his return to form would probably have been postponed. In art, the essential encounters occur when it is needed to happen and especially when necessary. This is how the *Satyricon cycle* came into being. From the ample, abstract-informal

surfaces on panoramic, horizontal format, to the semi figurative constructions invested with epic meanings of Surrealist origin, and based on tributary associations of a metaphysical discourse of Giorgio de Chirico and Andrea del Savinio type, these works have practically metamorphosed to this day in what the artist would call a new visual identity.

If initially in the works made between 2003-2006 as *Polar Bear*, there were vague formal indications of what could be composed of a decorative frame dominated by color, in the series of works entitled *Satyricon*, the plastic space is populated by a unique *mise-en-scene*, by importing old-fashioned characters, reminiscent of the Epicurean world of the Roman Empire. The associations between human and animal, between phytomorphic and organic, between the natural anatomies and dystopias of the invented characters, the relations between the line graphics and the smear of the dominant whites brought in those works are elements that bring a new type of imaginary in his creation.

2. From figurative to abstraction

Smaranda Moldovan research is based on associating some already existing concepts from philosophy regarding the object, by studying the approach of the object in different currents and periods of art history and direct observation of the immediate reality. She goes for elements with which we interact in everyday life. These are usually personal objects, objects seen as product or design, found objects, images of objects and aesthetic objects. Their choice is random and without having a linearity, a system of selection.

Object n. 2 (Fig. 3, 4) is an assemblage or a soft sculpture that refers to the ephemerality of objects that leads to their accumulation. By their accumulation, in time, they settle, agglomerate, invade their space of mutual influence, reaching to be perceived as a single volume. The extraction of each object is a way of fighting back the social process of accumulation. At the same time the objects used for the artworks are real objects, like in this study case a pair of linen pants. The process of reconstruction of the shape involves a chemical process of degradation with resin. This intervention on the physical form shapes the ready-made object into an almost flat surface, making the primary object unrecognizable. The process is one of abstractization.

Abstraction is the process of creation, is for the artist a mental process in which the transition from concrete to abstract is made. The process determines the generalization of the characteristics of a group of objects. Only the characteristics and essentiality of the object or group are retained. It takes place in

the preliminary phase of the works, in the stage of elaboration of the sketches. The process is a mental one and involves a memory factor. The procedure of abstraction is necessary, because only through this process can we reveal certain aspects more clearly, eliminating unnecessary details. Thus, through the mental decomposition of objects, their particularities are separated, they are recomposed through the synthesis process, comparisons are made between their various values already stored.

Results

The result of the two case studies reflects a trend in the creative process that may have a beginning in the abstract area, continuing later in the figurative as in the case of Cristian Sida, or a beginning in the figurative as an object found, ready-made, distorted as an abstract representation. The characters created by Cristian Sida are expressive, very subjective, they seem to be moving in the paint, while the recent assemblies in resins and other materials of Smaranda Moldovan are three-dimensional translations of some radical abstractions of everyday life.

The art critic Ileana Pintilie writes about the creations of Cristian Sida in the Art Catalogue for the exhibition of *Satyricon*, April 2007, Calina Gallery Timişoara, Romania: "The gestures remain unfinished in the air, the dematerialized characters persist only as a contour or a transparent silhouette projected on the canvas. Between them certain connections are created, which leave the appearance of a narrative development, and the characters are highlighted as a theater scene." (Pintilie, 2007)

Smaranda Moldovan's objects, even if they have roots in the public, personal and e-media space (Moldovan, 2019) are considered by art critic Ioan Iovan as expressing a whole unit. "These objects free of form and nomination exist, moreover, as a rumor of form, they are, moreover, in the informal area." (Iovan, 2020).

Discussion

The relevance of these studies and researches is closely related both to the enrichment of the creative area of the contemporary artist, and to visual artist formation in the higher education system. We also need to educate the public to read the picture. The more or less informed public tends to confuse form with image. For example, abstract art has always confused it, because it represents nothing. In order to read the artwork we must see the plastic subject and not his literary subject, not what he tells, not the narration of the image, but its

construction. The distancing of the narrative reading, linear, occurred with the French Revolution (1789) when we can say that we can speak for the first time of modern art. The painter changes, both the approach of the subjects and the workspace moving into the *plein air*, (Impressionists, Post-Impressionists). Through interdisciplinary domains as physics and chemistry, the notion of color, the theory of color (Neo-Impressionists), the break with tradition, will be total with the beginning of the twentieth century.

Almost contemporary, during cubism the decomposition of the object into several facets leads to an approach to abstractionism. Its third phase is a synthesis phase, where the image is tried to be reunited, after the severe fragmentation during the second period. The cubist movement is considered to be the nest from which modern sculpture has its roots, in the first cubist collages. Objects and fragments of objects were introduced in these collages. Pablo Picasso introduced string and the printing of a chair in his 1912 work, *Wicker Chair*, thus raising the issue of ordinary objects in relation to art objects.

But the movements, from modernity to our times, whether due to line or light, defragmentation and recomposion, bidimensional and tridimensional, create dynamics, rhythm. Rhythm is an essential attribute of action, responsible for the motor function of the line, is an important ingredient in the composition of the work of art: agitation, animation, movement, gesture, progression, vibration, rotation, ascent, descent; rhythm is synonymous with the image. The Swiss nouveaux realiste artist Jean Tinguely said that "the only stable thing is movement, always and everywhere".

Conclusion. A cyclity in creation

The contemporary artists took over, appropriated over time the strategies, images and forms of previous generations or movements. Thus, the topics were rethought and then through various technical interventions, both traditional and new, they were refragmented, recomposed, taken off, raising, adding or deleting in order to replenish the former with a new overture or perspective. The role of the imaginary is decisive in the rehabilitation of the figurative and implicitly of the drawing in the works from the *Satyricon* series of Cristian Sida. Instead in the series of *Objects* by Smaranda Moldovan the imaginary is reduced to the minimum and the figurative, the real object, the ready-made is on a journey to the beginning of shape, with no urge to communicate it's figurative nature. What is sure is that both have their subjective perception itself, the illusion that somehow compels you to see things that you wouldn't have to choose to look at.

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Abstract

Figure 1. Urs Polar 2 / Polar Bear 2, acrylic on canvas, 300/150, 2006.
Photograph from artist personal archive

Figure 2. Satyricon (Lui Tapies) 300/100 cm, acril, marker on canvas,
2009. The artist considers it the most important moment of his creation
so far. Photograph from artist personal archive

Figure 3-4. Object no. 2, assemblage, linen

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The Art of Acting: intercrossing borders between science and art

Abstract:

The article aims to present professor's Ion Cojar method regarding the methodology of approaching the actor`s art from the point of view of the teaches who form future actors that are well trained, reaching both theoretical and practical dimensions. The purpose of the paper is to outline the fact that the art of acting is not something done by instinct or guided by emotions and spontaneous reactions, but, behind the scenes, lies a well-developed method, tested across many generations of students that combines psychology, aesthetics, critical thinking and acting practices. Blending old and new methods, creating a link between what was tested and what can be used in the future, the techniques used in the process of training the student from The National University of Theatre and Film "I.L. Caragiale" proved to be relevant in creating professionals that can operate in the artistic and scientific fields. In today`s context, there has to be a shift of paradigm in the way people see the art of theatre, that can no longer be treated only from the aesthetic point of view. Acting methods can be used in the educational process and in raising the well-being of future generation by combining them with work models that make appeal to scientific data, offering to the future actor a larger domain to explore and develop.

Keywords: acting, psychology, self, scientific knowledge, methods, theatre.

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Arta Actoriei: convergenţa limitelor dintre ştiinţă şi artă

Abstract:

Articolul are în vedere analiza metodei profesorului Ion Cojar cu privire la metodologia de lucru în abordarea artei actorului din punctul de vedere al profesorului care formează actori antrenaţi atât din punct de vedere teoretic cât şi practic. Scopul materialului este acela de a sublinia faptul

că actoria nu este o întâmplare, un proes care se ghidează după instinct, emoţie sau reacţie spontană, ci în spatele cortinei se ascund metode de lucru bine analizate de-a lungul anilor, care combină arta actorului cu psihologia, estetica, şi gândirea critică. Îmbinând metode noi şi vechi, metodele folosite în antrenarea studenţilor de la specializarea arta actorului, ai Universităţii de Artă Teatrală şi Cinematografică „I.L.Caragiale", s-au dovedit a fi eficiente în formarea profesioniştilor care pot opera atât ca artişti cât şi ca cercetători. În contextual lumii de astăzi, trebuie să existe o schimbare de paradigmă în ceea ce priveşte modul în care lumea tratează universul teatral, la care nu se mai poate face apel doar datorită valorii sale estetice. Instrumentele teatrale pot fi folosite în procesul de educare şi de creşterea a calităţii vieţii a generaţiilor viitoare, combinându-le cu modele de lucru care fac apel la explorarea instrumentelor şi informaţiilor ştiinţifice, oferind astfel astfel viitorului actor un domeniu mai vast de explorare şi dezvoltare.

Cuvinte cheie: actorie, psihologie, sine, cunoaştere ştiinţifică, metode, teatru.

Introduction

In the context of today's possibilities and limitations theatre still needs to find its way in order to meet both the actor`s and the audience`s needs. Even though theatre means a convergence of arts, the present paper is focused on the art of acting, moreover on the science of teaching acting not as a mystical field but as a subject that enhances human potentials. Starting from 2020, theatre was accepted as an optional subject in the pre-academic educational system. In order to succeed into these project syllabuses had to be created that fitted the needs of the pupil from primary, gymnasium and high school that were in accordance with their psychological and biological development and with the rest of the subjects that they are studying. So, the syllabuses "*The stage and I, Theatre and us* and *Theatre laboratory*" are the most meaningful examples regarding the importance of approaching the art of acting from an interdisciplinary point of view. Even though the Ministry of education of Romania had accepted the introduction of theatre as a subject, the implementation of the project has not reached its target. There is a big need of teachers that are able to teach this subject. Thus, actors need to develop a new skill, the ability of explaining their own craft to others, taking into consideration their level of education and needs.

The study aims to analyses the process of teaching acting starting from Ion Cojar's belief that theatre and acting are two different things and in order to understand them we need to be specific and study them apart. While theatre covers the entire field of performance and representation, drama implies the study of the acting process starting from the core of the human being. It is important to have actors that are well aware of the exercises that they use, the concepts that

they joggle with in order to contribute to the process of raising the well-being of a society. Based mostly on empirical research, the paper outlines the importance of scientific knowledge in triggering the creative nature of a person. Old acting techniques are used as references in order to prove their efficiency in the modern context in which professionals are looking to decompose the acting process using not only qualitative but also quantitative data. The study puts into the spotlight some acting methods that are at the convergence between art and cognitive sciences in order to emphasis the fact that acting, and furthermore the actor, can be used as a curative instrument for society, especially in the context of Covid-19 virus.

1. The Actor's Art is firstly a specific logical mechanism

The view of Professor Ion Cojar on the coexistence of sense and sensibility within the space of artistic creation is already known. Contrary to the idea of classical logic (which accepted the dichotomy: either sense or sensibility), the actor's art involves, at the same time, both thought and emotion. And the professor went further in claiming that an actor in the moment of authentic creation is a person with two or more identities. Thus, in the modern view, the founding principle of the Actor's Art is the mentality which functions based on the plurivalent logical scheme which accepts and explains logically, coherently, the multiple, polyvalent nature of the authentic actor. They are both the creator and their work, at the same time; they are the actor (the civilian), as well as the character (whose concept and way of thinking they have adopted). How much of the behavior belongs to one or the other cannot be measured with precision, they in fact become a unity, an irreducible totality which can no longer be dismantled.

As the Actor's Art professor Ion Cojar wrote in his book A Poetics of the Actor's Art, the phenomenon of artistic creation typical of actors: "is a way of thinking. The Actor's Art is firstly a specific logical mechanism. It is only secondly that the actor's art is a way of 'doing'" (Cojar, 1998).

The actor is the one who brings to life latent virtual potentialities out of the sphere of their own polyphonic individuality. In theatre, the 'authentic' actor achieves, creates, brings within the sphere of reality that which is merely potential. "The character of the dramatic text is nothing but a semiotic system. In order for them to become a living, material system, one which is embodies, brought forward into actuality" (Cojar, 1998), writes Ion Cojar; in other words, actualization is the specific action, the process undergone by the actor or, more precisely, the

phenomenon that takes place with their own being. The actor's art is directly and inextricably linked to being, as well as to transforming.

The difference between true and false within the art of the authentic actor consists of the concrete difference between 'to be' or 'not to be' inside an essential process. "The artists – once they have offered their instruments to thoughts and feeling, the whole sensorial apparatus, through the transfer of concepts from themselves to the character with the help of substitutive imagination – has practically nothing more to work with in order to correct themselves, to better their acts, their gestures, their behaviors throughout the existential itinerary of the character they have taken on, except at the risk of breaking the chain of the creative process" (Cojar, 1998). Exact, identical repetition on stage of experiences and reactions on stage does not lead to an authentic artistic process. Each 'repetition' must be a new journey, a redoing of a road of discovery. The actor who relies on mechanical rendition, on stereotyping, will end up lying to themselves, not using, in fact, their own creative potential. What is more, imitation, copying and mechanical reproduction, according to previous models, cannot result in a valuable artistic product.

The universe of the characters' inner experiences cannot be known in its essence except through one's own experimentation. It is the only way that an authentic actor can take. Sacrificing experimentation on oneself must take place each time, with each exercise, as the discovery of other identities or human structures that they are called upon to take on and for whom they must substitute themselves, can only be done, paradoxically, through their own individuality, through their own psychosomatic 'totality', through their own identity, professor Ion Cojar maintains.

The phenomenon of accessing one of the unknown but possible egos of the human actor generates the miraculous component of the authentic stage act. Even though theatre itself is a convention, and the world built on stage is fictional, through the art of the authentic actor, these become significant truths under our very eyes; and what is more, characters that come to life on stage reveal possible psychological realities.

The word enriched the actor's art with culture, but led it further from its own essence, for at its core are nonverbal means of expression and communication. An extra degree of theorizing sometimes leads to the dismantling of the process of creation up to the point where it is impossible to find the unity that generates the initial spontaneity. Excessive censorship of reason can shake the balance of living phenomena, of the settling of the actor's behavior up to the point of

diminishing subjectivity, the specific natural particularities which ensure the originality, the uniqueness of each individual, states Ion Cojar.

The Actor's Art does not merely consist of 'saying a text', but rather of the discovery and actualization of their own essential possibilities in different life situations, precisely individualized, as well as of the physical and intellectual manifestation, which becomes significant through the contribution of psychological experiences. "The actor's art is invention and discovery; it is fiction and truth at the same time. The genius of the actor does not only invent, but it discovers, it does not assemble, or arrange, but it reveals, it actualizes preexistent and inexhaustible possibilities from within themselves" (Cojar, 1998), says professor Cojar; this means that the art of the authentic actor offers the possibility of rediscovering an elementary truth, namely that the human being carries within themselves the premises of theatricality through their very contradictory nature, on all levels, psychological, somatic, and physical.

Discussing the effort that the actor must make in order to reach the 'other' (the character that the playwright merely suggests), professor Ion Cojar states that the way to 'them' – the character goes through myself (the actor); for as soon as I have found myself (meaning, when I have become me, the unmistakable), I can be the 'others' (many? few?) that I could potentially be. It is only by first taking on myself, I can take on the dimensions of 'the other' towards whom I am headed. Ultimately, writes professor Ion Cojar, all characters are within ourselves and (n.b.) the way to them has three distinct causeways that (paradoxically) intersect: Myself in given situations; Myself in the process of discovering my purpose, my role in the stage convention; Myself having become a character through substitution, but after taking on the concept, the logical mechanism typical of the character.

2. Exercises

The exercise that bears the generic name Animals is part of the group of exercises the purpose of which is knowing the logical mechanism typical of the character. It is undergone together with the exercises: human with animal character, Concept and Interview.

In the accepted meaning of modern orientations in theatre, the Concept is the integrating element within which we can find the generic pattern of the character. Being a 'static element by definition' (Lupasco, 1982), the concept uses an actioning ensemble called mentality; due to it, the rigours of the concept begin to take shape. That actioning ensemble called 'mentality' 'brings to life' the typical logical mechanism.

Finding, defining the coordinates of the concept are what leads the actor – creator towards establishing the dimensions of the character.

But the quasi-stable character of individual psychological life makes an exact, fixed concept of the character impossible to establish. And this is because the concept it, in the view of Stephane Lupasco, the owner of a paradoxical 'static movement'. This idea means that, in fact, the concept if potentially dynamic. In his 'Poetics...', professor Ion Cojar notes that "Psychological phenomena do not have a linear development, they do not always have motivations, causes that we can establish" (Cojar, 1998).

It is at this stage that the inside dimension of the actor intervenes with its possible inconsistency, its sensitivity, the range of general culture, the motivation, the attitude towards artistic creation etc. All of these can influence the discovery of a logical mechanism typical of the character, potentially different from individual to individual. "The interview is also a type of exercise through which one can control the degree to which the person substituted by the actor is embodied. The generic pattern of the character is the concept, the intimate logic which is typical of the character into which the author's logic has been converted" (Cojar, 1998).

This type of 'concept' exercises, of discovery and taking on the logical mechanism typical of characters, is also applied to animal study.

The basic structure of the exercise is made up of two stages: the detailed study of an animal's behavior (chosen by the student), aiming for the discovery, the understanding of the type of thinking, of action (whether in extreme, tensioned situations, or in a relaxed state), of relations to other animals (whether of the same species or different ones); the discovery of the possibilities of existence in various media; the student is invited to substitute themselves for the animal through taking on its typical logical mechanism.

The main purpose of this exercise is for the student – actor to understand the concrete difference between the attempt to substitute by taking something upon themselves and the temptation to imitate.

We will remark on the following: if we ask students to think about an animal, a dog for instance, each of them will not see a dog in general, but rather they will particularize it according to their own experience, to their own representations. This is why each actor will think of a particular breed, body type etc. At this point the 'dog concept' becomes dynamic and different from one student to the other.

Thus, when working with future actors it is important to anchor their flux of emotions and states of mind with exercises that can enable them the power of understanding the process of becoming a real artist with a specific technique.

3. Searching for the Truth. Empirical and scientific knowledge

All these exercises make up the integrating principle of Stanislavski: "From the outer truth of the life of the body to the inner truth of the life of the spirit" (Stanislavski, 2013). But what does 'the outer truth of the life of the body' mean: reality; how can we know reality and how can we turn it into the 'new reality of the life of the spirit'?

In the view of the Russian actor, director and professor K.S. Stanislavski, the founder of the preparation System of the servant of the stage, truth is hidden within the deepest depths of the soul of the actor. It is only thusly that the exposed, presented truth will shake emotions through the unforeseen, through the connection to the forgotten depths of the pat, through creating landmarks for those yet to come and through the novel logic of life, even though it does not appear to have a clear purpose on first sight.

These spiritual states, difficult to describe in words, such as: allusions, forebodings, contradictory states etc., will be accompanied by our great questions, doubts, anxieties, religious beliefs etc. That is where there undoubtedly lies a sensitive 'field' from where two paths can be taken: either the ardent burning of the feelings from which memorable creation is brought to life, or the (placid) quietness that leads to artistic cancelling! One must find an unconditional balance between talent, intuition (on one hand) and the technique of interpretation (on the other hand). It is only this way that creation will take shape: it is only this way that impressions on the show will be unique, unmistakable, unrepeatable.

Every evening one will have a chance to impress the spectator, but each time it will be different, it will be something else. Why? Because every evening, one will reach the subconscious through different inner paths of the conscious; this path (difficult and unpredictable) forms the true bases of dramatic art. One can safely say that this is what the essential difference between actors and artisans consists of, the latter only create if they are well guided and inspired, while actors must filter their inspiration and, becoming aware of their own experiences and behaviors, step into the (bizarre and vast) area of the subconscious, 'coming out' towards the audience differently, with other 'clothes'; it is only at this point that they will be credible and applauded. For the spectator does not (really) want to see

their own face in its authentic image on stage, but rather the inner dimension that they barely suspect and that they perhaps even fear.

In the psychological field of the creative life, one could say that all actors feed on impressions and sensations that they preserve in their emotional or intellectual memory. All of these are processed in the subconscious with the help of their artistic fantasy. It is a minute work of transfiguration, which leads (if successful) to forming an aesthetic image. On an individual level, the true super – conscious dimension of the creation of each actor stands all chances of remaining a secret that is difficult to solve, as it is not merely the outlining, embodying, and presenting a literary character which is interesting, but the way in which it 'starts' from the actor and is revealed to us at a certain point, in a show, at a certain point of this show, on one particular evening... There is also the chance that on a different evening, in the same show, the actor that embodies the same literary character will find different solutions, have different reactions, surprising even to themselves. It all depends on the degree to which the unconscious creative stimuli are present. And this is because the act of creation is endless and eternal.

Stanislavski's system is based, as he himself declared, on highlighting the organic nature of the actor. Essentially, the Stanislavski's principle presupposes a deep knowledge of the immediate reality, and after deciphering any dramatic situation, taking it on by starting from reality, so that the theatre show does not become an illusion, but another reality.

All exercises of knowing reality presuppose exercises that reactivate the senses (taste, sight, smell, hearing, touch), help one integrate within a group, stimulate attention, reaction, memory, study and working with objects, as well as 'animal study'.

But what path do we choose in animal study, in understanding and then taking on the logical mechanism that is typical of them? There is only one critical path: the path of knowledge. But if we think at the term of knowledge, we will need to mention that this essentially entails two sides of knowledge: the scientific and the artistic one.

Prior to any approach we must remember an idea which has long been present in philosophical thinking: in the relationship between the 'I' (that is, the subject, the person) and the 'Non-I' (that is, the objective world), the only one that is directly active is the I, as this is the Consciousness: but a consciousness that results from the action (willful or not) of the outside world. In this action, the I impose their will, their attitudes, their concepts, their inner experiences, by

inserting them into a reality that they build according to their plans, through practical action.

And this is how the two inseparable fields of human existence are founded: the theoretical and the practical. Because when we say "the I outlines the Non-I", we think practically, whereas when we say "The Non-I influences and limits the I", we mean it theoretically. However, the 'Non-I' is a product which results from the multiple ventures of the 'I', and practice, activity, and therefore freedom is what lays the foundation of the theoretical side of existence, turning it into an act of knowledge: except this way one reaches a paradox: because it pursues the taking on of the real, what any act of knowing does is in fact 'cancelling' the real; because it is being moved from the outside within the individual. This is, of course, one way of putting it, because without observing, analyzing, synthesizing etc. the information so avidly sought and obtained with great effort and sensitivity from 'the outside', the real would be not only a great illustrious unknown, but also a lacking essential parameter for the general development of the human.

However, what does know 'the real' mean?

Philosophical thinking has long established the idea according to which gnoseology or the theory of knowledge is the field in philosophy which studies the genesis, the nature and the range of human knowledge, its presuppositions and foundations. At the same time, it has been accepted that gnoseology is focused on the study of the totality of forms and means of human knowledge, whereas epistemology has been accepted as the philosophical theory of predominantly scientific knowledge.

But when can we say that we know something? What makes a thought, a view, an opinion, worthy of being called knowledge?

A first condition would be for said opinion, view etc., to be true. But true by what criteria? Are scientific criteria enough to vouch for accumulated knowledge? It would appear not, since philosophers have introduced another essential condition: justification. In other words, we only know something if we have solid and sufficient reason to not only argue its validity, but also to justify (to ourselves, firstly) the effort, putting it under the empire of solid inner motives. Thusly, the premises necessary to convince others will be ensured. At this point, the knowing subject can step from thinking into action.

Thus, in the context of scientific knowledge, we wonder, is there a place for what could be called artistic knowledge? Having come from the wide sphere of scientific knowledge which, in fact, founds its ventures, artistic knowledge is, essentially, more of a state of the spirit and an elite aid of an individual's everyday

life. One can say (with the help of Kant (Kant, 1987)) that through the beneficial effort of artistic knowledge, humans search for beauty, balance and ineffable in art, in order to then discover it within themselves.

Artistic knowledge also has an extremely important moral component as well as one of attitude, induced by the chromatic character, the phonic and the visual background generated by the ambiental immediateness within which the individual lives. The individual's capacity to 'lean' towards these outer stimuli, their desire to make them their own argues their vocation to want to be integrated in the ambient. Because the individual lives not only within a climate of material values, but also in an ambient strongly marked by spiritual values transformed into syntheses; these come back (abundantly or moderately) to the individual in the form of obvious manifestations. And the individual makes them their own, after a strict personal evaluation; it is at that point that they endow the real with aesthetic value.

Aesthetic values can be relative or absolute, positive or negative, fundamental or not, but all fall under the sign of the statement of Nicolai Hartman (Hartmann, 1974) according to which: there is a whole range of 'higher or lower' aesthetic values; the aesthetic value is given by the result of the process of practically – spiritual appropriation of the real (which includes nature and social life in its ensemble), while artistic value refers strictly to the universe of art, to the imagined artistic product, molded and created by the fantasy, anxiety, ambition and dedication that any creator must exhibit.

Discussion

Scientific research allows the modern person to better control their emotions and control the process of creation, so that it is no longer a random one, but one that is actively stimulated by the physical resort. Benedetto Croce mentions that "by elaborating impressions, one is released from them. By objectivizing them, they move further from them and becomes superior to them. The liberating and purifying function of art is another aspect and another way of phrasing its nature as an activity. The very reason activity is liberating is that it chases away passivity" (Croce, 1972). Furthermore, we need to establish a balance between control and the creative impulses. The questions "*How we measure the impact of theatre on society? What is happening in the actor`s brain?*" and "*How to we train professionals using a common work methodology?*" are still open to be investigated. The study of the brain and neuronal structures explains to the actor how they convey emotion, connect with the partners and the audience, communicate non-verbally or get orientated in

space. Research in the field of neuroscience facilitates the emergence of new paradigms of experimentation in the field of theatre and raises several questions regarding the human impact on cognition. Space research, for example, has reached new levels, researchers Edvard I. Moser, May-Britt Moser and Bruce L. McNaughton announce. "After almost 50 years since the place cells were discovered, these and their homologue in the para hippocampus have become some of the most important tools in understanding the cortical calculus and spatial mapping, as well as in understanding in mechanical terms the cognitive function of navigation" (Moser, Britt Moser, McNaughton, 2017). The progress of science determines the progress of people, the understanding of the functioning mechanisms and thus, the progress of the performing arts. O'Keffe has demonstrated that any "information about changing position and direction in space can be calculated from animal movements" (O'Keffe, 1976), which backs the importance of studying acting in an interdisciplinary way, in the process of discovering and analysing the way in which people work. Understanding these processes contributes to the development of an integrative vision of the actor's art and determines the formation of the modern artist.

Conclusion

The act of creation (a purely human action) renders the human being noble, making it similar to the Great Demiurge. In the act of creation, the human is truly free. Nobody and nothing from the outside must be present at the process of creation of an artistic product. Otherwise, the artistic product is 'commissioned' and its aesthetic value decreases drastically.

The aesthetic value of an artistic product cannot only not be anticipated, it cannot be perfectly perceived by those on the outside even with the most judicious critical apparatus or the most successful game of an abundant intuition, until the author has considered their work finished; the emergence of the artistic product can cause a real aesthetic shock which will force the watcher ('the consumer' essentially) to return to it time and time again; and each contemplation will be different each time, as the joy that is felt will offer an opportunity for new inner syntheses, new ideas and aesthetic experiences. And this is because with each contemplation, look, participation etc., the psychological needs and expectations of the watcher will be different, as their aesthetic attitude will always be different, and the aesthetic taste (that is, the spontaneous reaction of pleasure, accepting or rejecting) that has already arrived in the sphere of controlled evaluation of inner experiences will receive its full rights.

It can be claimed that a first step in the superior founding of an artistic act is scientific knowledge. However, once this first step has been taken, once one has therefore arrived to the sphere of artistic knowledge, the real creator will have to appeal to the cultural dimension of their personality, their inner combustion and their whole personal universe of experiences, sensations and feelings. It is only these that can generate a valuable artistic creation.

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Net art-fine art: progressive versus destructive

Abstract:

The mankind has always been in search of improving its technological discoveries; as a result, culture and tradition were strongly influenced by this progress. Is there art without technique and science? There is. But as far as it is that we can make art without technique, so true is that technique improves art and even help it to develop itself. Technique generalizes, it can deny the irreductible particular cases and forms. The digitalization has made progress and can go beyond the rules that art has already been using. By introducing digital technologies in the field of making art and also selling it, we need a guidance to make it clear what kind of practices are beneficent for those who are parts of the huge mechanism of the artistic world: artists, collectors, curators, art critics, art historians and last but not least for the art loving public.

Keywords: digital, progressive, fine art, technologies, artists.

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Net art-fine art: evolutiv versus distructiv

Abstract:

Omenirea s-a bazat dintotdeauna pe tehnologie, împingând totodată cultura şi tradiţia înainte. Există artă fără tehnică? Există. Însă pe cât de just este că se poate face artă fără tehnică pe atât de adevărat este că tehnica îmbunătăţeşte calitatea artei şi o dezvoltă. Tehnica este un mod de a face ceva şi nu un lucru care se face. Tehnica universalizeaza ea poate nega cazurile particulare ireductibile. Digitalul experimentează mult, și poate trece peste multe reguli apărute înaintea sa. Prin introducerea tehnologiilor digitale în domeniul artei şi a vânzării acesteia avem nevoie de un ghidaj pentru a ne fi clar ce fel de practici sunt benefice pentru cei ce reprezintă mecanismul lumii artistice-artişti, patroni, colecţionari, galerişti, muzeologi, curatori, critici, istorici şi nu în ultimul rand publicul amator de arta.

Introduction

We have so many directions in art that we ask ourselves which is the best or the most proper one. Which way should we follow as artists? The Renaissance in art began in the 14th century and lasted until the 16th century and it was a long and clear period. Today, art is divided into fine art with its painting, sculpture, graphics and virtual art, which in turn as subdivisions of digital art, web art, software art, etc. The young generations of artists live with one step in the past and one in the future, meaning, they use traditional art as inspiration but create their own digital art because the latter does not yet have a history of its own. In schools, they study art history including the well-known currents from Greek art to hyperrealism. Digital and urban arts are mentioned as currents but are not decanted yet. The present study follows the effects of digital art coming into being, the fact that this fact has brought something new and if it affects to some extent the plastic art as well as art in general.

Digital technology is the language of the present moment, but art has been used towards a unique direction only, in line with traditional beliefs about models of productions, creation and reception. A major representation of the digital revolution is the Web, the most popular of the Internet processes. Despite the phenomenal potential released, much of what we see on the Web in the art section is as monologic as painting or television. A feature of virtual art is the introduction of the observer inside the 360-degrees' image, which is temporally and spatially homogeneous or, at least, completely fills the visual field of the observer, to create the impression of immersion into the image. It is an illusory space determined by the rule of perspective, the definition of the image, real colors, light, proportions. In addition, other senses besides those addressed to the visual are addressed to the auditory and even the olfactory. In the landscape of rapid changes, in media technology the idea of the "360-degree image" will remain a continuous phenomenon in the art and media history of the 21st century.

Abstraction Now introduces software art in most of the productions of contemporary cultural fields, offering the public enough challenging organized material to reflect on the relationship between modern and contemporary art, media, visual culture and software. If today everyone uses digital media and computers networks, we ask ourselves what exactly do we see in the Ars

Electronica exhibitions? What is the phenomenon of software art or digital art or new media art or even cyber art? The key participants of this event take different positions: some call themselves designers and other consider themselves artists. Can digital art be considered a branch of contemporary art? In the 1960's modern art focused on concepts, not techniques. At that time, the artist was a journalist, looking for and showing various signs due to various media including text, photography and video. Educated in the last two decades, the 21st century artist no longer produces painting and photographs, but projects. For the most part however, art collectors seize traditional objects that are safer as an investment.

Characteristics of net art-fine art as progressive versus destructive

Fine arts are nowadays a "working" of western culture together with the other form of art like: theater, opera, orchestral music – all of them desperately trying to survive financially through arts centers belonging to rich choice people or through governmental funds. The evolution of technique has led to an explosive art consumption.

The 21st century has witnessed a multicultural development of "mass culture" – with its thousands' competitive styles and sorts – but unfortunately, in the meantime, witnessed the rising of a so called "subculture". The mankind has always been in search of improving its technological discoveries; as a result, culture and tradition were strongly influenced by this progress.

The shamans drew their sketches in coal- obtained from the fire that was discovered, on the walls of the caves. Although those images or paintings weren't meant to have – what we nowadays consider – artistic goals, the long process of using technology to produce meaningful images had already begun. Even during antiquity, the man produced objects made of iron, ceramic, invented the parchment, wrote literature and sculpted the vaulted arches. During the Renaissance art started using elements belonging to different sciences. The Renaissance artist made use of Mathematics, Geometry, Perspective, engraving technique, oils, pressing machines, etc. Is there art without technique and science? There is. But as far as it is that we can make art without technique, so true is that technique improves art and even help it to develop itself. Technique generalizes, it can deny the irreductible particular cases and forms.

After re-establishing contact with the visible universe, the artist of the 1960s no longer tries to show the idea of concept in his works, but wants to transmit and present to the eyes of the viewer, the whole ensemble. The digitalization has made progress and can go beyond the rules that art has already been using. By

introducing digital technologies in the field of making art and also selling it, we need a guidance to make it clear what kind of practices are beneficent for those who are parts of the huge mechanism of the artistic world: artists, collectors, curators, art critics, art historians and last but not least for the art loving public.

Research and discussions on current practice and the effort to establish forums leading to progressive activities in the digital arts should be praised and recognized. All of this is meant to encourage collectors to purchase more art in their portfolios. Throughout history, artists have created their works using a large variety of materials and methods and procedures.

Many artists of the 2000s use digital work tools and make use of a wide range of methods, the most popular being printing. The artist and the printer will certainly determine that technology to advance and, at the same time, will contribute to the discovery of new and different methods of creation in both traditional and digital art. "Before computers and laser printers, artists used tools that had not changed significantly over the course of a century. Every word included in a chart had to be engraved and picked and then, carefully attached to the right spot. The addition of various textures and colours requires the artist to prepare the layers that had to be photographically manipulated before the graphic was ready to be printed. The whole process from conception to realization often requires a whole day of work for a single graphic designer." (Fidler, 1997)

Is the computer a simple tool in creating traditional art? How does digital art adapt to the world of currant theories and aesthetics? Synthesis is the basic concept for digital art. The computer synthesizes best in relation to any other tool handled by man; the exception is the human brain, which has always been the model and basis for the development of computers. Where and how can be combine everything that has been experienced so far: originality, authenticity, objectivity, photography, randomly panted structures – materialized and reproduced to infinity, oil and water, Impressionism, Surrealism, Cubism? We no longer ask ourselves the question: What is new? But what is happening?

Digital art has made its great entrance and has an important contribution in the developing of art in general. It has become an essential component of contemporary art. New tools are revolutionizing the way artists think. Images that could not have been done traditionally are now possible to be obtained through computer interferences. The artists of the future will not conceive a world without technology and for them the creative tools will be digital. So, we are witnesses to a crucial time in contemporary art.

Computers have not considerably reduced the time required for artists to produce original graphics, nor do they require less skill or talent than the rest of the tools used by artists. The availability and popularity of photographic manipulation created a vast and creative 'gallery' of modified images, most of which were reminiscent of what original photography used to be. Using the electronic version of the brush, filters and lenses, these "neo graphic artists" produce images inaccessible through conventional photographic tools.

Photographic manipulation is the most complex style and, at the same time, a set of techniques currently used in art. The synthesis between photographic and digital tools allows, over time, the elimination of many toxic and uncomfortable materials. This new creative technology offers advanced capabilities for reattaching and cutting – pasting portions of images from different sources; in the end, they become special collages and surreal photo-compositions. We are dealing with unprecedented manipulation and control of the colours, as well as distortion and resizing of the image. Essentially, we have an exponential field. The trend is moving very naturally towards a fast evolution of an external artistic life that also tends to develop itself logically, until all the means are exhausted, until something new is found.

The reason life seems so fast today says Saffo, is "not because individual technologies become themselves faster or because things are happening faster than they used to in the past, but because different technologies come into being at the same time. The unexpected cross impact of mature technologies is what creates the strong accelerations we feel." "Cross impacts" he says "are also variables that make forecasting new media so difficult." People wish to feel intensity – they want to experience it. Speed has become the topical trend and, if we look to not so distant future, we can probably see to collapse coming. The various art forms, in this case the communication media as well as the media enterprises are "forced to adapt and evolve in order to survive in a changing environment." (Saffo, 1992) "The only alternative would be for them to die", Roger Fiedler wrote in "Mediamorphosis" (Fidler, 1997). "Disorder is just another order and what is diffuse can be themed," (Levinas, 1974) confirms Emmanuel Levinas in the most logical way possible. In art the 2000s insisted on the concept of movement, relativity but also strangely, o the relationship of friendship, because it enhances the result. If I, you and another one person have the same perception of things, we must somehow gather together, said Luigi Giussani in his "The ego, the power, the works" because trying to stay united means to collaborate more, it means to be more involved in society (Giussani, 2005).

The internet art is difficult to be transposed and it is also even more difficult to be archived, due to the fact that the used technology improves and develops itself. The selling of this sort of art rises problems both for the artist himself and for the buyer. The participants in this process discussed to each other and try to find solutions. Erick Loyer monopolized by MoMA in 1998 for his project *The Lair of the Marrow Monkey*, stated that time, that the future could bring LCD screens to run web art just on people's walls. Nowadays we can see LCDs inside museums, as exhibits.

Alicia Miller, associated manager at SF Camerawork suggests that artists themselves should possess their own web galleries in order to keep art alive. It is assumed that keeping a digital work alive is impossible due to the fact that operating system can suffer changes every month. Some strategies for preserving digital art have certain restrictions for Net Art, for virtual works of art, but much more ambitious strategies are being developed. Time is pressing and measures must be taken if we do not want to lose the values of three decades of media and virtual art. Any political strategy developed for the collection of this type of art must necessarily involve an agreement between artists, galleries, museums equipped with the latest technology, manufacturers of technical equipment and computer centers. This was the additional reason for founding a virtual database in Berlin, which later became a tool for analyzing the digital present.

Aaron Betsy sustains the importance of the internet art and argues the collectors into acquiring as much of it as they can – quality art is a concentrated representation of our world and of our way to perceive reality (Baudrillard, 1981). "The virtual would surely illustrate the horizon of the real – as in physics we can talk about the horizon of events. But we can as well take into account the fact that all of these are nothing else but a hindrance for an indistinguishable stake." The virtual, he says "is intersecting with the notion of hyper-reality. The virtual reality, the one which would be perfectly digitized, homogenized, replaces the other reality because it is perfect, controllable and non-contradictory. Therefore, given that it is more fulfilled, it is more real than what we have established as a simulacrum." (Baudrillard, 1981)

In the 1980s, some radical theorists raised the issue of the death of painting, grounding their judgment on the assertion that advanced painting seems to show all the signs of internal exhaustion or it has already set limits that cannot be pushed further. When issuing these conclusions, these theorists had in front of their eyes Robert Ryman's entirely white paintings or perhaps the monotonous striped works belonging to the French painter Daniel Buren; and it would be difficult not

to see their statement, in a way, as a critical judgment addressed both to the respective artists and to the practice of painting in general. However, as for Belting's idea on the end of the art, the existence of an extremely vigorous art that shows no sign of internal exhaustion is not contradictory to the idea that the age of art is not over yet.

Conclusion

The issue raised was how one practice complex gave way to another practice complex, even though the shape of this new complex was still indefinite, vague and will likely remain so.

There is no longer any plan that is foreign to the different artistic realities, and these realities themselves are no longer so distant from each other. This is happening because the fundamental perception of the contemporary spirit was formed around the principle of the museum where, any art form finds itself a place, where there is no a priori criterion of how art should look like and there is no story to refer to all the things that can be found inside the museum. Nowadays, artists consider the museum as if it did not host dead art, but living artistic options. The museum is a field that cannot be rearranged and, undoubtedly, we are witnessing the birth of an art that uses the museum as a repository of materials.

"Duchamp's Fountain – revolutionist and avant-gardist – shows that anti-art represents the absolute meaning and true dignity of art for art's sake, that the brutal abandonment of all formal conventions constitutes the absolute purism of the significant form, that the Real represents the excrement, the only one that leaves behind as its mark the absolute self-reference of art to art." (De Duve, 1989) It announced the moment when art, descended from the pedestal, would belong to everyone and some would inspire fear of the day when " everything being art, nothing will be", as expressed by de Duve. /Ready-made "(…) manages the disquieting proof of the art alienation, definitive for those who make it a certainty of decadence, temporary for those who see in it the signs of change and necessary for the ones to whom the ability to deny, promises a future emancipation" (Giussani, 2005).

Vattimo sees the phenomenon announced by Belting from a much broader perspective than the one that concerns us: he thinks the art end from the perspective of the death of metaphysics in general, respectively that of philosophical answers to the problems raised by a technically advanced society. So, Vattimo refers to land-art, body art, street theater and so on, cases in which the status of the work becomes essentially ambiguous: the work no longer seeks

to achieve the success that would allow it to place itself into a certain constellation of values.

The third millennium catches us in a permanent chaotic change of scene. And though, it is not certain that the scene that prepares to show itself will be better than the old one. In order to create a work, it is not enough to meet people, phenomena and situations that act on, that rouse the appearance of a will, that activate the fantasy and put our energies into action. Everything must be done according to relationships that we do not fully define, which we must rather respect. There is something that must be respected, recognized, embraced, accepted, in order to create. Thus, our minds, our arms and even our hearts are imbued with a factor that may seem hostile: the effort.

The internet is here to stay: it is not to be ignored. The new computerized technology has penetrated every aspect of our lives: the way we learn, communicate, the way we create. The populist goal of the internet finds itself in contradiction with the individualistic nature of painting, the most powerful art form based on gesture, signature and originality.

We live at the dawn of a new millennium and of a new digital revolution, and today's painting reflects the promise of the moment as it analyzes his not-too-distant past.

As a conclusion, acceptance of computerized art does not require giving up classical artistic activities, but on the contrary, requires involvement in aesthetic issues through which the scientific community becomes aware of the attempts and creative possibilities. The aesthetic value does not depend on style or instrumentation, what matters is the artist's creativity and sensitivity, the form and the content of the message presented to the public. It is the choice of an expression value: language, music, image, which leads to different results. The digital art images are to be considered creative art works with a real chance to appear successful when are to be compared with traditional fine art.

As a final conclusion, the subject of this article needs further attention on short term and also long term, in order to see how things, evolve in the future, with nowadays arts.

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Appendix

Figure 1. Erick Loyer. (1998). The Lair of the Marrow Monkey.

Figure 2. Erick Loyer. (1998). The Lair of the Marrow Monkey.

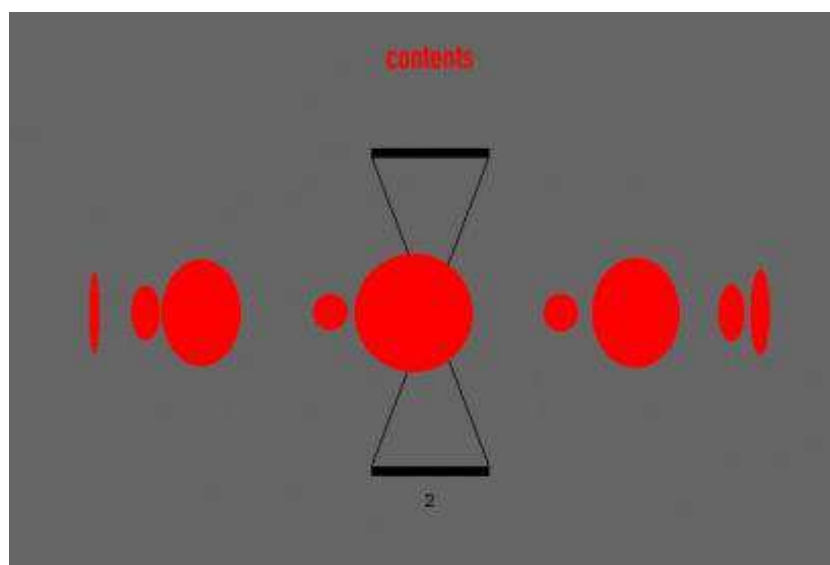Figure 3. Erick Loyer. (1998). The Lair of the Marrow Monkey.

Figure 4. Erick Loyer. (1998). The Lair of the Marrow Monkey.
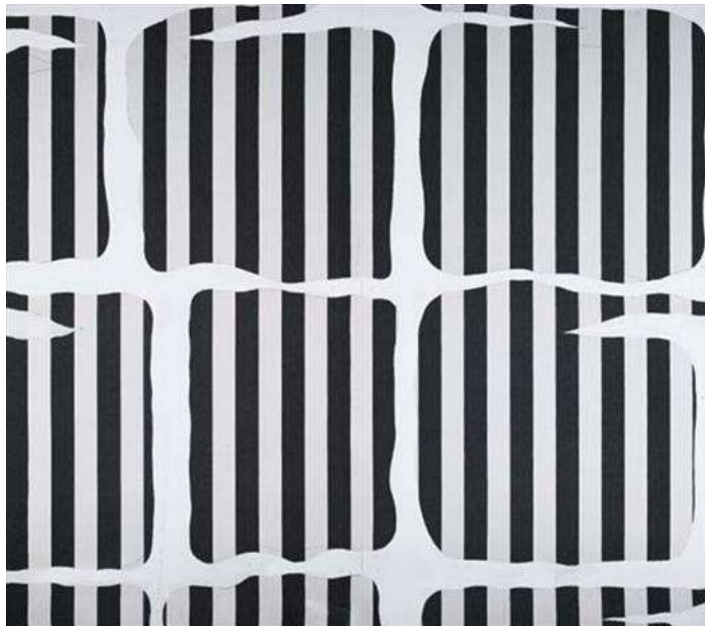
Figure 5. Robert Ryman: Untitled. 1965

Figure 6. Daniel Buren: Peinture aux formes variables.
1965-1966.

Figure 7. Marcel Duchamp: Fountain. 2008.

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Politeness and the Art Criticism Discourse

Abstract:

Art criticism usually manifests itself in such written genre-texts as art reviews. When producing such a text, the critic finds himself/herself in a position of the interface between the general public and the artist, and, consequently, between the general public and the work of art. While, on the one hand, the critic has to remain true to his/her role as a guide to mediating understanding and appreciation of the works of art by the audiences, meanwhile bringing efficient/effective suggestions for the artists, on the other, the critic also needs to be a master of good writing in the use of the most effective discourse strategies. These include the application of the most relevant politeness principles for the sake of perpetuating good communication throughout the art world. The present study aims to discern the mechanisms of utilizing those principles in art criticism, in direct relationship to how works of art are (negatively) evaluated by the critics, who may balance between remaining polite and becoming utterly/straightly impolite, for the sake of truth.

Keywords: art, art criticism, the pragmatics of politeness, discourse strategies.

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Strategii ale politeții în discursul criticii de artă

Rezumat:

Critica de artă se produce de obicei în recenzii de artă. În scrierea unui astfel de text, criticul se manifestă ca o interfață între public și artist și, în consecință, între public și opera de artă. În timp ce, pe de o parte, el trebuie să rămână fidel rolului său de ghid ce mediază înțelegerea și aprecierea operelor de artă de marele public, aducând totodată sugestii relevante artistului, pe de altă parte, criticul trebuie să fie un maestru al scrisului, capabil să utilizeze cele mai eficiente strategii discursive. Acestea includ și aplicarea unor principii ale politeții, cu rolul de a asigura perpetuarea unei bune comunicări în lumea artistică. Studiul de față dorește să distingă acele

mecanisme de aplicare a principiilor politeţii în critica de artă, mecanisme ce se află în directă legătură cu evaluarea (în special în cazul aprecierilor negative) făcută de critic, care poate pendula între a rămâne politicos şi a deveni de-a-dreptul nepoliticos, de dragul adevărului.

Cuvinte-cheie: Artă, critică de artă, pragmatica politeţii, strategii discursive

Introduction

The role of art criticism (which is nowadays re-named art appreciation) is perceived to be an interface between the public and the work of art. This role has become more and more obvious beginning with the first part of the 20th century, and with the first attempts to modernize art. People found themselves baffled in front of the new works of art and could not make sense out of what they were seeing anymore. They searched for some guidance to understanding what was going on in the art world, to what a work of the new art meant and to how valuable that was. The need for specialized guidance has become even more obvious these days since contemporary art is so multi-faceted and complex.

There are numerous schools of criticism, based on just as many doctrines, but they all have in common the same desire to mediate between the work of art and the general (and sometimes even specialized) public and to boost communication within the art world. No matter whether art is viewed purely philosophically, or mainly historically, or sociologically and psychologically, the whole enterprise proves to be "a coat of many colors" (Iacob, 2019). It is also a fact that there are a great many personal styles of criticizing art as well as of writing styles. Some critics tend to be positive and polite; some prefer to be blunt and/or true to themselves. Many can grade their critical discourse and use all the possible discourse strategies to offer their readers a complex view of the art under their scrutiny.

The purpose of the present study is to find the ways in which art criticism works, especially in the case of negative appreciation of the works of art, that is, to distinguish the mechanisms the critic utilizes in order to send the reader his/her exact evaluation of those works. This research focused on whether and how exactly the critic chooses to remain polite or not when criticizing a certain work. For that, a number of art review texts (around 35, from different art magazines – Art in America, Artnews, Artforum International and newspapers possessing an art column – The Telegraph) have been considered. The research applied a pragmatics methodology, starting from the classical Gricean maxims and Leech's politeness principles, rediscussed in Brown and Levinson and in Thomas, also

studied by Rehm and André and by Myers in scientific writing. The central concept adopted here is that of face management. The study focused on how the critic deals with it in different circumstance and for different purposes. Some similarities between the criticism discourse and those of advertisement and propaganda have also been distinguished, along some coordinates mentioned in Zdrenghea.

1. Art criticism, advertisement, and propaganda – some discourse similarities

To establish some functional channels to communicate both within and without the artistic discourse community, art critics devised several genres (and texts), out of which maybe the most effective one appears to be the art review. The discourse strategies involved in creating efficient art reviews reveal the fact that, just as in advertisement, the public is perceived as a target. "The language used by advertisers indicates that they think of people as targets. In advertisements, they use language which is subtle and cajoling […]" (Zdrenghea, 2004, a).

This does not mean that the audiences of both the works of art and art criticism are the only target of such texts. The artists themselves are also part of the communication process; they may relate to art criticism in different ways: they may find some guidance in what is being written about their works, or they may feel re-assured, flattered, or, on the contrary, they may be offended and feel under attack. Hidden agendas sometimes dictate the type of discourse employed by art criticism, and just as "advertising is a versatile and sophisticated form of social communication" providing "the symbolic tools for the circulation of everyday meaning" for "presenting, suggesting and reflecting an unending series of possible comparative judgments. Controversial or not" (Zdrenghea, 2004, a), so will art criticism texts (art reviews) make use of all necessary strategies to reach their goals.

Appealing to people's desire to achieve a higher status can also be exploited by art critics, just like by advertisers. "Owning and using expensive products is one of the most direct ways to improve one's image and status" (Zdrenghea, 2004, a). The art critic may find a way to prompt an art collector to buy a certain expensive work of art whose ownership would prove his/her high social status and, obviously, his/her exquisite taste and knowledge of art.

Art criticism texts also present several similarities with the propaganda discourse in what the channels and methods of achieving their communicative purposes are concerned. Manipulation plays an important role in this complex process of communication. It may take the form of stereotype, tautology, cliché,

and a null informational content (Zdrenghea, 2004, b). Also similar to propaganda language may appear the frequent use of some strange syntax and vocabulary, and its preference for nominal constructions manifested as "an interest no so much for the noun but for the opportunities to incorporate in this class non-specific manifestations of adjectival, pronominal or verbal nature." (Zdrenghea, 2004, b). So many times, the discourse of art criticism makes use of such devices, for different reasons and to different purposes. It was even given a name: *Artspeak* (also known as *International Art English*) (Creţiu, 2014).

Thus, art criticism discourse manifests several similarities with both advertisement discourse, and propaganda discourse, since they all work to influence people, to make the public believe certain things, in certain ways, to certain purposes. Up to a point, their mechanisms are also similar as well as the expected results: an advertised work of art appeals to people's desire to own that work, manipulating them to believe that the work is of certain value, all these with not necessarily negative connotations.

2. The importance of politeness in writing

However, the art critic needs to write as responsively as possible, trying to find a balance between the public for whom s/he is writing, who has a right to be well advised, and the artists-creators, who also need good, well-informed advice and who do not enjoy criticism attacks. The art critic has to become a master of using politeness strategically, developing all the necessary linguistic-rhetorical-pragmatic-discursive strategies to keep that balance and ensure communication meanwhile remaining true to himself/herself.

A question that somehow finds itself in the middle of this process of criticizing art is probably how charitable or kind is the art critic supposed to be when criticizing a work of art? Philosopher Daniel Dennet (Dennet, 2013) reformulates the strategy suggested by the social psychologist and game theorist Anatol Rapoport, and proposes four steps to arguing intelligently and avoiding the tendency to caricature a possible opponent:

1. You should attempt to re-express your target's position so clearly, vividly, and fairly that your target says, "Thanks, I wish I'd thought of putting it that way.
2. You should list any points of agreement (especially if they are not matters of general or widespread agreement).
3. You should mention anything you have learned from your target.
4. Only then are you permitted to say so much as a word of rebuttal or criticism.

Most probably these Pollyannaish (positive) principles may prove quite hard to follow by art critics in many circumstances. However, it is common knowledge that people tend to remember and respond to positive criticism better rather than to negative criticism, and using the former type may also prove beneficial for the advancement of communication.

The now already classic pragmatics of politeness developed by Brown and Levinson (1987) referred mainly to oral exchanges in conversations. However, their notions and strategies may just as well be applied to written texts, especially if these are seen as written dialogues between writers and readers, with the readers as a necessary presupposition, rather than acting in the imagined dialogue. In his study on the pragmatics of politeness in scientific articles, Greg Myers (Myers, 1988) also argues that the above model could be extended to some genres of written texts, despite the difficulty of not having a definite addressee and that of defining relevant cultural variables. He focuses on the ambivalent relationship established between writers of scientific articles and their readers and between writers of such articles as researches and other researchers. In this two-facetted relation, several FTAs (face-threatening acts) are performed, which necessitate different politeness strategies for redressing them. The concept of "face" (borrowed by Brown and Levinson from Erving Goffman, 1967) and that of the size of imposition account, in Myers's opinion, for otherwise unexplained aspects of writing scientific articles.

Rehm and André (Rehm & Andre, 2005) focused on how politeness is expressed using gestures, which are used by communicators to enhance the verbal manifestations of politeness strategies. Adopting Walker et al. (1997) approaches to implement politeness strategies, they made a corpus study distinguishing some politeness strategies divided into four categories and accompanying many verbal instantiations. For example, direct strategies are conveyed by direct uttering of threats, without any redress. Approval-oriented strategies are related to the positive face needs of the addressee and may consist in conveying interest through complimenting and use of intensifying adjectives, in claiming common knowledge through "white lies", and such phrases as "sort of", "in a way", or through the use of jokes, etc. Autonomy-oriented strategies include making minimal assumptions while using such hedges as "I think" and "kind of" and minimizing threat through the use of euphemisms and such quantifiers as "a little" and "just", etc. Off-record strategies are related to violations of the maxims of relevance (through the use of associations and hints), quantity (through exaggerations like "always"), quality (through the use of irony and rhetorical questions), and manner (through

ambiguity and elliptical utterances). The two researchers found that the verbal acts of politeness are strengthened by the use of gestures: iconic and deictic gestures are mainly used to emphasize direct criticism, while metaphoric gestures are employed in off-record strategies. They also quote McNeill, who noticed that *iconics* and *deictics* are attributes of narrative contexts, while *metaphorics* tend to occur in non-narrative contexts.

Thus, as previous research of the concept and the mechanisms of politeness suggests, there is a certain "know-how" an art critic should possess, starting from an intelligent argumentation, then considering the face management of both the criticized artist, and of the reader when dealing with inevitable face-threatening acts. The discourse strategies involved in these processes are complex and various and the writer needs to make the most effective linguistic choices, since there are no other extra-linguistic possibilities of expression (mimics, gestures) to strengthen or smoothen the written words.

3. Art reviews as a genre of the critical discourse

In what follows we shall try to distinguish some regularities in the art criticism discourse (especially in art-review writing), along the same coordinates. The art review is probably the most complex, useful, and efficient genre of the artistic discourse community because it serves both the purposes of the artists themselves, as the most relevant members of the artistic discourse community, and the purposes of the general public, for whom art is produced, and without whose interest artists could not survive. Art reviews are rather short texts appearing in magazines (more or less specialized in art), (academic) journals, newspapers, radio and TV broadcasts, etc.

Their specific communicative purposes are: to inform about an artistic event, to promote such an event and the artist, to competently describe, interpret, and especially evaluate (or judge) an exhibition (and the exhibited works), to persuade the readers to accept the offered interpretations and evaluations and therefore to go and see the exhibition for themselves and (why not?) buy some of the works, to educate the public taste, to guide the artists, to establish a market value of the reviewed works and artists (Dennet, 2013). It seems that, despite the small size, such a text has a lot of work to do.

The writers of such texts are usually art critics. Art historians, journalists, artists themselves, philosophers (art aestheticians and theorists), professional writers who happen to write art reviews may also be generically considered art critics. The art critic finds himself/herself halfway between artists and their public.

Since, for many people, art doesn't seem to "speak for itself", especially in these post-postmodern days, the critic has to act as a mediator between the two and therefore has a two-fold responsibility; despite being a member of the artistic discourse community, she/he has to remain true to himself/herself and act responsibly when offering the audience guidelines for interpreting artworks, several possible interpretations and value judgments (positive or negative evaluations) of the reviewed works. Good criticism always presupposes offering evidence for the interpreted aspects and applying certain criteria in judging art (these criteria are rather implicit than explicit, and are suggested rather than clearly stated in art reviews, as opposed to art theory).

The audience for whom an art critic reviews exhibitions is mainly the general public, consisting of educated, experienced readers, not necessarily art experts, but possessing a certain degree of connoisseurship, or, at least some intuition about art, people who expect to learn something new about art, to see a subject from a different perspective than their own, people who are interested in art but may need a little help to understand and appreciate art, busy art collectors who are considering whether to go or not to see an exhibition and who want to be offered some investment suggestions, and even art specialists and artists themselves who try to get an idea about who and how may judge their art, about what other artists create and what the value of other artists is.

Thus, the art review genre appears to be the most effective one for art criticism. As a genre, it serves the communicative purposes established by the artistic discourse community: informing about an artistic event, advertising it, analyzing the most important works (describing and interpreting them), evaluation them, persuading, educating. The most important feature of this genre is that it addresses two audiences: first, the general public, then the specialized public; therefore, the writer needs to adapt his/her discourse strategies accordingly.

4. Discourse strategies of politeness in art criticism

In fulfilling such a complex job, an art critic has to perform, more often than not, several face-threatening acts (FTAs). Naturally, this happens when negative appreciation is in question. Dealing with them implies good handling of politeness strategies. Depending on whose face is threatened and on the dimension of the imposition, the strategies will address both the positive and the negative face of the audience and the artist.

In Brown and Levinson's approach, any "model person" is endowed with a "negative face" (the person wants to be unimpeded, that is, free) and a "positive

face" (the person wants to be approved and appreciated). It seems easy to guess that any artist would like to be well appreciated and loved and not criticized. In fact, the very process of art criticism is now called art appreciation, exactly due to the negative connotation of the term "criticism". Usually, art critics are generous with the artists (especially if they get paid by the galleries hosting the exhibitions) and tend to see the positive aspects, the valuable features of the artworks. However, any responsible critic will balance the artist's negative face (the desire of not being impeded) and his positive face (the desire to be loved and appreciated) with the great responsibility an art critic has toward the public: the correct appreciation of the value of the artworks under scrutiny. The readers, on the other hand, also have a negative face (they want to feel free when interpreting and evaluating works of art, i.e., they do not want to be told exactly what and how to understand and appreciate art), and a positive face (they want to be considered the equals of any art critic, that is, treated as if they possessed the necessary degree of expertise, or at least, connoisseurship, as to understand art.).

Politeness strategies stem from an insightful weighing of the importance the above variables have in a specific FTA: the artist's negative and positive face, the audience's negative and positive face, the generosity an art critic is expected to show the artists, the responsibility toward the public. The relative power position a critic finds himself/herself in may also determine the choice of one strategy or the other. Power may be defined as the transformative capacity of agents to affect the course of events. The critic possesses a certain kind of legitimate power of judging other people (evaluating artists' works) and a certain kind of expert power over the audience for whom s/he writes, that is, the critic has the knowledge, the "know-how" the public needs. In the case of some famous and widely listened to art critics we may also speak about referent power, consciously or unconsciously exercised over his/her admirers (Thomas, 1995).

The politeness strategies employed to handle the FTAs toward the artists come into play when negative judgments are made on the artworks and range from performing the FTA without redress to changing the bad into good evaluation (ambivalence).

A. Performing FTA "bald-on-record" (without redressing)

When performing an FTA without redressing, the art critic has previously weighted upon the artist's needs and the audience's right to be well informed as to the value of the artwork. Since the value of the work is very low, the critic does not feel the need to be polite in any way and acts responsibly toward the public:

Example 1. [...] for its 18 paintings, representing Schnabel's artistic output over the past decade, are irrefutably awful. I'm not sure I have ever seen such overblown yet forgettable paintings in my life.

Example 2: Peter Sarkisian's appalling multichannel mother-and-child-in-a-cube projection is as close to offensive as this show can get.

B. Hedging/minimizing imposition of negative evaluations

B1. Rhetorical question: the implied negative connotation answer to such a question is avoided by the rhetorical quality of the question:

Example 3. The sheer abundance of the works and their sense of the ridiculous lend a populist appeal to his artistic enterprise, but where does it go from here?

B2. Expressing (personal) hope/skepticism/regret:

Example 4. If Dzama hears eBay calling, I hope he doesn't answer. (The critic implies that there is only a small step the artist should avoid to take toward a worse stage of his creation);

Example 5. This survey of new art parodies avantgarde obsessions of the 1970s far more than it makes a case for new ideas. It mostly reflects the preoccupations of art school-sheltered youth by and for whom the show is largely made. Let's hope it's not the one we deserve. (The implicature here is that we, the public – a so notice the plural of solidarity – do not deserve such a poor-value art, like the one exhibited by this show);

Example 6. Stripping away the context [...] is no small achievement, but unfortunately, that's what Gordon did. While he hoped to add narrative power to his formal exploration by drawing on the potency of his source, the work itself felt ponderous by comparison – less an advertisement for the potential of Gordon's art than a demonstration of the strength of Scorsese's.

B3. Minimizing assumption by expressing a false doubt:

Example (see 1). I am not sure I have ever seen such overblown yet forgettable paintings in my life.

B4. Minimizing imposition by using a 'suggest' verb for evaluation:

There seems to be a certain dichotomy in choosing verbs when writing about art. There is the verb "to be", on the one hand, used mainly for describing art, or for well-established facts and appreciations throughout the history of art, and, on the other hand, there are the "suggest" verbs, used mainly for interpreting

artworks, and sometimes for evaluations. They are used to reduce the size of the imposition of personal interpretations and evaluations.

Example 7. […] but for the most part, it [the show] seems to have little to do with art … It even seems to trivialize work of established artists…

B5. *Hedging by modifiers:*

Example 8. With over 50 works, the show felt unwieldy at times… (also notice the "suggest" verb *felt*);

Example 9. The tearing open of Heidi's stomach at the end of Heidi 2 [a performance] so that Mom can insert a television monitor atop the girl's intestines is a none-too-pleasant sight. Heidi, however, doesn't seem to mind. (Also notice the black humor and the 'suggest' verb).

B6. *Balancing the negative and the positive (less important) aspects:*

Example 10 […] expressive gesture and Minimalist geometry remain precariously alive, even as they have been ingeniously assimilated (also notice the modifiers) (in "Weimin Huang...");

Example 11. Wayne's talent is real, but perhaps her paintings innards are a little too exposed." (Also notice the hedging quantity modifier "a little too") (in "Leslie Wayne …");

Example 12. For me, the iconography of the piece isn't so interesting – the bling disco death-head thing has been done before in more impoverished variations. The interesting thing is the brazen fetishization and attitude – Hirst's done it for real, using real diamonds, real cash. (Also notice minimizing assumption through the use of 1st person suggesting that it is only a personal judgment).

B7. *Using minimizing expressions (downgraders, to reduce the size of imposition by a negative evaluation)*

Example 13 […] and what remains is hypnotic but controlled, yet there persist some loose edges, some prescribed awkwardness, as it were.

a) using neutral attribution of opinion for interpretations and evaluations:

Example 14. […] mouth open in a scream, although whether of pleasure, pain, or protest is uncertain. Likewise, for the viewer, who might also find it unclear how to respond to these dispassionate amoral children caught across the divide between the consciousness of childhood and that of adulthood […];

b) minimizing the "guilt" of one by extending the "guilt" to many:

(given the fact that the artist had recently died, the critic also feels the need to enhance the idea that the evaluation is his own / attributing by the first-person pronoun; also notice the verb "to suggest", and the hedging adverb "perhaps" trying to minimize the imposition of personal opinion);

Example 15. I want to suggest that Huang was caught on the horns of the dilemma that epitomizes the current position of abstract painting, perhaps of all art in this so-called postmodern situation (and it is a recurrent situation rather than a period): how to make something new out of something old […] (also notice personal attribution of opinion, "suggest" verb, and hedging adverb to reduce imposition) (in "Weimin Huang…");

c)   using suggestion (as an indirectness device) for negative evaluation:

Example 16 …The 1980s paintings and sculptures could have been omitted without diminishing the exhibition's impact. (modal);

d)   turning bad into good evaluation (ambivalence):

(Here, probably for encouraging purposes)

Example 17. While the exacting works might suggest these artists are striving toward an ideal of perfection [the exhibiting artists are students of California State University], they also reveal the hand's inevitable quirks. Accidents and imperfections – a skewed line, a messy intersection of marks – were evident, adding an imprimatur of originality to the pieces. This exhibition was a celebration of the human touch and its ability to create flawed wonders. (Notice the paradox; also notice the hedging modal and the "suggest" verb);

e)   ambiguity is sometimes preferable to a negative evaluation (also see Example 30)

Example 18. The thrust of his project appears to revolve around the painting process itself, an attempt to find a new way of working that would require a new way of seeing. (It does not exist, at least not for the moment; therefore, it seems difficult to understand such a work).

Another strategy of politeness suggested by Brown and Levinson is *avoiding the FTA*. This strategy is quite unlikely to be found in an art review proper. It still may exist in some reviews dedicated to exhibitions of great masters, recognized and established as such by art history. In this case, the only possible FTAs may refer to the exhibitions' curators and not to the great masters themselves.

Other politeness strategies are used *to maintain the positive and negative face of the public*. Readers of art reviews do appreciate good suggestions as to how an artwork may be interpreted and to what its value is, but no readers will enjoy being told what and how they should understand and appreciate an artwork. It is the good critic's skill to let his/her reader feel his/her equal, share in the common goal of appreciating good art. A prerequisite to good art criticism writing, and also a politeness strategy, is abiding by The Processibility Principle (Leech, 1983). This principle states that messages should be comprehensible, clear, brief, orderly, easy to process and that in the process of information, the speaker refers to what is already known to the hearer at the beginning of the utterance and predicates the new, relevant, focused information at the end. It is, still, the belief of some Romanian art critics that the more intricate and fussier and "absconded" the "message", the more interesting the writer. How should then the readers of such texts (if any) understand their attitude toward the public?

Maybe the most important device for reducing social (and expertise) distance between the writer and the reader of an art review is the use of an informal register to suggest a kind of talk between friends, or, sometimes, even a kind of complicity and gossip. Some other devices art critics use to handle the public's face and reduce the size of impositions of any kinds appear to be to following:

f)   expressing solidarity with the reader/public:

The plural of solidarity and inclusiveness seems to best serve the reader's need to feel the critic's equal, to share the same preoccupations and values (also see Examples 5, 30):

Example 19. There are no types or diagrams here but fully formed beings with clear sensibilities that are, to us, so strange as to command our attention;

Example 20. *Hot Seat 2,* a square canvas with a background grid of vibrant red and blue features a vaguely tower-like shape […] We know the tower is in front of the grid – but just barely. That hot red background asserts itself aggressively and plunges our eye into a netherworld where…

g)   Joking (humor) is always a splendid device to reduce social distance and bring the readers closer to the writer. In creating humorous utterances during an interaction people hint, presuppose, understate, overstate, use irony, tautology, ambiguity, etc.:

Example 21. Everyone in the drawings smokes cigarettes, sublimation being essential to survival in this bizarre world. (Besides, if the antismoking police were pointing their guns at you, you'd want that last drag, too.) – a presupposition;

Example 22. These "multimedia salads", as Oiticica called them, are meant to flicker across our consciousness, as discrete, disconnected phenomena… – irony + metaphor;

Example 23. In the end, Schnabel is a painter of splendiferous pomposity (informal humorous adjective). I left the show desperate to encounter someone with a sense of irony and lightness of touch. (Final evaluation, implying what the show lacks in);

h)   Play on words:

Example 24. One Clara with brilliant blue eyes has a cocoa-, or kaka-, colored brown face […] (where "kaka" is a species of greenish and olive-brown New Zealand parrot);

k) Oral features, suggesting a continuous dialogue with the reader and reducing the social (and expertise) distance:

–   discourse markers

Example 25. Well, *Apples and Eve* attests the fire is back in full blaze;

–   sharing personal feelings and emotions with the reader by using suggestive determinatives (adjectives and adverbs, just like in advertisement):

Example 26. This superb, international touring show… features Oiticica's moving and provocative "quasi-cinema" experiments…;

Example 27. This is a mature and culminating painting by an artist who has been astonishingly consistent…;

Example 28. Meticulously realistic painting…; clunky mechanics and assorted flotsam and jetsam that had been cunningly arranged to produce ethereal effects…; the most striking was… only slightly less unsettling was…;

–   questions (of a rhetorical character) addressed to the readers:

Example 29. Is geography destiny?

l)   minimizing imposition (of own interpretations and evaluations of the artworks) by linguistic devices:

–   "suggest" verbs vs. "to be":

Example 30. This seems to me a better solution than the old Italian one, for it induces an idea that is bigger than art. (notice the comparison implying that from two bad things the critic has chosen the lesser one; meanwhile the implicature of the ambiguity here is that, in spite of the highly philosophical meanings of the works, we are not really dealing with good art);

Example 31. The imagery alludes to many kinds of meaning, without being restricted to a particular iconography…;

Example 32. I would suggest rather that her achievement has been to recover the dignity which they were already given…

Also see Example 15. I want to suggest that….

– impersonal expressions:

Example 33. In the eleven-by-fourteen drawings recently on view, one can recognize a population of regulars that include superheroes…;

Example 34. The East Village scene of the early '80s, one could argue, was as much a state of mind as a place…;

Example 35. Initially, it appears that the textile is Gottlieb's primary source. But then it becomes apparent that the static design of the fabric lacks the sense of movement and depth that Gottlieb achieved on canvas. (Also notice the 'suggest' verb "appears");

Example 36. You get a sense that certain recurrent colors and motifs in these paintings possess a symbolism to which only the artist has the key. It's hard to know whether S…wants to invite you in or keep you out of his mysterious goings-on. In the meantime, as you try to make up your mind, the striking palette and stylized figures are more than sufficient to hold your attention. (where "you" = anybody);

m)   minimizing imposition by offering evidence from the work itself.

This tool is widely used in any good art review. A good art critic always seeks to offer his/her reader evidence to support his/her interpretations of certain aspects of the artworks or the whole meaning of an artwork. It is the reader's privilege to decide whether or not s/he accepts a specific interpretation supported by the proof taken from the work itself and it is also the reader's privilege and right to feel free to give that specific aspect any other interpretation if s/he finds other proofs in the work.

Example 37. In an untitled diptych from 1998, Borysewicz has sketched a head devoid of features…The outlined head bridges the two horizontal panels of the painting, whose only other details are a fleur-

de-lis and a solid grey circle on the bottom right. Given the spiritual tenor of this show, it was not hard to see this head, with its suggestion of long hair, as another image of Christ […].

n) minimizing imposition by personal attribution (which is also supported by offering evidence from the work itself) The author implies that what s/he offers as interpretation and/or evaluation is just personal opinion and therefore the reader should feel free to discern in the artwork any other meanings and appreciate the value for himself/herself:

Example 38. For me, *Point* is the most realized of the figure paintings. It shows the women seen from above. The blue-white background, more than a neutral backdrop, interlocks with the figures. The depiction of the accurately-rendered, blue-jean-clad women captures Connolly's edgy method, without the clamoring distortions […].

Also see Example 12. For me, the iconography of the piece isn't so interesting…

Also see Example 15. I want to suggest that…

o) minimizing imposition by appealing to other recognized authors
Example 39. In Huang's paintings, we are dealing with the numinous, which, as theologian Rudolf Otto wrote, involves not only awe but anxiety – the anxiety Pascal said the empty space of the night sky aroused in him. (Also notice the plural of inclusion)

p) minimizing imposition by minimizing personal merit and maximizing other people's merit:

Notice the minimization of personal merit in Example 37. by suggesting that anyone could see the same thing as the critic.

Thus, taking into consideration the face management of both the artist and the reader, the critic needs to adapt his/her politeness strategies accordingly. The examples above show that the range of such politeness strategies is extremely wide; so is the range of linguistic choices available to the critic. It is the critic's decision to address the face management politely or not quite so, depending on his/her principles in judging art as well as his/her care for the public he/she needs to guide and educate.

Discussion

The present study aimed to reveal several aspects art criticism needs to manage when dealing with negative judgment of the works of art. Since the role

of criticism is that of mediating between the work of art and the public, with everything that enterprise entails, there are always several questions the critic needs to ask himself/herself when evaluating art. It is easier when the judgement is a positive one and the critic can open-heartedly proclaim the value of a certain work (or body of works). The problem appears when the judgement is negative (the scale of how negative may vary).

Is the critic to keep a polite attitude, involving all the necessary discursive-linguistic mechanisms of managing the face-threatening act?

Is she/he to be mildly face-threatening? When and why exactly is the critic to be bluntly offensive? Is that really a choice?

A recent experiment conducted with the second-year UAD students as to whether they agreed or not with the bluntly negative evaluations of an exhibition (while studying the genre of the art review), led to interesting results. In spite of the fact that they are artists-to-be, therefore possible subjects to such evaluations, many of them agreed with the critic, while, obviously, more preferred to reword the impolite evaluations.

There are a lot of aspects a critic needs to weigh upon when judging a work of art and there are a number of different science areas involved. Further research should probably reveal other psychological, sociological, philosophical, aesthetic, as well as linguistic mechanisms at work in this challenging art field.

Conclusion

Differing to a great extent from, let us say, science articles, art reviews seem to be closer to another genre mentioned by Greg Myers in what the use of politeness strategies is concerned: the genre of science popularizations. The art critic seems to situate himself, just like the writer of popularizations at half-distance between artists/researchers and readers, that is, between the esoteric and the exoteric groups (Myers, 1988). Any good author of such kind of texts has to think primarily of the audience, of the exoteric group; this means, in what politeness is involved, that the author has to avoid insulting the readers on the account of their lack of specialized knowledge, in the first place and, secondly, to try to make the readers feel part of the community while still maintaining the proper deference towards the specialized esoteric community, while still taking care to preserve the good face of the artists. Writing does not involve face-to-face communication. However, it seems to be helpful, effective, and considerate to always write with one's audience/s in mind, so that good communication should be maintained. This has necessarily to do with politeness, which should be seen as

a discourse strategy employed in any kind of art criticism and any genres such as art reviews here. This aspect is of much interest in higher art education, in teaching the next generations of art critics, historians, theorists to become good specialists in the field, that is, being able to judge art according to its value and meanwhile capable to write about that consciously and convincingly. This may prove to be a fruitful step forward toward enlarging the art public and educating the public taste, while also establishing some necessary guidelines for the artists themselves.

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Artistic strategies in Oliviero Toscani's advertising

Abstract:

In this article, we will discuss how contemporary advertising becomes the territory where various artistic expressions contribute in a complementary way to the constitution of the meaning of a work. The case study will approach the activity of Oliviero Toscani, and his two decades of collaboration with Benetton materialized in memorable advertising campaigns that rewrote the visual history of contemporary advertising. We will analyze how photographic media provides advertising with one of the most consistent expressive resources, based on the realism of the image, the endless possibilities in managing the visual composition, the premises of reproducibility and, last but not least, the appetite of an audience eager for the technological image. Also, we will try to discuss the creative premises and mechanisms that characterize Toscani's creation, the reading conditions of his advertising works, as well as how his creative strategies combine the expressiveness of the technological precision of press photography, and the appropriation strategies specific to artistic postmodernity.

Keywords: advertising, Benetton, media, Oliviero Toscani, photography, postmodern.

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Strategii artistice în publicitatea lui Oliviero Toscani

Abstract:
În acest articol, vom discuta despre modul în care publicitatea contemporană devine teritoriul în care diverse expresivităţi artistice contribuie (într-un mod complementar) la constituirea

sensului unei opere. Studiile de caz vor aborda cele două decenii de colaborare a lui Oliviero Toscani cu Benetton, concretizate în memorabile campanii publicitare ce au rescris istoria vizuală a publicităţii contemporane. Vom analiza modul în care fotografia oferă publicităţii una dintre cele mai consistente resurse expresive, bazată pe realismul imaginii, pe posibilităţile infinite de gestionare a compoziţiei vizuale, pe premisele reproductibilităţii şi, nu în ultimul rând, pe apetitul publicului avid de imagine tehnologică. De asemenea, vom încerca să discutăm premisele şi mecanismele creative care caracterizează creaţia lui Toscani, condiţiile de citire a lucrărilor sale publicitare, precum şi modul în care strategiile sale creative combină expresivitatea preciziei tehnologice a fotografiei de presă şi strategiile de apropriere artistică specifice postmodernităţii.

Cuvinte cheie: publicitate, Benetton, media, Oliviero Toscani, fotografie, postmodernitate.

Introduction

The purpose is of this material is to investigate the results of the collaboration between the Italian photographer artist Oliviero Toscani and the Benetton Group company, in terms of advertising strategies, visual solutions, and thematic subjectivity, and to understand what artistic strategies are creatively embodied in the almost two decades of advertising projects. For this initiative, the works made by Toscani for Benetton, provided the necessary support to identify artistic practices that offer specific value to advertising construction, in an approach that transcends the boundary between "art" and "advertising", as visual and cultural disciplines. The methods of research are based on Roland Barthes' semiotic theory of denotation/connotation structure (Barthes, 1977), and also on the dissociation between relational and structural properties of a visual construct, as stated by Mihai Taraşi in his visual compositional theory (Taraşi, 2006). While following a deduction-based investigation method of the case studies' thematic, subject and visual strategies, we will also analyse the way Toscani uses postmodern artistic strategies such as appropriation and resignification, in order to achieve the meaning of the advertising construction, as concluded in my research published in 2018 in "Artă şi publicitate. Medii de expresie în publicitatea contemporană" (Art and Advertising. Mediums of expression in contemporary advertising) (Soreanu, 2018). For this, we focused on a case studies corpus based on the works from the final part of the collaboration between Oliviero Toscani and Benetton before 2000s, including the "mature" concepts, in which Toscani pushed the limit of the advertising creative act, with a solution based on the appropriation of images from everyday international realities media, such as images of refugees, war scenes, mafia executions, scenes with illness, the dying, or prison death row

inmates. As a consequence, Benetton has become synonymous with the unconventional and innovation in the visual culture of 2000s, due to the involvement of Toscani, who promoted them from national quasi-anonymity to global brand status, the artist dealing with their corporate image, brand identity, and communication strategy [1].

This article content is oriented toward those sharing an interest in the manifestations of contemporary advertising – particularly Oliviero Toscani's activity while collaborating with Benetton – from educational, academic, professional, or simply general interest areas.

1. The "Art" in Advertising

Being recognized both as a remarkable visual artist, and as the creative force behind some of the most successful brands such as *Esprit*, *Valentino*, *Chanel*, *Fiorucci* or *Prenatal*, Oliviero Toscani defined advertising photography in terms of his own artistic creation based on the formula of postmodern appropriation, transforming the photographic image into a visual material both appropriated and re-signified through specific aesthetification [2]. The complex creative mechanism that we can identify behind his works is the result of a deep artistic intentionality that doubles the advertising approach, vitiating the very definition of the dependency relationship between the fields of art and advertising. In the context of postmodern art, in which advertising is defined in its visual dimension as an exponent of the consumer area, the type of social-consumer ideology, and derived social behaviours, Toscani's strategy is simple and straightforward: he avoids the clichés characteristic of commercial advertising, moving towards a form of image support in which the subjects no longer have the product as a reference, but the ideology that defines it, and which becomes the main subject of the expressive advertising offer (Sturken & Cartwright, 2001).

Toscani avoids advertisements featuring products (in the case of Benneton, clothing and accessories for young people) or using associative juxtaposition clichés (such as using female models in provocative positions associated with products). On the contrary, the Benetton campaigns outline an attitude and denote an artistic preoccupation whose depth is defined on two levels:
1) it relates to the advertising market, projecting itself as an alternative image, unconventional, original, ensuring the functionality and visibility of the advertisement;
2) builds an ideological attitude that is associated in consumer behaviour with the quality of Benetton products, a solution whose functionality may seem

paradoxical, especially from the perspective of completely excluding the display of (the image of the) products in billboards (Barthes, 1977).

In terms of advertising marketing, Toscani builds and cultivates the brand awareness, yet extends this formula to everything that means advertising for the Italian company, avoiding any form of direct product promotion, visual or verbal representation: the power of the brand becomes an expressive priority over the products represented.

From a visual syntactic point of view, the tensions reside only from the formal association of the subject with the Benetton logo box, so from the *re-signification* of a concept in the conditions of the advertising expression. This mutation of meaning is, in fact, apparent, marking a level of normality of perceptions that society, in its pursuit of consumerism, entertainment and industrialization, no longer associates with normal (non-alienated) behaviour (Soreanu, From Media to Mediums of Expression. Visual Art Communication and Meaning, 2020).

Oliviero Toscani's originality lies in the nature of his advertising approach, more precisely of the subjects and their relationship with the advertising approach. Defying conventions, overcoming social barriers and taboos, the artist constructs work, whose value transcends the advertising dimension of the construct, to the artistic one. At the level of the semiotic mechanism, Toscani fulfils one of the fundamental premises of the definition of advertising as visual art: the distinction between the signalling and the symbolizing functions of the expressive construct. Through symbolic evocation, art manages to access a semantic field of a specific expressive consistency (Soreanu, 2018). In advertising, this landmark of symbolism is added to the signalling function that has the persuasive ability to achieve, through precision and success, a very clear semantic register (hence the space-time identification that defines advertising).

Carried out under the restrictive auspices of the market economy and having to respond to marketing reasons, advertising is seldom permissive for the artistic contribution of creators. Advertising has trends, involves recipes, clichés and solutions whose operation ensures concrete results, translated into positive turnovers. From this point of view, Toscani's authorial approach had the chance of an optimal configuration, materialized by ensuring a potential brand in development (*United Colors of Benetton*, the brand under which Benetton promoted their products in 2000s), the artistic genius of the artist (Oliviero Toscani), a saturated advertising market bored with clichés (both European and international), but especially by the permissive and open attitude of the owner of the Italian

company (Luciano Benetton) who gave a "carte blanche" to Oliviero Toscani, fully confident in his potential to promote the company's image (Del Drago, 2013).

At a final glance, all of the advertising campaigns of the Italian company Benetton, designed and coordinated between 1982 and 2000 by Oliviero Toscani, manage to fulfil this desire of advertising (as an integral part of the visual arts family), to complete the expressive offer of art based on the recovery of traditional professional standards. Oliviero Toscani's works return to publicity the role of factor of public awareness and social reflection; addressing controversial topics in unique ways, despite social behavioural rules and canons, his advertisements demonstrate that quality advertising can be a construction with a remarkable semantic magnitude which is specific, in general, to art [3] (German, 2018).

2. Two decades of advertising campaigns for Benetton

Among the first controversial campaigns of the Benetton company [4], created by Oliviero Toscani, are the images whose theme evokes the notions of racial equality, images that caused strong reactions of the black community in the United States: two handcuffed male hands, one white and one black (Fig. 1), and that of a black woman breastfeeding a white infant (Fig. 2). Acute racial criticism stems from the reaction of the American public, whose interpretation offered new meanings to the construction of advertising: the reference to America's enslaved past, the latent memories of black nurses who used to breastfeed children of white 'masters', deliberately maintained social uncertainty, ensured the advertising success of the campaign, probably one of the most memorable and recognizable in the history of Benetton campaigns. In the case of the first image, the two handcuffed hands clearly raise the issue of class equality (similar clothing, jackets and jeans), the balance of power (who handcuffed whom, who is the policeman, who is the victim), racial appearance (a white hand, a black one). Toscani, the author of the images, creates an intentional confusion, asking the public to formulate, cultivate and express their own opinion.

Benetton's subsequent campaigns continued in 1990 and 1991 with other series of symbolic posters promoting the concept of equality in diversity (with award-winning images in Austria, France, the United Kingdom, the Netherlands and the United States), focusing on the same issue of racial discrimination. 'Hands' and 'Children on the pot' use photographs of children (Fig. 3-4), Toscani moving the meaning of advertising construction to the area of childhood and behaviour learned or assumed from the family: a hand of a child of colour superimposed on

the image of a white hand, adult, a visually relational tensed composition (invoking the concepts of protection, parenting, possible gesture of refusal) or the image with the two children, one black and one white, sitting on the pots, in a moment of childlike intimacy. The 1991 version, 'Angel and Devil' connotes, through the image of embraced children, the idea of assigning social labels against the background of racial segregation, as a predestination of today's society (Fig. 5). The 1990 "Blanket" also raises the issue of considering homosexual relations and the relationship between its members amid racial disputes: in the same blanket, equally a symbol of refugees or family warmth, are a white woman, an Asian child, and another woman of colour (Fig. 6).

The 90s' campaigns created unprecedented controversy, following the company's attempt to use real-world images, images of social-universal relevance, in order to break the barrier of indifference and stimulate the revival of public consciousness. Racial issues, family issues, sex and (in the case of 'Graveyard' from 1991 – Fig. 7) war, become favourite topics of Benetton advertising, through their potential to be anchored in reality. Toscani builds his works with an agile sense of reality and the weight in daily life of social landmarks whose perception is deeply alienated. Calling the same racial theme or social pseudo-customs conditioned by the consumer society, Benetton uses the image of a new-born not yet detached from the umbilical cord, as a metaphor for the cruel and brutal connection to real life (Fig. 8) or the (almost) ridiculous sequence of wooden figurines, a satire on the uniformitarian social conformity of races, holder of contemporary strings and socio-economic levers (Fig. 9).

In advertising, the lector interpretation is crucial in producing meaning, and the meanings of an advertisement depend on the cultural context in which they are received, fulfilling (paradoxically) the advertising stake regardless of its acceptance or rejection. An example is 1991's 'Tongues', depicting three children (one black, one white and one Asian) with tongues out, an eloquent example of how a universal theme confronts cultural barriers: the image was considered "pornographic" and prohibited in some Arab states, where the display (and, therefore, reproduction) of an internal organ or body parts is prohibited. Controversial reactions also sparked "Kiss", an image of a white man kissing a woman of colour on the cheek, defying racial and gender distinctions that, in the early 1990s, still persisted in some European countries and certainly in the United States (Fig. 10).

"Eyes" is the work that marked the establishment of the centre of artistic studies and research called 'Factory', founded by Oliviero Toscani and funded by

Benetton – a frame with a coloured figure whose eyes, different colours, symbolize openness to diversity and spirit visionary of that centre (Fig. 11). One year later, Toscani resumes the theme of racial equality with a unique work that has caused a stir on billboards around the world, called 'Hearts': three freshly gutted, presumably human hearts, over which are labelled White, Black and Yellow (Fig. 12). 'Hearts' is a metaphor for a return to the very essence of human life and spirit, and the work symbolizes inter-racial equality in a formula that rewrites the image standards of contemporary advertising.

If in 1991, Toscani included in the repertoire of advertising images the photograph of a cemetery from the First World War in France, with symmetrical rows of crosses, reminding that no one wins in war and that beyond uniforms, races and religions, death is the only victory (figure 7), in February 1992, Benetton introduces a new controversial campaign: it involves the use of real images, made by photojournalists and already used in the press, appropriated images from the news, reports or investigations. The topics chosen are in line with Benetton's philosophy and socio-political concerns: illustrating obscure diseases and illnesses, overcoming violence and social intimidation, forced emigration, natural disasters, etc. The moment is particularly important in international advertising, because it marked a total break with the advertising conformity that involved the creation of advertisements in which to appear or be suggested the product (as an advertising referent), with the metonymic use of signs and polysemous constructions that to support its qualities. Toscani had already introduced a visual formula in which the advertising construction completely ignored the reference product, but now it does so through images whose existence is avoided or even denied by the world of consumerism and entertainment. War, illegal emigration, famine, brutality, mortality, execution, the death penalty, AIDS, are becoming topics of publicity. Toscani clearly refers to the capitalist society whose symptoms are visually translated in the construction of advertising. In his works, reality becomes part of advertising, as a form of social therapy through visual art. Appropriating his press images and re-signifying them in advertising images, Oliviero Toscani transfers to Benetton's campaigns the worrying tragic dimension of a reality that transcends the limitations of the perception of a society alienated from consumerism, crushed by economic differences, sabotaged by capitalist policies and political and cultural colonialism (Lyman, 2001).

In 'Soldier with the Bone', the image of a black soldier, photographed from behind with an automatic pistol hanging from his shoulder, holding a human femur in his hands, is a terrible vision of the social anxieties of the '90s related to

colonialism, racism and sub-culture in conflict zones in Africa, a denunciation of the primary condition of violence and the scale of armed conflict around the world (Fig. 13). Also in 1992, Toscani made other image commercials evoking an episode in the desperate attempt of several thousand Albanians trying to embark on a ship, a besieged boat in search of utopian freedom, a form of economic dignity, oppressed in their own country and without the chance to be received in another state [5]. The work 'Container' presents a similar situation, uncomfortable for Western public opinion, an image that captures dozens of black people huddled in a freight car, in an improbable amalgam unfamiliar to those deprived of the basic rights and comfort of existence especially in Eastern Europe (Fig. 14).

On the same note, the photograph (this time taken by the Toscani himself, two years later) of the blood-stained uniform of soldier Marinko Gagro, a victim of the war in the former Yugoslavia, is resigned as a symbol of peace in the poster 'Soldier', highlighting the brutality of the war that the media presents as a spectacle (Fig. 15). 'Barbed wire' from 1995 is a composition that illustrates different types of barbed wire from South Africa, former Yugoslavia, Mexico, Lebanon, Japan, Israel, Hungary, Brazil, Ireland and Germany, wire with which they are fenced both refugee camps or state borders, as well as private property in developed societies (Fig. 16). Both posters denote the perception, at the social level, of the neighbouring and immediate conflict reality and the awareness of the issue of borders and inter-ethnic barriers, against the background of the crisis of segregation of former communist states or against the sharpening of social class differences in capitalism. The critique is obvious, functioning both as a distinct signalling and as a metonymic symbolization of restrictive regimes and political, social or cultural barriers.

The visual construction of these ads confirms the position and philosophy of Benetton, which tries to create a certain emulation, a reconsideration of the social state, of reviving the public interest in the real problems of everyday life. From an advertising point of view, the works work by associating the target audience with the respective ideological context and its enrolment in the virtual community of supporters.

Some of Toscani's most controversial works relate to AIDS victims. The 1992 *AIDS – David Kirby* commercial, based on a photo appropriated from a documentary series by Therese Frare (Time.com, 1990), depicts the grieving family of a dying man, in which the shock of receiving the scene precedes any other type of aesthetic reading (Fig. 17). The dying is disfigured, the family is destroyed, the scene is of a realism that could be suspected of theatricality, if it were not true.

The image plays a feast to the viewer, the cultural references being extremely strong: the work has the emotional charge of a Renaissance *Pieta*, the consumerist critique of Duane Hanson, and the tragedy of a cinematic setting [6]. Paradoxically, Oliviero Toscani talks about death in an advertisement bearing the Benetton brand, and the author's intention is to raise the level of acceptance and awareness of the aspects of life and death of those around us. The same subject is touched on in 'AIDS faces', where Oliviero Toscani composes a composition of smiling portraits of over a thousand young people around the world (forming the word AIDS), as a suggestion of the presence of the disease that has become a metaphor for the anxieties of the 20th century (Fig. 18). A more recent series of works resumes the theme of AIDS patients (in 1993), depicting marked/stamped body parts of a person, stigmatized with the words 'HIV Positive', a visual illustration of social discrimination of those diagnosed with the disease. Drawing attention to the social death of AIDS patients, caused by public isolation, Toscani's posters reveal the social fears and anxieties that characterize contemporary society and its predisposition to avoid or marginalize the problems they face (Fig. 19).

The subject of erotic and sex (and its representations, with a special expressive potential), was not avoided by the artist, especially since it is one of the most generous social taboos, defining types of projected identity constructions, gender behaviour or customs and restrictions. The few campaigns that critically address this issue have been running for several years, from the Condoms and Olympic Games of 1991-92 (practically illustrations of the universality of the concept of unity in diversity, specific to the incipient Benetton campaigns), to "Horses" from 1996, a very explicit – but unique – illustration of 'wild sex' (Fig. 20). Toscani also juggles social prohibitions in his notorious 1991 work "Priest and Nun", a poster depicting two kissing characters (a priest and a nun, Fig. 21), a direct critique of Catholic Church morals and contemporary social conventions (Soreanu, The Sacred In Contemporary Advertising, 2016).

Addressing reflective issues on major issues of contemporary society, Benetton's works also include images that illustrate the effects of pollution on the environment: the pseudo-aesthetics of some oil-floating leaves photographed by Toscani, or the use of Steve McCurry's image of a bird trapped in the layer of oil residues, doomed to death. In 1996 and 1997, in collaboration with the FAO (*Food and Agriculture Organization* of the United Nations), Benetton created the official image of the *World Food Summit* (Rome, 1996). Oliviero Toscani uses a simple composition, the photograph of a wooden spoon on a white background, illustrating man's relationship with primary food resources (Fig. 22). Simple and

direct, advertising is another form of advertising that comes as a confirmation of the quality of Benetton's advertising campaigns, concerned with highlighting social issues of global importance such as peace, the fight against racism and respect for racial and ethnic diversity [7]. In 1997, Benetton proposed another image, a photograph of a black person's hand holding a few grains of rice in his open palm. The uncertainty of the relationship between the hand gesture (which either demands or offers) and the racial and economic-exploitative dimension (black hand and white rice) of the composition, invites reflection on Benetton's messages, unique and completely different from the 'standard' images of the advertising industry (Fig. 23). Next year, in conjunction with the 50th anniversary of the United Nations Declaration of Human Rights, Benetton and Oliviero Toscani launch two images that seek to remind international public opinion of some of the fundamental human rights and highlight that protecting these rights is the first responsibility of the UN member states. The images show the figures of young people from all over the world, with the symbolic power of Benetton campaigns and were presented simultaneously in the media around the world, on billboards, on buses or in public transport stations (Fig. 24).

The works from the controversial series "We, on Death Row", are part of the same tradition of approaching the borderline, taboo topics of society. Toscani uses portraits of death row inmates in American prisons, accompanied by the text "Sentenced to Death", in a setting that seeks to resurrect a level of social consciousness and take a stand on the issue of capital punishment. Oliviero Toscani spent few years photographing convicts in American prisons for the 2000 advertising campaign. The death penalty is a reflective theme that creates an emotional response that the artist relies on in his works: Toscani's stated intention was to draw attention to the radical nature of capital punishment and its inhumanity, in a form that provokes the public conscience. With their faces turned to the camera, the subjects of the campaign interrogate the viewer, accusing him not only of the injustice of the American judicial system, but also of the lack of reaction, of accepting the social convenience, of the injustice of these social purification mechanisms.

In the United States, there has been a significant reaction from the public, from regular buyers of Benetton products, to organizations of victims of death row inmates, who have organized demonstrations and filed petitions against Benetton, accusing it of exposing the figures of the convicts and of obtaining profit from the sufferings of their victims. Beyond the vehemence of public opinion [8], the decisive factor in the decision to give up that campaign came with

the decision of the commercial giant *Sears* in the United States to give up marketing Benetton products. Toscani has repeatedly stated his point of view, mentioning his impartiality and objective quality as an advertising creator [9].

Thus, the works of the Benetton campaigns from 1982 to 2000 manage to arouse the public's interest by appealing to topics such as eroticism and sexual taboos, racism, psychosis caused by AIDS, anorexia, or themes such as ecology or armed inter-ethnic conflicts. Toscani's favourite themes are the liminal topics of contemporary society, which the artist's agile sense of observation identifies and materializes. The active interpretation of the public, recommends them as cultural idioms whose universality is disputed at the level of questioning the elementary conditions of humanity. In the case of the advertising campaign where he used photos of the death row inmates in American prisons, Benetton made an extremely risky bet with the consumer market, in which it assumed not only the inherent risks of any advertising campaign, but also those of taking a position and of the moral load of the meanings that the works can acquire in different reception environments [10].

3. A critical approach: reading Benetton advertisements

From a reading perspective, as symptoms of today's social trends, political fears and crisis, and also artistic and cultural manifestations, Oliviero Toscani's works for Benetton are subject to interpretation from several directions of the advertising approach:

a) The international, globalized addressability: by their very nature, these are works addressed to a world-wide target public. However, the reception and interpretation of advertisements (hence their meaning) is done according to the specificity of each culture. Toscani's ads resonated among the most diverse in the world, ranging from thunderous success in European states, to complete bans and even street demonstrations against the Benetton campaign and products in others (such as US or Middle Asia Islamic states);

b) The dissemination through contemporary media; more and more, this eliminates the time and space differences, as these are campaigns presented simultaneously all over the world, from USA to Japan;

c) Fully addressing a capitalist society, against the background of globalization, convergence and world economic synergy (Sturken & Cartwright, 2001). From totalitarian, expansionist American capitalism to the emerging forms of pseudo-capitalism in Eastern Europe, Toscani's advertising works manage to arouse interest, raise questions, and give rise to controversy.

Toscani's images are promoting equality in rights, humanity, and tolerance, addressing the society of the 1990s going through a multitude of crisis: the post-racial crisis, acceptance and awareness of the AIDS threat, post-communist crisis, and also national-ethnic crisis of the division of ex-communist federal states in Eastern Europe. With a deeply humanistic character associated with an interrogative dimension, Benetton advertisements' message is addressed to a tensed humanity (and toward its response to it), through visual constructions and artistic strategies that show deep concern and involvement in identifying, accepting and solving the real problems of today's society.

Discussion

As advertising becomes increasingly central to the cultural understanding of people's everyday lives, it is important how we perceive the new mediums' influence over the way we live. More important, to realize how the shifts in crafting, disseminating, and digesting these important assets of cultural visuality – namely the advertising products, the ads – are literally shaping the world as we see it. Toscani's advertising marked a break point, precisely because it used artistic strategies, uncommon to advertising, to reveal an attitude rather oriented toward individual perception and social integrity, rather to the consumerist dimension of living. It also mixes mediums and resources coming from the objectivity of a journalistic direction, with a resolve of the visual strategy based on artistic postmodern approaches. Moreover, it creates a direction of discussion which embodies the taboo topics and the thematic widely avoided by the commercial visual industry, with an ethical questioning of daily life values, or various social and political aspects and decisions. The question is if, on one hand, advertising is the ethical tool for nowadays cultural studies revealing social and political shifts, and – on the other hand – how much of Toscani's intervention in the public space of visual consciousness, through art campaigns, corporate advertising, brand awareness, and product promotion, became landmarks in the way we see advertising today, years after his collaboration with Benetton.

Conclusion

This study established that while controversial topics are generally suppressed in modern society and become taboo topics, Oliviero Toscani's practice is clearly oriented towards understanding and overcoming these subjects, with a deep humanistic intent in his work and a creative direction that expressively enriches Benetton's campaigns, shifting the emphasis from the company's

products (non-existent as an image) to building an identity and an awareness with which the Benetton customer is invited to identify. The strong attitude of awareness of public perception is what defines the advertising process in the acceptation of Oliviero Toscani, who almost reverses the transfer of ideological identity between the artistic approach and the advertising product: his works are what's promoted through advertising campaigns, not the other way around. While moving away from clichés and stereotypes in advertising, the logic is also supported by the exceptional addressability of the works in the commercial advertising repertoire, and by the open-minded dedicated target public of Benetton.

The images he used for Benetton, as advertising products, relied on the discrepancy between the nature of the promoted product and the ideological context that "clothes" the image of the manufacturing company. Presented only with the green logo 'United Colours of Benetton', discreetly arranged in the composition and consisting exclusively of printed materials (street posters, billboards, and advertisements for magazines and specialty stores), the ads created by Oliviero Toscani depicted controversial topics of international society, whose major tension lies precisely in their very association with the advertising product.

Future research into advertising should focus on establishing a clearer picture of how ads, commercials, and marketing campaigns (as advertising materials/phenomena) can actually become symptoms of artistic behaviour in today's visual culture. Furthermore, while this study analysed only a specific case studies corpus based on Toscani's first decades of collaboration with Benetton, more observational studies are required to establish a deeper insight into different patterns of usage artistic mediums such as photography, or painting, reflected in both European and Benetton's advertising, while correlating thematic and topics, with the subjects of representations meaning.

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Notes:

[1] In parallel with his work at Benetton, Oliviero Toscani conceived in 1990 a global publication-store called *Colors*, and in 1994 he founded *Fabrica*, an international center for research in art and communication, based in Treviso, Italy. (FABRICA, 2021)

[2] His works have been exhibited at the Venice Art Biennale, San Paolo, the Milan Triennials, Lausanne, Mexico City, Helsinki, Rome, and in countless galleries and museums around the world. Winner of four 'Golden Lions' at the Cannes Film Festival, the UNESCO "Grand Prize", two 'Grand Prix d'Affichage', etc. (Toscani, 2021)

[3] In his interview under 'Pushing the limits' chapter of Phaidon's 'Advertising Today' from 2001, Oliviero Toscani argues that the advertising "… could be an incredible art form. When you look back into history and look at Renaissance painting, that was like advertising painting in the church. The painters were called in to express a religious idea, which was like a product – so the painting was there to promote a power, a king, a religion. But those Michelangelos and Leonardos were able to transcend all of that to become art. And we should do the same." (Berger, 2001)

[4] We mainly focus our case studies on Toscani's work made for Benetton from 1982 to 2000, when he ended his activity as a result of the consequnces of

'Death Row' posters campaing in USA (Benetton Group, 2021). However, he reconnected with Benneton in 2017, just to end it again in 2020. (Benetton Group, 2021)

[5] The episode took place in Bari, Italy, on August 18, 1991. (Photos of Albanian Refugees Arriving in Bari, Italy, 1991, 2017)

[6] Duane Hanson (1925-1996) was an American artist whose works were part of Pop-Art and Hyperrealism, with critical accents on consumer society and alienated forms of behavior, as seen in 'Supermarket Lady', from 1969. (Duane Hanson (American, 1925-1996))

[7] Benetton has been involved as an active partner, designing and implementing initiatives of global importance such as the Clothing Redistribution Project, the Sarajevo - Heart of Europe project and AIDS prevention campaigns in South Africa, India and Brazil, participating in projects organized by the Red Cross, SOS Racism or the World Peace Organization. (Benetton Group, 2021).

[8] The reaction of retail chains such as *Sears* and *Roebuck&Co* was to boycott and refuse to sell Benetton products. (Day, 2001)

[9] „I'm not a judge. I'm not a social worker. This campaign is not about victims. It is about the death penalty. The death penalty is unreligious. The 10 Commandments say 'Thou shalt not kill.' It is against the law." Oliviero Toscani, Press Release, 2001. (Tomkins, 2010)

[10] "Bitterly attacked by some and internationally acclaimed by others, Benetton's campaigns have managed to tear down the wall of indifference contributing at raising the awareness of universal problems among world's citizens." (Benneton Group, 2000)

[11] All illustrations are available for editorial use (not for commercial purposes) on Historical Campaigns page from Benetton's company website (Immagini, 2018).

Appendix [11]

Figure 1. A/I 1989: 'Manette' (Handcuffs). Photo: Oliviero
Toscani. © Benetton Group

Figure 2. A/I 1989, 'Donna che allatta' (Nursing woman).
Photo: Oliviero Toscani. © Benetton Group

Figure 3. P/E 1990, 'Mano bianca e nera' (Black and white hand). Photo: Oliviero Toscani. © Benetton Group

Figure 4. P/E 1990, 'Bambini sul vasino' (Children on the potty). Photo: Oliviero Toscani. © Benetton Group

Figure 5. A/I 1991, 'Angelo e diavolo' (Angel and devil).
Photo: Oliviero Toscani. © Benetton Group

Figure 6. A/I 1990, 'Coperta' (Blanket). Photo: Oliviero
Toscani. © Benetton Group

Figure 7. P/E 1991, 'Cimitero di guerra' (War cemetery).
Photo: Oliviero Toscani. © Benetton Group

Figure 8. A/I 1991, 'Neonata' (Newborn). Photo: Oliviero
Toscani. © Benetton Group

Figure 9. P/E 1991, 'Pinocchi' (Pinocchios). Photo: Oliviero Toscani. © Benetton Group
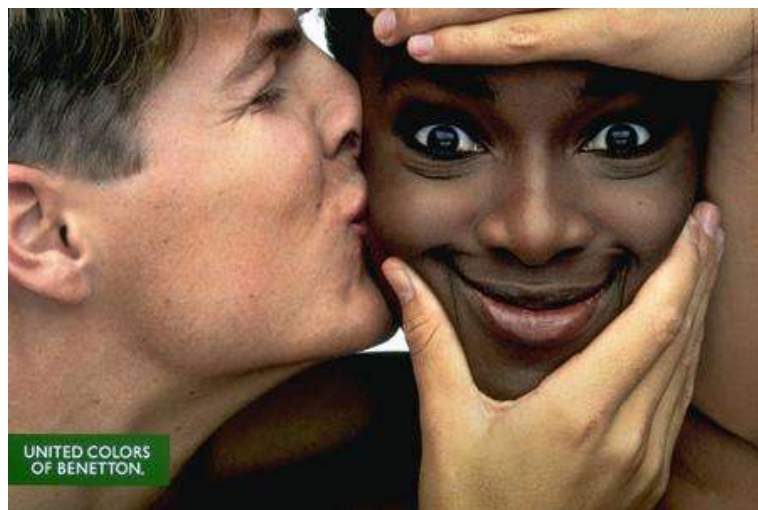
Figure 10. P/E 1991, 'Bacio' (Kiss). Photo: Oliviero Toscani. © Benetton Group
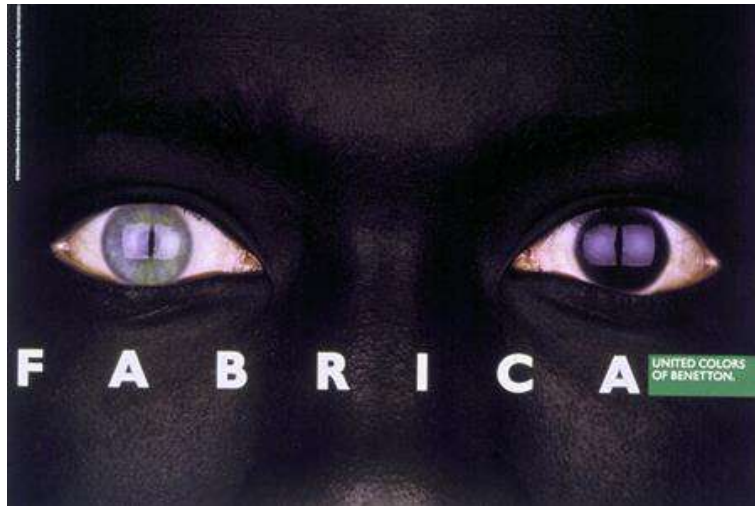
Figure 11. A/I 1995, 'Occhi – FABRICA' (Eyes – FABRICA). Photo: Oliviero Toscani. © Benetton Group
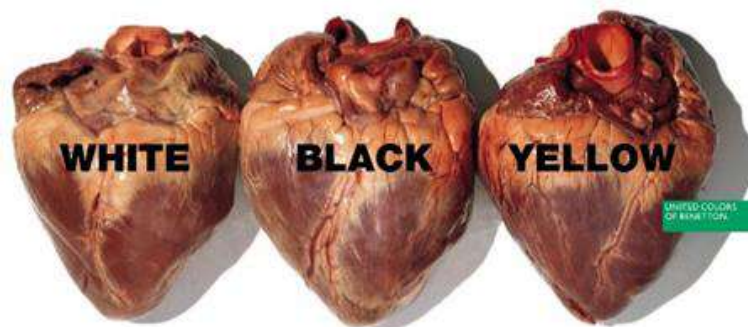
Figure 12. P/E 1996, 'Cuori' (Hearts). Photo: Oliviero Toscani. © Benetton Group

Figure 13. P/E 1992, 'Soldato con osso' (Soldier with bone).
Concept: Oliviero Toscani. Photo: Patrick Robert/Sygma. ©
Benetton Group

Figure 14. P/E 1992, 'Container'. Concept: Oliviero
Toscani. Photo: Patrick Robert/Sygma. © Benetton Group

Figure 15. P/E 1994, 'Soldato bosniaco' (Bosnian soldier).
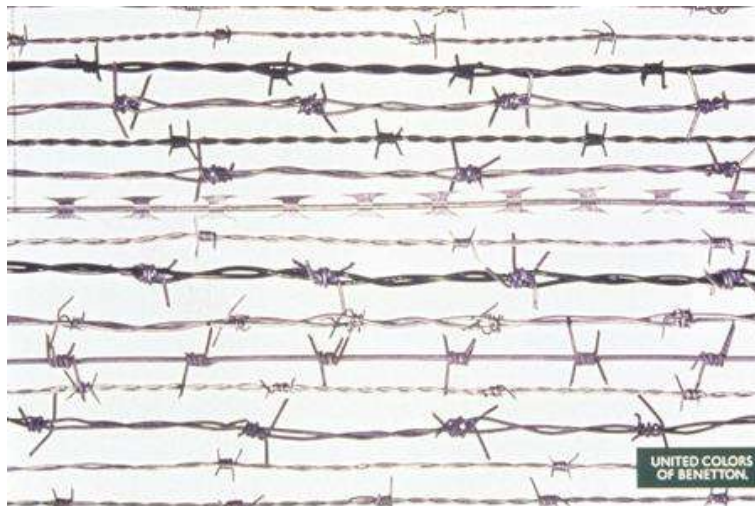Photo: Oliviero Toscani. © Benetton Group

Figure 16. P/E 1995, 'Filo spinato' (Barbed wire). Photo:
Oliviero Toscani. © Benetton Group

Figure 17. P/E 1992, 'AIDS – David Kirby'. Concept:
Oliviero Toscani. Photo: Thérèse Frare. © Benetton Group

Figure 18. A/I 1993, 'AIDS – Facce' (AIDS – FAces).
Photo: Oliviero Toscani. © Benetton Group

Figure 19. A/I 1993, 'HIV – Positivo' (HIV – Positive).
Photo: Oliviero Toscani. © Benetton Group

Figure 20. P/E 1996, 'Cavalli' (Horses). Photo: Oliviero
Toscani. © Benetton Group

Figure 21. A/I 1991, 'Prete e suora' (Priest and nun). Photo:
Oliviero Toscani. © Benetton Group

Figure 22. A/I 1996, 'Cucchiaio – FAO' (Spoon – FAO).
Photo: Oliviero Toscani. © Benetton Group

Figure 23. P/E 1997, 'Mani con riso' (Hand with rice).
Photo: Oliviero Toscani. © Benetton Group

Figure 24. P/E 1998, 'Dichiarazione universale diritti
dell'uomo – UN' (Universal Declaration of Human Rights –
UN). Photo: Oliviero Toscani. © Benetton Group

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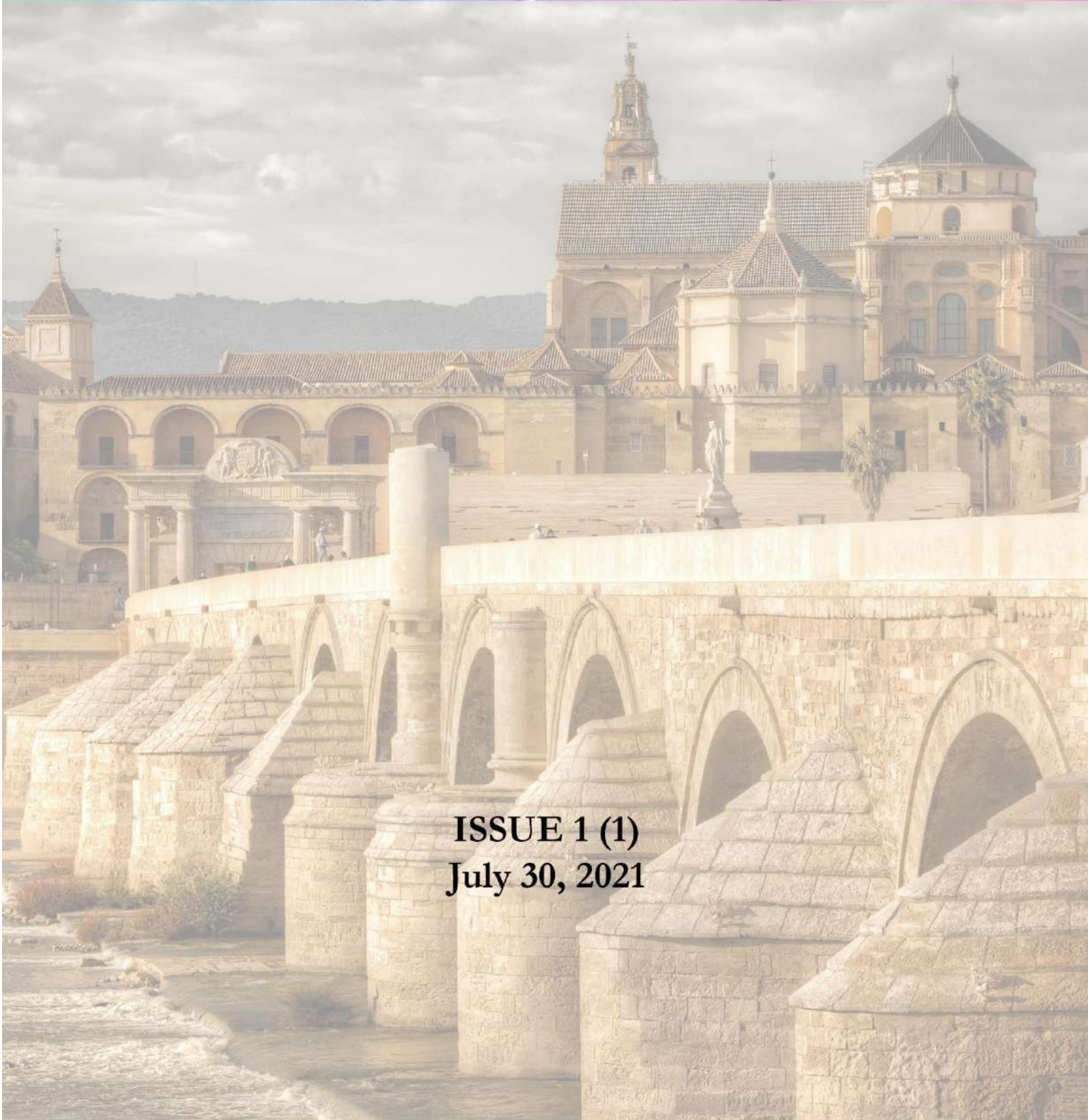
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