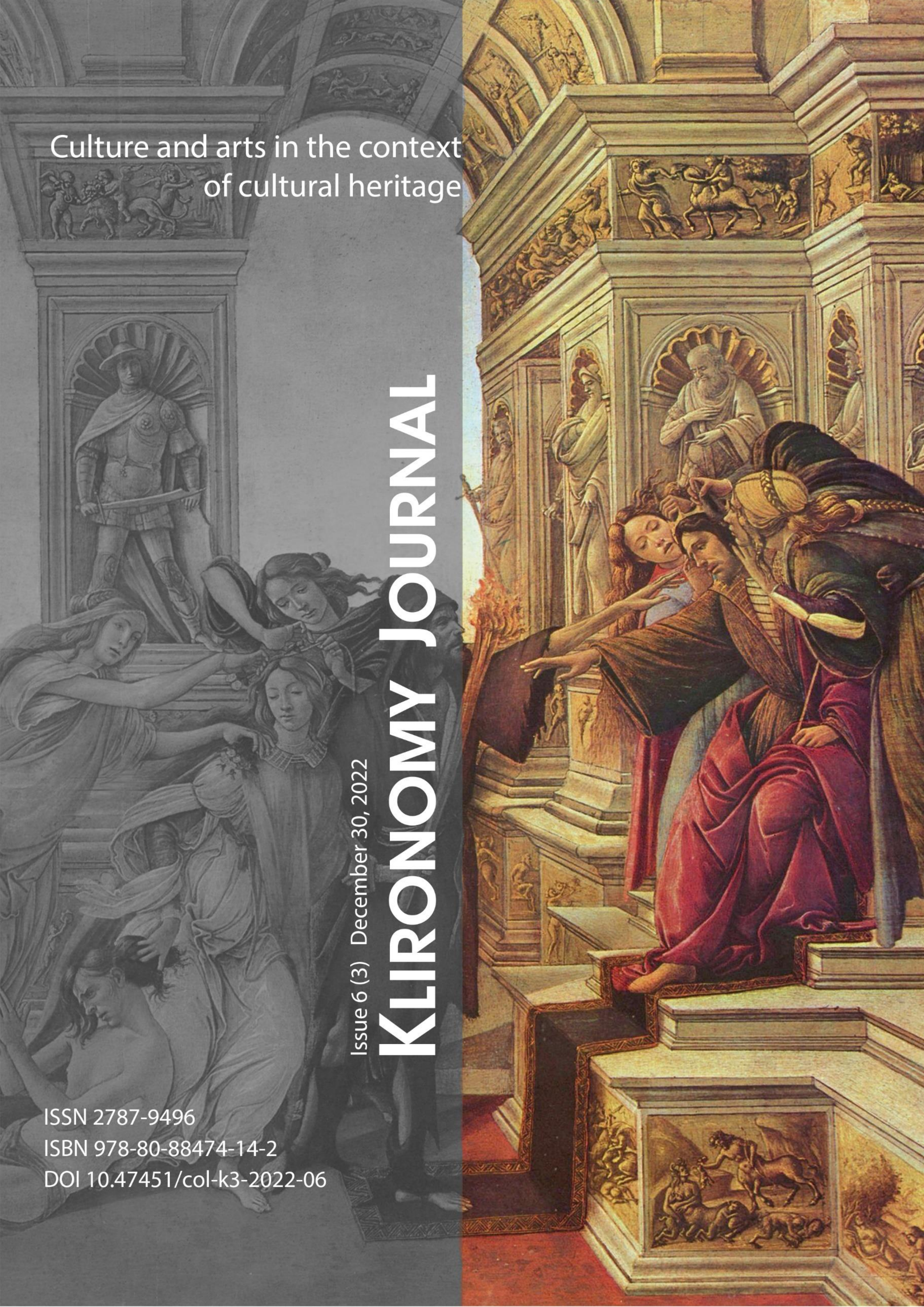

Culture and arts in the context of cultural heritage

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Daniel Stanciu, PhD, Associate Professor, Head of the Animation Theatre Department, National University of Theatre and Film I.L. Caragiale, Bucharest, Romania.

Parody in the Romanian animation theater

Abstract: The article refers to the presence of parody in the animation theater in Romania. In the introductory part, the author talks about Mihail Bahtin's concept of carnival culture, a category that also includes parody, a manifestation of the critical spirit, specific to animation theater of all times. The parody is inherent in the animation theater which, through its specific means, through the representation of the characters with puppets or marionets, makes a literary work written with "serious intentions" become ridiculous and funny. The parody ridicules both the "serious" themes and the mannerisms and ancient representation procedures in theater and opera, the grandiose style of play of some actors or opera soloists, etc. The article reviews some hypostases of parody in the drama of the genre, giving examples from the writings of Mihai Eminescu, George Călinescu, I. L. Caragiale, Vasile Alecsandri and some contemporary authors, as well as from the shows are based on the principle of parody.

Keywords: puppet theatre, parody, animation theatre, carnivals, Romanian animation theatre.

Daniel Stanciu, Conferenţiar universitar dr., Director Departament Teatru de Animaţie, Universitatea Nationala de Arta Teatrala si Cinematografica Ion Luca Caragiale, Bucureşti, România.

Parodie în teatrul românesc de animaţie

Abstract: Articolul se referă la prezenţa parodiei în teatrul de animaţie din ţara noastră. În partea introductivă, autorul vorbeşte despre conceptul de cultură carnavalescă al lui Mihail Bahtin, categorie din care face parte şi parodia, manifestare a spiritului critic, specific teatrului de animaţie din toate timpurile. Parodia este inerentă teatrului de animaţie care, prin mijloacele sale specifice, prin reprezentarea cu marionete sau păpuşi a personajelor, face ca o operă literară scrisă cu "intenţii serioase" să devină ridicolă şi amuzantă. Parodia ridiculizează atât temele "serioase" cât şi manierismul şi procedeele de reprezentare vetuste din teatru şi operă, stilul de joc grandilocvent al unor actori sau solişti de operă etc. Articolul trece în revistă câteva ipostaze ale parodiei din dramaturgia genului, dând exemple din scrierile lui Mihai Eminescu, George Călinescu, I. L. Caragiale, Vasile Alecsandri şi ale unor autori contemporani, precum şi din spectacolele care au la bază principiul parodiei.

Cuvinte cheie: teatru de păpuşi, parodie, teatru de animaţie, carnavalesc, teatrul de animaţie românesc.

Introduction

Parody is an inherent phenomenon of animated theater. Any theme considered serious reveals its parodic potential once it is approached with the specific means of animation theater.

The article aims to trace the tradition of parody in the cult animation theater in Romania. The present work highlights the important aspects of the parodic approach from a comparative point of view, highlighting both the similarities and differences of substance and form in the space of European animation theater and universal literature and its correspondence in the tradition of Romanian cult animation theater.

For this purpose, lesser-known texts, starting with those from the end of the 19th century (such as the parody written by Mihai Eminescu, which reveals the comic potential of the stage means specific to animation theater), detecting echoes of the expected parodic mode by Eminescu in George Călinescu's plays and in contemporary texts, were researched.

Apart from the plays themselves, the study of Mihail Bakhtin, François Rabelais and popular culture in the Middle Ages and the Renaissance, as well as Jean-Luc Impe's, Opera baroque et la marionnette, were of great help in clarifying the concept of parody, a vast presentation of parody in the marionette theater of France, from the Baroque period.

The results of the study

In his book, François Rabelais and popular culture in the Middle Ages and the Renaissance, Mihail Bahtin, finds that the entire cultural history of humanity has two modes of manifestation: the official and the unofficial, popular, which he calls carnivalesque. Carnival assumes that, at a certain time, any restrictions are lifted, and people are free to laugh at the leaders of the state, the church, any officials, as was the case during Saturnalia in antiquity or Carnival in the Middle Ages. However, this freedom also manifests itself outside this framework, and the puppet theater has been for millennia a territory of freedom, of expressing critical opinions on society.

Our puppeteers used to wander the villages and satirically portray the authorities, the foreign occupier, the Turks or the Russians, and all those who behaved immorally. It is not surprising that for a while the authorities in the Romanian Lands decided to ban the puppet theater, and when they allowed the performances again, they forced the puppeteers to commit themselves not to represent certain people on stage and to play: "without costumes imitating the army or the clergy" (*Gâtză, 1963, p. 12*).

Parody is inherent in animation theater. The simple transposition on the small stage of the dolls of an ordinary piece makes its meanings completely diverted. The doll is fundamentally comic and that is why any character represented by the doll (if the representation is not grotesque or sublime) becomes comic. Animated theater is subversive from this point of view. What is exposed on his stage makes us immediately understand the ridiculousness of grandiosity, the stupidity of the authorities, the stupidity of the so-called scholars, and so on. The parody responds to a secret and repressed desire of people to laugh at something that claims to be serious, true, sacred, official. Obsolete artistic clichés, scientific ideas that no one understands, moral norms that no one respects, the authority that everyone hates, false ideologies, are objects of parody.

Dramatic theater itself has a strong parodic potential. Transposing a play on stage leads to a risky situation, in which there may be, e.g., a physical mismatch between what we imagine should be the characters and the physical peculiarities of the actors. Gordon Craig was talking about the dilemma of the representation of a mythical character, a hero, a sublime character, by an actor. This dilemma led Gordon Craig to think of another type of physical representation, which he called a super-puppet. In fact, he did not intend to replace the actors with puppets, but dreamed of a theater like the classic Indian, katakali, in which the actor's physique is completely hidden by makeup-mask, costume, and his principle of acting on stage is not a realistic one, but an expressive one.

Thus, realism generates parodic comedy, if applied to “serious” texts. Gods, heroes, sublime characters, become funny if they are portrayed in situations related to our daily needs. Also, opera and operetta, by their artificial character, easily lead to parody. A naive character or a small stature always makes you laugh. And the emphatic or sentimentality mode are often parodied. This type of parody often appears in the Romanian animation theater.

Parody has appeared in animation theater since ancient times. In ancient Greece, the puppeteer Potheinos parodied Euripides’ plays even after they were performed. There are mentions of the existence in antiquity and of some shows that parodied episodes from mythology. Thus, Hercules was ridiculed in puppet shows in which the comic character Herculinus appeared. During the Renaissance, when authors such as Cervantes parodied chivalric novels, numerous parodies of Elizabethan dramas appeared in England. This happens in other pieces for dolls, such as the one included by Ben Jonson in St. Bartholomew’s Fair. Regarding the parody in the puppet and marionette theater, the baroque period is very well known and important studies have been dedicated to it, such as that of Jean-Luc Impe (Opera baroque et la marionette, 1994). During the Baroque period, there were a lot of parody shows that ridiculed the “official” representations of the French Comedy and the Comic Opera, protected by the king. These performances were performed in the fairgrounds, even in the days immediately following the premieres of the 'official' performances. The audience came to laugh not only at the “official” art, boring and full of mythological references, which presented a world broken by reality, but also by the outdated style of play of the actors protected by the authorities, and especially to see the shows, for that they knew that they were threatened with a ban, due to the frequent denunciations, foundries and complaints against the artists in the fairs addressed to the actors, singers and writers protected by the king, their protector (*Impe, 1994*).

The bands of itinerant puppeteers had in their repertoire parodies of legends such as Faust or Don Juan in the 18th and 19th centuries. The main heroes were in fact the servants of the protagonists. The plays were rewritten from the perspective of the popular character (Hans Würst, Polichinelle) and not the central hero. Such texts were played in many countries (France, Germany, England, the Czech Republic, etc.), and preceded the plays of Marlowe and Goethe. In a French version of Don Juan, the play begins with the whipping of the servant by Don Juan and the final punishment of Don Juan was greeted with joy by the spectators. The same thing happens in many German versions of Faust in which Hans Würst, after the hero ends up in Hell, fools the devils by remaining the heir to his master’s fortune. These shows often served as anti-papal propaganda for the Lutheran or Anglican churches.

In our country, as we have already shown, satire and pamphlets predominated in the puppet theater. The first attempt to write a parody for puppet theater belongs to the genius Eminescu, apparently inspired by a text by Achim von Arnim known to him during the Berlin period. The play called Infamy, Cruelty and Despair, or The Black Cave and the Bad Puppies, or Elvira in Despair of Love. The author ironizes both the sentimental pieces of his time and the historical or “sweet” poems of his contemporaries:

“... THE KING –

What innocence in expression, what naivete

I think I hear the shepherds

From the pastoral pastorals of our poets

Singing Hail Mary ...”

The king utters a tragic monologue in which he expresses his fears that an attack is being prepared:

“... What a worry the cursed parish priest is giving me today

How intriguing he plays him in this cruel play

And if I weren’t king ... really, I’d have a grudge.

From, the world, the label ... u! as I feel a bite ...

I would scratch myself and I don’t know, it would fit me well ...”

The ironic allusion to the fact that we are not dealing with real people, but with characters who play in a “cruel play”, is repeated later:

“... THE INTRIGUANT – (in secret)

I came here to kill the king

That’s what the blower tells me ...”

But the king is vigilant, and has the servants untie the intruder:

“... THE KING - You see the pale man, the monstrous figure

He wants to kill me ... I'll have him uncovered.

(The servants appear who unseam him it out and Pepelea comes out of it) ...” (*Gâtză, 1963, pp. 93-95*).

The fragment is written by Eminescu in his own puppet style, and even the action of “detaching” the character indicates that the text was written for the puppet theater. As Perpessicius remarks:

“... even the title of the text, the ridiculous grandiloquence of the characters and the disarticulated automatism of the lines, so in line with the artificial, superimposed and borrowed rhythm of this world of grotesque homunculi that is the figuration of a puppet theater ...” (*Perpessicius, 1949*).

The modernism of the Eminescu text was noticed by Edgar Papu, who compared the fragment of Mihai Eminescu with the play of Alfred Jarry Ubu rege (1896) (*Papu, 2005, p. 124*).

George Călinescu is the author of a parody for the puppet theater, written in 1960, obviously influenced by the parodic fragments of Mihai Eminescu. The play is entitled The Tragedy of King Otakar and Prince Dalibor. and was played with dolls in 1960 in the house of George Călinescu, who inaugurated with her a series of Christmas shows. The text was recorded on tape and performed by the author in his delicious style. The dolls had been purchased from Prague. I. Pipsi Marinescu and Ingrid Fischer (Ţopa), artists at the Ţăndărică Theater, were handlers. The shows organized by Călinescu were carefully supervised by the security who had installed several microphones in his house. The reports often mentioned that Călinescu’s activity was “hostile”, the author’s subtle humor being of course incomprehensible to the Securitate, and therefore suspicious (*Oprişan, 2014, p. 435*).

George Banu characterizes Călinescu’s dramaturgy as follows: “... [in the puppet plays] joins the rational values, graceful ingenuities full of charm and fun, in which they live the gratuitousness and candor, almost childish, of the game. These works carry in them a mixture of relative and absolute, of immutability and becoming. The boundaries disappear, and the child is amused, pulling the slingshot at the statues and thinking that we can come to appreciate history from a human point of view ....” (*Banu, 1965*).

King Otakar is in love with Princess Dalibor:

"... OTAKAR – Bless you!
It's a miracle girl.
THE MASK – Radiantly beautiful
OTAKAR – Big eyes and small mouth.
THE MASK – Yellow, silky hair.
OTAKAR – That's falling down.
THE MASK – In dancing, skillfully,
OTAKAR – Rich, great.
THE MASK – But, alas, he has a beet-haired sister
Princess Tecla.
A little old-fashioned, lean;
Envious, sour
If you don't want to die
You should marry her ..." (*Călinescu, 1965, p. 96*).

The intriguer of the mask, however, wants the king to perish, and together with the evil Tecla he conspires to poison the king, Dalibor, and the princess. The poison is provided by the witch Celestina (a character inspired by Fernando de Rojas' novel). But, after, in the end, all the characters die poisoned, to the joy of the masked man who sees himself installed as a king instead of Otakar, Celestina reveals that she did not actually give them poison, but a sleeping pill.

As in Eminescu's play, the author alternates solemn and chosen speech in the manner of historical plays, with prosaic expressions:

"…. OTAKAR - Today, wisely everything has been set up
I, the cursed one, will be your sister's husband.
I break the cursed deed.
Come on, let me kiss you ..."

Călinescu's charming parody was staged in several puppet theaters in the country (Brasov – directed by Aristotle Apostol, Bacau – directed by Radu Popovici, Iasi – directed by Constantin Brehnescu, etc.).

During the same period, another parody was written, The Hand with Five Fingers, by Mircea Crişan, and it was staged at the Ţăndărică Theater by Margareta Niculescu (Stefan Hablinski sets, Ioana Constantinescu dolls). The show was wordless, based solely on image and action, and was a parody of the police action movie. Letitia Gâtză characterized him as an outburst of verve and humour. "... Built on the idea of satirizing the detective novel, the show dilates to the absurd the ponchos of the genre, and, because dialogue itself does not exist, the satire maintained continuously at the subtext level, bursts into the stage image ..." (*Gâtză, 1963, p. 62*). Grand Prize at the International Festival in Bucharest in 1960.

Another remarkable show, also based on a parody, was The Beautiful Electric Passions by Simon Vladimir (at the Ţăndărică Theater, directed by Irina Niculescu, set design by Mioara Buescu). Valeria Ducea characterizes the show as follows: "... Spiritual foray into the life of society at the beginning of the century, with funny references to history, politics, morals, economics, grotesque vaudeville poison, betrayals accompanied by revolver shots, spectacular adventures, backstage intrigues, etc. – the ridiculous masquerade of the feelings enslaved to the accumulation of capital ...” (*Ducea, 1984*).

The same game of “theater in theater” appears here, of intelligent interweaving between narrative and self-ironic commentary, as in the previous parodies. In fact, the author of the play, Vladimir Simon, theorizes this type of playful theater as follows: “... if the drama accredits in time the thesis” of the world as theater “... the play for puppets is claimed from the idea of the world as a game”, accessing the playful value of philosophical principle ....” (*Simon, 1983*).

In 1986, Cristian Pepino staged another parody, on his own text, at the Ţăndărică Theater: Adventures with Little Red Riding Hood (set design by Mircea Nicolau). The text is a parody in four episodes that transpose in various eras and literary manners the story of Little Red Riding Hood: in the first part is the well-known story but in it evolves an emancipated protagonist, aware of the problems of today’s society: The wolf asks her if she goes to pick mushrooms forest, and Little Red Riding Hood replies that she does not do that, because it would upset the ecological balance. The second part is a parody of the cape and sword movie. Little Red Riding Hood becomes the niece of the Countess Little White Hood (Grandma), and is about to fall victim to the Cardinal’s man’s plots (Wolf), but is saved by a valiant musketeer (the Hunter) in a spectacular dual scene. In the third episode, the gangster movie is parodied. Lupo Lupone wants to steal from the heroine the bottle of rum that she takes to her grandmother who is cold and has to drink a tea with rum, and is saved by the Hunter Eliot Ness after a car chase and one on the endless stairs of the skyscraper where Grandma lives. The last episode is SF, and the Martians who came to earth with a flying saucer cause a lot of trouble due to their personality transfer technology, but Little Red Riding Hood is saved by the Spider-Man. Irina Coroiu characterized this show as follows: “... this scenario [...] offers in parodic terms, but from a psycho-sociological perspective, a sketch of a latent phenomenon: the degradation of the fairy tale in the story and the story in the anecdote. ... another in the heyday of the cape and sword novel, the third in the 1930s and the last in the uncertain area of SF. ...” (*Coroiu, 1986*).

The show has received numerous awards and has been presented with great success in Japan.

At the Puppet Theater in Târgu-Mureş, director Pal Antal made a frothy parody without words in 1993, starting from the Shakespearean tragedy Romeo and Juliet (Oh, Romeo, oh, Juliet), in which the characters were represented by objects.

A fairy tale parody written by Caragiale, Lungul nasului, was dramatized by Nella Stroescu in 1985. The play was also played under the title Red Tail Cotton, and is a delicious parody of oriental fairy tales. The text has had many successful productions in our animation theaters (in Ţăndărică, directed by Stefan Lenkisch, in Constanţa, directed by Cristian Pepino, in Târgu-Mureş, directed by Mimi Mierluţ, at the Colibri Theater in Craiova – directed by Horia Davidescu, set design by Eustaţiu Gregorian etc.).

A parody of the way Shakespeare is interpreted in ballet and cinematography is the play Play Shakespeare, directed by Cristian Pepino, set design by Cristina Pepino (Ţăndărică Theater, 2010). The show is non-verbal and has two parts: the first is a parody of the ballet Romeo and Juliet to music by Tchaikovsky, in which the Balcony also becomes a character. The second part is a parody of a blockbuster film made after the play Hamlet, in which the actors from the famous Shakespearean scene are dolls representing Hollywood stars: Bruce Willis, Arnold

Schwarzenegger and Silvester Stallone, while Ofelia resembles Lady Gaga. Video comments enhance the comic of situations.

Cristina Rusiecki characterizes the show as follows: "... The ironic nuance is implied. The creator of the show builds humor with fine means .... [...] The small and large dolls, life-size bodies of actors and a mixtum compositum from the performer plus the doll infinitely increase the comic. Small bodies of puppets glued to the actors, from under the head to the waist, whip the normal perceptions and arouse laughter ... [...] Full of points, the show plays uninterruptedly with cultural references ..." (*Rusiecki, 2011*).

Faust Reloaded directed by Cristian Pepino, set design by Raluca Aionițoaie and Remus Gabor (Țăndărică Theater, 2017) is also a non-verbal show, a parody of the Faustian myth, with the means of animation theater. Faust is an old man who fears death and has various nightmares in which Mephistopheles appears and tempts him to sign the pact by making a sensual and full-bodied Margaret appear. Faust accepts, though he is warned by a tiny angel. Faust, who has become young again and becomes the master of the contemporary world, taking the place of Donald Trump, is offered a parade of sins, represented with large grotesque dolls, ending with a dance of witches that evokes Walpurgie Night. However, Faust's happiness is interrupted by the vision of Margaret's ascension to heaven and by the mocking gestures of the spirit of her brother killed in a duel by the main hero. Mephisto shows him the contract he made with him and is ready to take his soul, but Faust breaks the contract and wakes up from his dream, being old again.

Vasile Alecsandri Sânziana and Pepelea's play was not written for puppet theater, but many genre theaters in our country staged it (Țăndărică – directed by Margareta Niculescu, set design by Mioara Buescu – 1975, Galați – directed by Cristian Pepino, set design by Mircea Nicolau – 1981, Alba Iulia – directed by Cristian Pepino, set design by Raluca Aionițoaie and Remus Gabor – 2017, Țăndărică – directed by Cristian Pepino, set design by Delia Ioaniu – 1994, etc. The delicious humor of this play is based on and on contemporary allusions and the use of anachronisms. The timeliness of this play is surprising, even though more than a hundred years have passed since its writing.

These are some of the actual parodies made in the animation theater in our country. However, the parodic spirit is manifested in many texts and genre montages. It seems that the transposition in the animation theater of stories and myths inevitably leads to ironic commentary, to humour based on contemporary allusions.

Conclusion

In the Romanian animation theater, parody is an important comic source. It has been manifested since ancient times. One reason was the deeply comic character of animation theater itself, which, through plastic representations, induces a certain perception, a certain style of approach and play. Even tragic or dramatic themes can be converted into new stage proposals, and the situation in another time or space outlines new approaches and opens up new perspectives.

Along with social satire, which consists in approaching the background of the subject, parody completes the concept through form, style, manner. The most important results are the expansion of addressability (age group), for seemingly difficult topics, the opening of new interpretation perspectives and permanent updating of the proposed topics, according to the new social, temporal or spatial coordinates. In this context, parody makes an important creative contribution.

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Maria S. Kalmykova, PhD Student, Lecturer, Department of Decorative Painting High School of Folk Arts. St. Petersburg, Russia.

Features of the technique of "multilayered painting" based on a comparative analysis of the qualifying works of students of the Department of Decorative Painting of the Higher School of Folk Arts

Abstract: The appearance of lacquer painting on metal, the birthplace of which is Nizhny Tagil, refers to the conditional date of 1746. This type of traditional arts and crafts originated in the Urals. Mining painting acquired stable features of the established craft. Houses and their interior decoration, wooden dishes and other kitchen utensils, chests and tin things were decorated with elegant paintings. Since the mid-18th century, lacquer saucers and trays have been in demand. Later, there is a division into complex multilayered and simple swoop painting. The article analyses the qualifying works performed by students studied under higher education programmes in the technique of Nizhny Tagil multilayered painting. The focus is on the system of traditional and innovative artistic and technical techniques for the decorative design of works, mainly furniture items. The research uses methods of descriptive and formal stylistic analysis of works of art. The characteristic artistic-stylistic, compositional and technological features of the Nizhny Tagil painting are considered. An attempt is made to identify the common features inherent in the Nizhny Tagil multilayered painting, as well as the distinctive features of the works of artists. To achieve this purpose, monographic publications and scientific articles of Russian researchers in folk art were used.

Keywords: Nizhny Tagil, multilayered painting, traditional solution, innovative approach, furniture, decorative painting student, qualifying work.

Мария Сергеевна Калмыкова, аспирант, преподаватель, кафедра декоративной росписи, Высшая школа народных искусств (академия). Санкт-Петербург, Россия.

Особенности техники «многослойного письма» на основе сравнительного анализ выпускных квалификационных работ студентов кафедры декоративной росписи Высшей школы народных искусств

Аннотация: Появление лаковой росписи по металлу, родиной которой считается Нижний Тагил, относится к условной дате 1746 году. Этот вид традиционных художественных промыслов зародился на Урале. Горнозаводская живопись приобрела устойчивые черты сформировавшегося промысла. Нарядной росписью украшали дома и их внутреннее убранство, деревянную посуду и другую кухонную утварь, сундуки и жестяные вещи. С середины XVIII века появляются пользующиеся спросом лаковые блюдца и подносы. Позднее происходит разделение на сложную многослойную и простую маховую живопись. В статье анализируются выпускные квалификационные работы, выполненные студентами, обучавшимися по программам высшего образования в технике нижнетагильского многослойного письма. В центре внимания – система традиционных и инновационных художественно-технических приемов декоративного оформления произведений, в основном предметов мебели. В исследовании применены методы описательного и формально-стилистического анализа произведений искусства. Рассмотрены характерные художественно-стилистические, композиционные и технологические особенности нижнетагильской росписи. Делается попытка выявить общие черты, присущие нижнетагильской многослойной росписи, а также отличительные особенности произведений художников.

Ключевые слова: нижнетагильское многослойное письмо, традиционное решение, инновационный подход, мебель, студент, декоративная роспись, выпускная квалификационная работа.

Introduction

The appearance of lacquer painting on metal, the birthplace of which is Nizhny Tagil, refers to the conditional date of 1746. This type of traditional arts and crafts originated in the Urals. Mining painting acquired stable features of the established craft. Houses and their interior decoration, wooden dishes and other kitchen utensils, chests and tin things were decorated with elegant paintings. Since the mid-18th century, lacquer saucers and trays have been in demand (*Baradulin, 1990, p. 64*). Later, there was a division into complex multi-layered and simple swoop painting.

So, in the Nizhny Tagil painting, two techniques of painting products have developed – multilayered and swoop painting, each of which has its personal technological features. Multilayered painting is the execution of artistic painting in several colourful layers, in which each intermediate layer is dried and covered with a varnish layer. Multilayered painting is very close to classical painting. Painting in this technique looks very complex, through a complex technical execution, a picturesque and rather realistic execution of decorative painting is obtained. It allows to achieve a sense of volume and versatility. The technique of swoop painting is characterised by free brush painting with a predominance of graphic elements. In turn, two-colour swoop painting is more decorative and is performed in one step, all forms of painting are stylised and are performed using a two-colour brushstroke.

The most difficult of the two techniques of Nizhny Tagil painting is the technique of multi-layered painting. This technique is distinguished by the subtlety of working out plant motifs, the beauty of silhouettes and the realism of images.

The object of the study was the Nizhny Tagil multilayered painting.

The subject of the study was traditional and innovative artistic-stylistic, compositional, and technological techniques of Nizhny Tagil multilayered painting.

The purpose of the study was to analyse the qualifying works performed by students enrolled in higher education programmes in the technique of Nizhny Tagil multilayered painting.

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

– briefly describe the history of the emergence of decorative lacquer painting on metal and wood origin.
– analyse the artistic, stylistic and compositional features of the Nizhny Tagil multilayered painting;
– analyse the peculiarity of the execution of the painting in the technique of multilayered painting;
– identify the common features inherent in the Nizhny Tagil multilayered painting, as well as the distinctive features of the qualifying works of students of the Department of Decorative Painting of the Higher School of Folk Arts (Academy).

In the course of the study, such methods as comparative analysis, synthesis, and observation were applied.

To achieve this purpose, monographic publications and scientific articles of Russian researchers in folk art were used.

Materials of the study

Nizhny Tagil multilayered painting is the execution of artistic painting in several stages (under-painting, drawing shadow areas, light, performing colour reflexes, refining and clarifying the basic forms according to the heat-coldness ratio), in which each intermediate layer is covered with a varnish layer. This painting is distinguished by the subtlety of working out plant motifs, the beauty of silhouettes, the realism of images. The Nizhny Tagil multilayered painting has existed for three centuries. It is developing and acquiring new features. The traditional basis for Nizhny Tagil painting – an iron tray – is one of the most beautiful products of traditional applied art. In the conditions of technological progress, the material, the methods of its processing and the tools used in the fishery have changed.

There is an increasing interest in painted furniture. It is important for an artist of traditional crafts to understand the system of artistic and technical techniques of decorative furniture design, including the motifs of painting and the elements they consist of, composition, colour, rhythm, and plasticity. All parts of the image should be harmonised and subordinated to each other. The main pictorial task of the artist is to create an expressive artistic image, reduced to a certain stylistic unity. In the depicted object, both the natural shape and colour, as well as the characteristics of a specific type of applied art characteristic of a traditional image, should be used (*Golubeva, 2004, p. 44*).

Flower garlands and bouquets are the most common motifs in Nizhny Tagil painting. Bouquets should fit seamlessly into the plane of the furniture, emphasise the shape. The ornament is no less important in the composition. It is connected with the surface, which it decorates and visually organises, revealing and accentuating the architectonics of the form (*Golubeva, 2004, p. 30*). To create it, gold or silver paste is most often used. In the Nizhny Tagil multilayered painting, the absence of ornament is allowed.

The development of technological capabilities to create a product executed in the technique of Nizhny Tagil multilayered painting allows to contribute to the further development of this type of traditional applied art. The opening of the Department of Decorative painting at the Higher School of Folk Arts (Academy) in which metal painting is studied has become one of the main steps in the revival, preservation, and development of this type of craft (*Grigorieva, 2013, p. 86*). The Department of Decorative Painting is conducting experimental work on the design of new unique samples made in the technique of Nizhny Tagil lacquer painting, which will meet modern trends.

One of the first complex and promising qualifying works performed at the Department of Decorative Painting is the furniture set of *Tenderness* by A. Yagovkina (*Figure 1*). The work is the result of a creative experiment of the teaching staff under the leadership of V.F. Maksimovich, the President of the Higher School of Folk Arts. During it, the traditional Nizhny Tagil flower composition made in multilayered technique develops and is updated (*Golubeva, 2015, p. 48*).

The work *Tenderness* includes a three-leaf screen, a wall panel, a dressing table and a stool. Of particular interest in terms of compositional and colouristic solutions is the front side of the three-leaf screen and the dressing table. The furniture set is painted white (*Golubeva, 2015, p. 48*), and on such a neutral background, the bright floral motifs of the painting look even more expressive. The ornate golden ornament framing the central floral motifs, taken from the St. Petersburg painting, complements the overall composition.

The set for the living room *Flowers of Summer* by E. Kapizova (*Figure 2*) is one of the most complex artistic and creative projects, in terms of constructing complicated composition schemes. The set includes a bench, two armchairs, and a panel. The main colour of the bench product is scarlet, with golden sectors and a burgundy frame. The combination of red and gold is associated with greatness, luxury, and wealth.

It is worth noting the successful solution of the horizontally elongated composition, the creation of which became possible thanks to a deep study of the preserved historical samples of lacquer painting. The central composition on the backs of the bench and chairs is a vase with a lush bouquet of various flowers. On the front and side parts of the seat back, the composition is supported by flower garlands made in golden sectors, and framed, like the central compositions of the back, with a burgundy stripe. The main flower in the composition is a rose. The rose is a traditional flower in the Nizhny Tagil swoop and multilayered painting. Roses symbolise beauty, royalty, spirituality and are often present on the artistic products of this type of traditional craft. Various fruits, berries, and nuts are a feature of the compositional solution and a reference to the works of 17th-century Dutch and Flemish artists. The floral composition of the bench is harmonious and balanced. The ornament is made of gold paste, its elements (acanthus leaf, curl, lily) refer to the Renaissance.

An innovative technological solution for the Nizhny Tagil multilayered painting is observed in the project of painting the casket (*Figure 3*) by student K. Grigorieva (supervisor A.N. Golubeva). The composite solution uses a sector and a combination of metallic and dark olive backgrounds with a red ornamental stripe framing the central composition and made in the shape of a casket by “mesh” pattern. To create the central floral composition, the image from the 19th-century casket by I.F. Khudoyarov is taken as a basis.

Compositionally, floral and ornamental motifs are constructed fully according to the traditional Nizhny Tagil craft canon (*Baradulin, 1990, p. 89*). However, the technological solution opens up new opportunities for traditional Nizhny Tagil multilayered painting.

In the central floral motif, there is a new technological solution – there is no first stage of painting – under-painting (the local colour of plant forms). Instead, there is a golden background, according to which the shape of the flower is prescribed with the help of shadow and light inscriptions that create a special glow. With such a seemingly unconventional solution, multi-layer painting is performed with oil paints, following the technological features, in which the intermediate layers are covered with a varnish layer.

In the qualifying work bench Inspiration (*Figure 4*), student A. Ivanova continues using the traditional technological and artistic-stylistic features of the Nizhny Tagil multilayered painting, but with a new compositional solution. The main feature of the artistic solution is the non-standard combination of active backgrounds. Usually, in the Nizhny Tagil multilayered painting, the junction of the backgrounds is out-stamped, or smoked, connected with an ornament or stripe. In the product, the author has a large bouquet at the junction of two contrasting colours – red and milk. This arrangement visually changes the shape of the bench. A light background visually gives lightness to the product, red one focuses attention on the painting. The elements of asymmetry bring lightness and variety to the composition. It worth notes that the floral bouquet is massive. It occupies the entire surface of the front part of the backrest. The mass of flowers is diluted with leaves, which not only balance the bouquet, but also are an additional colour for an active scarlet background. It worth notes that the author does not decorate the product with an ornament, instead there is a flower garland around the perimeter of the seat. The peculiarity of this garland is it is not interrupted at the corners of the connection of the side parts with the back of the seat. The garland also connects the two backgrounds.

In general, the colour of the product is very bright. It is typical for products with Nizhny Tagil painting.

At the Department of Decorative Painting of the Higher School of Folk Arts (Academy), St. Petersburg painting, which incorporates elements of multilayered painting with lush peonies and roses in the center and elegant gilded rocaille curls, with so-called "rain" on the sides, enhancing the overall decorativeness of their composition, has been introduced into the learning process.

Student P. Voloshchuk studied the artistic features of St. Petersburg painted trays and made copies of fragments of St. Petersburg products with a characteristic ornate ornament. Such tasks contributed to the further improvement of the student's professional skills and helped to effectively apply traditional pictorial motifs when creating the qualifying work *Celebration*, consisting of two chairs (*Figure 5*).

The main colour of the chairs is burgundy, the central composition is made in a warm colour. It is a complex bouquet of lush roses, peonies, and irises. The flowers in the foreground of the composition center burn with warm light and shimmer with various shades. The leaves in the background are practically not spelled out, their main colour is dark green. The artist uses this technique to highlight the compositional center in order to achieve a "glow" from the depth of the chair back. The central part of the chair is complemented by an elegant ornament, the elements of which are taken from the St. Petersburg painting. The ornament frames the central composition, the golden curls are complemented by small flower bouquets consisting of rosebuds and rosehip flowers. The product is elegant and elegant. A thin gold ornament emphasizes the jewelery of the painting.

Conclusion

The comparative analysis of individual works of traditional applied art contributes to a more accurate definition of the specific features of the use of traditional motifs and technological solutions and to identify the reasons for their use. In their works, students of the Higher School of Folk Arts not only turn to traditional compositional and colouristic solutions, analysing them and creatively rethinking them, but also try to discover and develop new possibilities of Nizhny Tagil multilayered painting.

In the course of the study, the purpose was achieved, namely, to analyse the qualifying works performed by students studied under higher education programmes in the technique of Nizhny Tagil multilayered painting. The purpose was achieved with the help of the assigned tasks. The history of the Nizhny Tagil painting was briefly studied. The artistic-stylistic and compositional features and peculiarities of the Nizhny Tagil multilayered painting were analysed. The common features inherent in the Nizhny Tagil multilayered painting, as well as the distinctive features of the qualifying works of students of the Department of Decorative Painting of the Higher School of Folk Arts are revealed.

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Appendix

Figure 1. A. Yagovkina. Furniture set *Tenderness*. 2009

Figure 2. E. Kapizova. Furniture set *Flowers of Summer*. 2015

Figure 3. K. Grigorieva. The project of painting the casket. 2009

Figure 4. A. Ivanova. Bench *Inspiration*. 2018

Figure 5. P. Voloshchuk.
Furniture set *Celebration*. 2019

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Alexander Buychik, Doctor for Sciences in Economics, PhD in Social and Political Sciences, Director for Science, Tuculart Holding. Ostrava, Czech Republic. ORCID 0000-0002-2542-4198.
Anisiia Tomanek, Master of Social Sciences and Cultural Studies, General Director, Tuculart Holding. Ostrava, Czech Republic.

Problems of ethno-cultural intolerance in the European Community in the 21st century

Abstract: The relevance of this study was determined by the problems of ethno-cultural intolerance in the European community of the 21st century, the roots of which have been growing since ancient times and regularly led to xenophobia and political conflicts. If Western European societies have already passed the stage of tolerance formation and can show a sufficiently high level of tolerance, then Eastern European peoples are still quite insensitive to openness and klironomical understanding of traditions, culture, art, and cultural heritage of other communities. To some extent, the Russian-Ukrainian war is also defined by the phenomenon of ethno-cultural intolerance, associated with political intolerance affecting the former. The subject of the study was the phenomenon of ethno-cultural intolerance in the modern technologically advanced European community. The object of the study was the European community, which is experiencing strong ethno-cultural fluctuations at the beginning of the 21st century. The purpose of the study is to identify the main problems of ethno-cultural intolerance in the European community in the 21st century. Empirical, logical, historical, and comparative analysis were applied to achieve the purpose and solve the study tasks. The research used materials of prominent scientists and researchers in the field of tolerance, xenophobia, ethnic identification and culturalism, as well as official documents of the European Union, UN and UNESCO. The authors identified three main problems of ethno-cultural intolerance in the European community in the 21st century: 1) weak practical application of theoretical documentary developments in the field of tolerance, which leads to a dichotomy; 2) weak definition of criteria for ethno-cultural tolerance, which includes klironomical views on culture, art, traditions, and cultural heritage of other peoples; 3) the desire of some European states, in particular, Eastern European states, to fundamentally associate ethno-cultural intolerance with political intolerance, creating an erroneous idea of the unity of views of a citizen of the country, which can facilitate the influence on his worldview and its management.

Keywords: tolerance, intolerance, ethno-cultural intolerance, xenophobia, culture, cultural heritage, klironomical outlook.

Introduction

Intolerance is a lack of respect for practices or beliefs other than one's own. This includes rejecting people we consider different, such as members of a social or ethnic group other than ours, or people who hold a different political or sexual orientation. Intolerance is a universal human quality. It can also be said that intolerance is, on the one hand, the inability to accept beliefs, feelings, behaviour that are different from our own; on the other hand, it is also unwillingness to grant equal freedom of expression to another person. A variant of intolerance is categorical – harsh value judgments, labels. Irony and sarcasm coexist with categoricity.

The relevance of this study was determined by the problems of ethno-cultural intolerance in the European community of the 21st century, the roots of which have been growing since ancient times and regularly led to xenophobia and political conflicts. The last 30 years of European history have been marked by two regional wars, the genesis of which is also laid in the increased potential ethno-cultural intolerance of certain segments of society. If Western

European societies have already passed the stage of tolerance formation and can show a sufficiently high level of tolerance, then Eastern European peoples are still quite insensitive to openness and klironomical understanding of traditions, culture, art, and cultural heritage of other communities. To some extent, the Russian-Ukrainian war is also defined by the phenomenon of ethno-cultural intolerance, associated with political intolerance affecting the former.

The subject of the study was the phenomenon of ethno-cultural intolerance in the modern technologically advanced European community.

The object of the study was the European community, which is experiencing strong ethno-cultural fluctuations at the beginning of the 21st century.

The purpose of the study is to identify the main problems of ethno-cultural intolerance in the European community in the 21st century.

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

- determine the difference between the phenomena of xenophobia and intolerance as factors of modern society;
- analyse the problems of modern interpretation of the ethnos in the aspect of culture;
- determine some indicators of ethno-cultural intolerance of the European community;
- list the main problems of ethno-cultural intolerance in the European community in the 21st century.

Empirical, logical, historical, and comparative analysis were applied to achieve the purpose and solve the study tasks.

The research used materials of prominent scientists and researchers in the field of tolerance, xenophobia, ethnic identification and culturalism, as well as official documents of the European Union, UN and UNESCO.

Xenophobia and intolerance as factors of modern society

Xenophobia is considered to be fear and rejection of everything alien, flowing into hostility to unusual customs, cultures, and people (*Oxford Standard English Dictionary, 2004*). Although phobias, as a rule, belong to the field of psychiatry, it is still not completely clear whether xenophobia can be considered a mental disorder. It is not recognised as a disease, is not included in the World Health Organisation and is considered a social problem. However, some experts believe that xenophobic prejudices in a pathological form can be considered as signs of a delusional disorder (*Jefferson, 2022*).

According to some theories, ethnic biases are formed from the desire to identify with a certain social group. Other communities begin to be viewed as hostile, and attacks against them become an act of self-affirmation. In this case, a person seeks to join a "successful" group, appropriates its collective achievements and begins bullying outsiders. This process is similar to the mechanism of school bullying. The development of xenophobia in children is closely related to the influence of the environment – first of all, the family.

There is no universal list of xenophobic behaviour markers. The manifestations are individual for each person. However, several typical features can be distinguished, e.g.:

1. Fear when meeting with "strangers", i.e., a person may refuse an apartment that suits him in all respects if a neighbour turns out to be of a different nationality or get out of a subway car when someone whom he identifies as a representative of another faith enters it.
2. Refusal to interact with anyone because of their origin or appearance.
3. Comments about the appearance or clothing of people from other cultures, including jokes about the sound of foreign names and words.
4. Avoiding a collision with an "alien" culture, e.g., refusing to go to a restaurant with a certain food or watch a movie or TV show of foreign origin.
5. The belief that "all the best is ours," and other cultures are jealous.

There is a widespread viewpoint that tolerance is inherent in an open society, and actualised in the assessment of ethnic distance is the lot of a closed, traditional, or authoritarian society (*Barth, 1969a*; *De Vos, 1997*; *Herskovits, 1972*). It is enough to accept the values of postmodern society, and tolerance will displace intolerance and the negative ethnic distance that accompanies it. However, there are many examples that there are manifestations of everyday xenophobia and racism in an open society, although legal authorities and public opinion, brought up in the spirit of tolerance from childhood, immediately react to them there.

Intolerance is a profile form of xenophobia, since intolerance involves rejection of someone else's, but often without the effect of fear. Psychological discomfort is more present than fear in the phenomenon of intolerance. If xenophobia often provides for a rather harsh or radical form of protest, then intolerance is most often expressed in a soft or hidden form. Intolerance rarely takes a radical form. Usually, radicalism manifests itself on the basis of years of accumulated discomfort, catalysed by some kind of marker event, which in a separate case can be presented as an insignificant or curious case. However, in a series of constant events or a multi-year large-format background of intolerance, such a case acquires the effect of detonation. Then the political community declares the incident a fact of xenophobia.

Since intolerance is the opposite of the phenomenon of tolerance, it also needs to be viewed through the prism of human activity. Consequently, intolerance can be presented in several forms according to its genesis:

1. Ethnic or national intolerance is the rejection of a person by his belonging to any nation. This type of intolerance can potentially develop into an ethnocide in the transition to a radical form of intolerance. Ethnic intolerance in a mild form exists on a large scale and is often associated with historical conflicts in the relationship between the two nations. A mild form of this form of intolerance can be observed, e.g., in the relations of the aborigines of Great Britain or Ireland to immigrants. The reason is a rather closed image of the formation of society for many centuries, associated with an island location. In the 21st century, ethnic intolerance in these nations is gradually taking the place of tolerance due to the globalisation of society. However, a significant part of the age-old aborigines and nationalist-minded segments of the population continue to show ethnic intolerance in a mild form. Cross-border ethnic intolerance manifests itself in a mild form, e.g., between the French and the British, although it is intensively dissolved, but still persists, being a residual form of complex political relations between the two countries in the history of Europe of past epochs. Ethnic intolerance also arises or increases during political disagreements between countries, which is manifested, e.g., in many Ukrainians towards

Russians because of the military actions of the Russian army on the Ukrainian Republic's territory.

2. Social intolerance is the rejection of social foundations. this type of intolerance is often incorrectly associated with an ethnic form of intolerance. However, social intolerance is focused precisely on the foundations and rules of life of another nation's representatives. If a representative of another nation accepts the rules of life of the local population, then social intolerance weakens or disappears altogether. At the same time, ethnic intolerance may not manifest itself at all, because the aborigines are either not sensitive to national differentiation by appearance or language, or are quite tolerant due to centuries-old neighbourhood with them. Russians, e.g., have been living side by side with many peoples of Eurasia for many centuries, so social intolerance among Russians is rather weak and manifests itself to a greater extent only to the foundations of the peoples of Middle East, East, and Southeast Asia, which are almost unknown to them in the history of the nation. A reverse example is the situation with tolerance to the everyday life of East Asians in the United States. Americans for several generations have shunned East Asians, e.g., Chinese immigrants who seek to preserve their rules of life, and expect them to "socialise" in the form of "Westernisation". A certain proportion of these immigrants do not want or cannot Westernise and break away from the roots of their society, as a result of which they form their own subcultural communities, and sometimes entire territorial formats. In Europe, due to intensive globalisation within the territories of the European Union and short distances, which in the modern technological world are not a problem for migration, social intolerance among European peoples towards each other is decreasing. However, the crisis in the Middle East has exposed the problem of social intolerance of Europeans towards Asian migrants, who make up the middle and lower classes of societies. These migrants have an extremely low level of socialisation and an extremely high level of commitment to their national and confessional foundations. Mutual social intolerance has reached a high level in Europe, although, of course, this problem is being solved at the level of the European Parliament by the tolerance program.
3. Political intolerance is the rejection of political and related ideas of another person. This type of intolerance is unfairly ignored and veiled by the right to one's own opinion. However, political intolerance is an extremely dangerous form of human hostility and discomfort. A person's political beliefs are formed by education, upbringing, environment and the media. These beliefs can change over the course of a person's life. Political beliefs do not know borders and differences in ethnic groups. They leave their mark on the psychological state of a person. Consequently, political intolerance can be acutely manifested during political events, for example, party elections, presidential elections or military conflicts. Political intolerance can lead to human casualties, because it is easily aroused and supported by media tools – television news, social networks, social channels, bloggers. For 30 years, Ukrainians, e.g., have been forming political intolerance towards Russia – different peoples, different cultures, different histories. This led to the fact that a significant part of Ukrainians did not associate themselves with Russians in any hypostases by 2020, but opposed them, although the history of Ukraine and Russia is closely connected

with the formation of the Ukrainian regional entity as part of the Russian Empire in the second half of the 18th century.

4. Cultural intolerance is the rejection of the cultural parameters of another people or community. On the one hand, cultural intolerance does not form outright radicalism, but is limited by prohibitions on another culture. For example, in Ukraine, after the beginning of the military annexation of its territory by Russia in February 2022, a large number of decrees have already been issued on renaming topographic names and transferring to the archive monuments of not only Soviet figures and heroes of World War II, but also pre-revolutionary figures of the Russian Empire who were not born on the territory of modern Ukraine, are even prohibited to publish the works of pre-revolutionary writers and poets. On the other hand, cultural intolerance can lead to the phenomenon of outright barbarism and vandalism – the demolition of monuments and commemorative busts, memorials, historical buildings. The barbaric activity of the Islamic State in Syria has become an example of vandalism and an extreme form of cultural intolerance already in the 21st century. However, a radical form of cultural intolerance has been characteristic of humanity throughout its history, since the era of the most ancient civilizations (*Buychik, 2021a*). Cultural intolerance can also turn into a form of cultural genocide, or ethnocide (*Shaw, 2007*).

Thus, intolerance is an integral part of a person's worldview. Intolerance can have an easy and radical level of its manifestation. Unlike xenophobia, the cause of intolerance is not fear of someone else, but a feeling of some discomfort from the presence of someone else, hostility, so only a radical level of intolerance can later transform into xenophobia and lead to human casualties. Intolerance usually leads to hidden and veiled social tensions and, as a result, sometimes turns into political decisions to separate people according to one of the forms of intolerance, e.g., ethnic characteristics, social characteristics, political beliefs, or belonging to a culture and cultural heritage, i.e., klironomical outlook (*Buychik, 2019*; *Buychik, 2021b*).

Problems of modern interpretation of ethnos in the aspect of culture

An ethnicity or an ethnic group is a grouping of people who identify with each other on the basis of shared attributes that distinguish them from other groups. Those attributes can include common sets of traditions, ancestry, language, history, society, nation, religion, or social treatment within their residing area. The term ethnicity is often times used interchangeably with the term nation, particularly in cases of ethnic nationalism, and is separate from the related concept of races (*Barth, 1969b*; *People & Bailey, 2010*). An ethnic group does not always have the opportunity to ensure its self-determination and rise to a nation, e.g., Kurds or other national minorities. Similarly, several ethnic groups can form one nation, e.g., Switzerland. The term ethnic group was first recorded in 1935 (*Cohen, 1978*). It was entered the Oxford English Dictionary in 1972.

A problematic issue in the definition of ethnicity remains the source of group identity for determining membership in such a group. To date, there are usually several types of geneses, among which it is necessary to distinguish:

1. The ethno-linguistic source emphasises the commonality of language and writing. This genesis, e.g., defines the East Slavic peoples as a common ethnos or ethnic group, since

they are united by Cyrillic writing, a common language ancestor and, consequently, writing. According to this combined feature – the Slavic group of languages and Cyrillic script – Bulgarians, Serbs, Russians, Belarusians, and Ukrainians belong to one ethos or ethnic group. However, if to consider the concept of "Russians" or "Ukrainians" as part of an ethnic group, then several separate ethnic groups can be distinguished within them by dialects and national minorities, which makes it extremely difficult for the final definition of an ethnos for the East Slavic peoples.

2. The ethno-national source emphasises the commonality of the state structure and, as a consequence, the sense of national identity. This usually refers to multinational states with a titular nation, e.g., Austrian citizens as Austrians, or without a definition of a titular nation, e.g., US residents as Americans. Usually, the ethno-national genesis is an instrument for the transformation of ethnic intolerance into a significantly high level of tolerance and, consequently, social stability. However, sometimes artificial agglomeration of peoples on a territorial basis brings the opposite effect. Ethnic intolerance grows and is suppressed by political instruments until the moment when intolerance turns into xenophobia, as happened at the stage of the political collapse of Yugoslavia. The results of this collapse are still being felt in ethnic conflicts in Bosnia and Herzegovina, Serbia, Kosovo, and Srpska Republic.
3. The ethno-cultural source emphasises the commonality of culture or traditions. This parameter is the most controversial, because even the relative unity of cultural heritage cannot guarantee the definition of a common culture. Peoples settle geographically and move throughout the history of mankind. Often the same people in adjacent territories have different influences of border cultures, and then unite on an ethno-national basis, but with a different set of cultural heritage. According to the history of Ukraine, e.g., modern Ukrainians are united by a single ethno-cultural source in the format of Kievan Rus, which became the basis of the entire Russian State (*Andrushchenko et al., 2002*). However, if to briefly trace the ethnography of the territory of modern Ukraine, it is determined that the Eneolithic and Neolithic period is represented by Tripolie, Srednestogovskaya and a number of other cultures; in the 7th century BC, the Scythians, an Iranian-speaking people from Central Asia, displaced the Cimmerians from the Ukrainian steppes; about 200 BC the Scythians were displaced by the Sarmatians (*Magocsi, 1996*); 3rd century AD. the Goths moved from the northwest to the territory of Ukraine; after the invasion of the Huns, hegemony over the current territory of Ukraine at the end of the 5th century passed to the Slavic tribes of the Ants and Sklavins (*Haak, 2015*); the northwestern regions of modern Ukraine became the birthplace of the Slavs, i.e., the Glades, Drevlyans, Northerners, Buzhans, Tivertsy, Volynians and others; in 882, Prince Oleg of Novgorod captured Kiev, moving the capital of Russia there (*Kievan Rus, 2001-2007*); In the 13th-14th centuries, the lands of modern Ukraine were divided between the Moldavian Principality and the Hungarian Kingdom; in the 14th and 15th centuries, the northern and central part of Ukraine was part of the Lithuanian Principality (*Rowell, 1994*); in the 16th and 17th centuries, the western and central part of Ukraine was part of the Polish-Lithuanian Commonwealth (*Plokhy, 2017*); during the 15th and 17th centuries, the eastern part of modern Ukraine was already part of the Russian State; in the 18th century, the territory of

modern Ukraine was divided between the Russian Empire (east, center and south) and the Habsburg Empire (west) (*Magocsi, 2018*); In the 19th century, the Ukrainian people were officially defined as an ethnic group within the Russian Empire, declared their own language on a par with the state, and Ukrainian cultural identity was determined. Consequently, in the territory of modern Ukraine, when defining Ukrainians as the titular nation of the state, Lithuanian, Polish, German, Tatar, and Russian cultures exerted their influence on the culture of the local population of certain regions. Therefore, the ethno-cultural parameters of Ukrainian culture do not coincide with the ethno-national parameters, which led to a certain degree of intolerance of various regional representatives of the titular people and national minorities for a long time.

Thus, the problems of modern cultural interpretation of the ethnos make it difficult to correctly understand cultural identity and, consequently, serves as a reason for historical, political, and social manipulations that lead to an increase in the level of intolerance from a light and veiled level to a radical level of its manifestation in the 21st century. Ethno-cultural intolerance increases against the background of political intolerance, which leads to the provocation of acts of inhumanity under the slogans of unity of peoples and ethnic groups that are close in culture.

Ethno-cultural intolerance as a negative phenomenon in the European society of the 21st century

Ethno-cultural intolerance is still a reality in the world community of the 21st century. Political decisions taken at the State and supranational level do not solve this problem so effectively as to neutralise its impact on society as a whole. According to fundamental international documents and charters, culture, art, cultural heritage, and sport are outside politics, i.e., political and ethno-cultural intolerance are officially delimited, ethno-cultural intolerance should not arise on the basis of political or social intolerance. Consequently, Estonia, Latvia, and Lithuania did not have the right to refuse to grant social asylum to migrants from Syria and Ukraine (*European Social Charter, 1996*; *Benelhocine, 2012*), the IOC could not initiate the exclusion of Russian and Belarusian athletes from the Olympic movement and strongly recommend that they be excluded from sports competitions of certain sports (*Olympic Charter, 2020*), Turkey did not have the right to change the status of Hagia Sophia from a cultural heritage monument to a mosque (*Erdem, 1997*; *Son dakika..., 2020*) under pressure from UNESCO and the UN; UNESCO was also supposed to influence Kyiv's policy of gradually banning Russian culture in Ukraine in 2015-2022.

Also, the European Union has got into a difficult situation on the formation of ethno-cultural tolerance among the peoples of Europe. The military conflict in Ukraine, which is already developing into the Third World War, has exposed extremely strong ethno-cultural contradictions between the peoples of European countries. Some countries of the European Union pursue a policy of outright socio-cultural protectionism. Some countries promote socio-cultural introversion, demonstrating overt or veiled intolerance to other cultures, but not lobbying for the promotion of their culture in Europe. Thus, in those countries, political intolerance is demonstratively associated with ethno-cultural intolerance, which in such a symbiosis has a fairly high chance of transforming into xenophobia.

European Council on Tolerance and Reconciliation created *Concept for a White Paper on Tolerance*, *A European Model Law for the Promotion of Tolerance and the Supression of Intolerance*, and also *Promoting Tolerance and Fighting Intolerance*. 16 November 1995, UNESCO's Member States adopted a *Declaration of Principles on Tolerance*. Despite the fundamental documents that are designed to form tolerance as a criterion for human communication of the 21st century, the process itself actually almost does not work. According to statistics, the TOP 10 countries whose residents are least tolerant of migrants consist of European countries:

Macedonia – 1.47,
Montenegro – 1.63,
Hungary – 1.69,
Serbia – 1.80,
Slovakia – 1.83,
Israel – 1.87,
Latvia – 2.04,
Czech Republic – 2.26,
Estonia – 2.37,
Croatia – 2.39.

The percentage of citizens of many European states is extremely low in tolerance, e.g., for Muslim culture:

Czech Republic – 12%,
Lithuania and Belarus – 16%,
Latvia – 19%,
Hungary – 21%,
Estonia and Ukraine – 25%,
Romania – 29%,
Moldova – 30%,
Greece – 31%,
Bulgaria – 32%,
Poland – 33%,
Russia – 34% (*Figure 1*).

Statistics show that intolerance is still more pronounced in Eastern European countries, including ethno-cultural intolerance, which creates a greater risk of outright xenophobia and interethnic claims.

Thus, ethno-cultural intolerance is a negative fact of the European society of the 21st century. The problem of this type of intolerance lies in the complex ethnic geography and history of political migration for many centuries. However, the main role in the era of globalisation is played by supranational associations, which have the right and duty to approach the issue of tolerance not only formally legally, but practically and to control the results of the policy of tolerance.

Discussion

In the course of this study, both theoretical and practical issues of the emergence and diversity of intolerance as a form of human worldview were raised. Consequently, further development of the theoretical basis for determining the forms of intolerance and their interrelationship is required.

Also, as a further development of the topic, it is proposed to consider the mechanisms of practical leveling of the phenomenon of ethno-cultural intolerance among representatives of the European community as an extremely harmful and shameful phenomenon of the 21st century.

Conclusion

Thus, in the course of the study, the main problems of ethno-cultural intolerance in the European community in the 21st century were identified:

1. Weak practical application of theoretical documentary developments in the field of tolerance, which leads to a dichotomy – there is a fairly format activity to develop the values of modern European society at the official level, but there is a huge failure in the policy of education tolerance, which is also supported by some countries at the domestic political level, at the household level.
2. Weak definition of criteria for ethno-cultural tolerance, which includes klironomical views on culture, art, traditions, and cultural heritage of other peoples. This problem is in the scientific plane and requires special systematic attention from leading universities and research centers to create a set of monographs, textbooks, and practical notebooks on ethno-cultural tolerance.
3. The desire of some European states, in particular, Eastern European states, to fundamentally associate ethno-cultural intolerance with political intolerance, creating an erroneous idea of the unity of views of a citizen of the country, which can facilitate the influence on his outlook and its management. However, this contradicts the fundamental principles of tolerance defined by the European and international community.

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Appendix

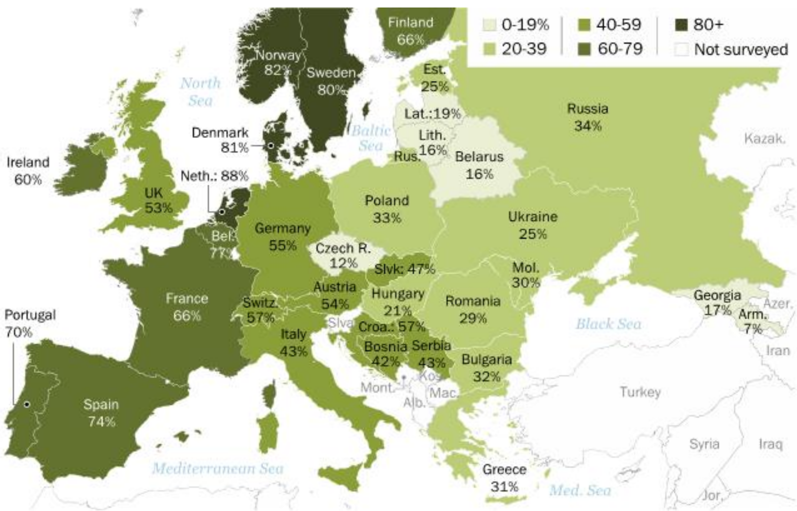

Figure 1. Vast differences across Europe in public attitudes towards Muslims (% who say they would be willing to accept Muslims as a members of their family)

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Ioana Aida Furnica Slusaru, PhD in Visual Arts, Professor, Department of Image and Design, Faculty of Fine Arts, Complutense University. Madrid, Spain. ORCID: 0000-0001-7824-8354. Semantic Scholar: 114356271.

Practices and rituals of today's consumerism. The particular case of the mobile phone: cultural, biographical and identity object

Abstract: This article focuses on a very relevant topic: current consumption patterns. It mentions the role of the designer involved in the design interaction process according to principles of communication, visual form, economy, technology and logistics. The object of study is a world of users seen as active creators of experience and the main point of research is the object as creator of identity. To exemplify the theoretical aspects, we will take the case of the mobile phone, an omnipresent device, considered as a cultural object. The mobile phone is an element, somewhat hybrid, essential in our immediate environment, which makes our lives easier, more mobile, more complete. It is much more than a sophisticated device. It is a cultural object, not only because of its social implantation, but because, in a fully biographical and identity related sense, it is part of our daily life and of the daily rites in which we build ourselves as individuals and as societies. The mobile phone appears today as a meeting ground between the public and the private, between the market and the social rituals of interaction, between interpersonal communication and cultural consumption, between the symbolic (identity) and the practical (use), between the promise (the world in your pocket) and the reality that mark the new mobile cultures (text and multimedia messages, social networks, nomadic individual leisure and social leisure, image and file sharing, personalization, mobile blogs, etc.). References are made to well-known authors in the field of communication design, e.g., J. Frascara, D. Norman, and B. Bürdek, and mobile technology, e.g., L. Haddon, D. Quarante, and L. Fortunati, through a theoretical monographic methodology, establishing lines of research on the basis of which other studies with technological references can be developed (use of certain objects and technological objects of the future).

Keywords: consumerism, design, identity, mobile phone, object.

Ioana Aida Furnica Slusaru, PhD en artes visuales, profesor, Departamento de Imagen y Diseño, Facultad de Bellas Artes, Universidad Complutense. Madrid, España. ORCID: 0000-0001-7824-8354. Semantic Scholar: 114356271.

Prácticas y rituales de consumismo en la actualidad. El caso particular del teléfono móvil: objeto cultural, biográfico e identitario

Resumen: El presente articulo habla de un tema muy relevante: los patrones de consumismo de la actualidad. Menciona el rol del diseñador implicado en el proceso de interacción según principios de comunicación, forma visual, economía, tecnología y logística. El objetivo del estudio es el mundo de los usuarios vistos como creadores activos de experiencia y el punto central de la investigación es el objeto como creador de identidad. Para ejemplificar los aspectos teóricos analizaremos el caso del teléfono móvil, dispositivo omnipresente, considerado como un *objeto cultural*. El teléfono móvil es un elemento, en cierta manera híbrido, imprescindible en nuestro entorno inmediato, que nos hace la vida más fácil, más móvil, más completa. Es mucho más que un dispositivo sofisticado. Es un *objeto cultural*, no solo por su implantación social, sino porque, en un sentido plenamente biográfico e identitario, "forma parte de nuestra vida cotidiana y de los ritos cotidianos en los que nos construimos como sujetos y como sociedades." El teléfono móvil aparece hoy como un territorio de encuentro entre lo público y lo privado, entre el mercado y los ritos sociales de interacción, entre la comunicación interpersonal y el consumo cultural, entre lo simbólico (identidad) y lo práctico (uso), entre la promesa (el mundo en tu bolsillo) y la realidad que marcan las nuevas culturas móviles (mensajes de texto y multimedia, redes sociales, ocio individual nómada y ocio social, intercambio de imágenes y archivos, personalización, blogs móviles, etc.). Se hacen referencias a autores conocidos en el campo del diseño comunicacional (Frascara, J.; Norman, D.; Bürdek, B.) y de la tecnología móvil (Haddon, L.; Quarante, D.; Fortunati, L.) a través de una metodología monográfico teórica, estableciendo unas líneas de investigación sobre cuya base se pueden asentar otros estudios con referentes tecnológicos (uso de ciertos objetos y de objetos tecnológicos del futuro).

Palabras clave: consumismo, diseño, identidad, objeto, teléfono móvil.

Introducción

Todos los objetos que nos rodean, o de los que nos rodeamos, son una extensión de nosotros mismos, "una visualización de lo invisible, un autorretrato, una manera de presentarnos a los demás y una dimensión esencial de la humanidad, especialmente de la humanidad actual consumista", según Jorge Frascara (*Frascara, 2000, pp. 67-69*).

Ningún ser pone tanta energía en el acto de rodearse de objetos con el propósito de comunicar como lo hace el ser humano.

"Podría argumentarse que uno compra un reloj para saber la hora, un traje para vestirse y un coche para transportarse con libertad, pero es obvio que la funcionalidad, en el sentido restringido de la palabra, se refiere solo a una pequeña parte de las funciones de nuestros objetos y las razones por las que los elegimos. Además de basar nuestras elecciones en sus funciones específicas, adquirimos nuestros objetos para que nos ayuden a comunicarnos con los demás, para hacer visibles ciertos aspectos de nuestra persona. Y su función no termina aquí: los objetos que elegimos no solo representan nuestra persona, sino que, en parte, también la construyen."

Por lo que es relevante investigar este mundo envolvente de objetos y que es lo que favorece la elección (o el rechazo) en el fondo de una compra especifica. El objetivo del presente estudio es facilitar el entendimiento de los procesos internos que llevan a una cierta acción e interacción con el objeto a comprar. Veremos como el diseño de un objeto, entendido como su capacidad de comunicación, y el mismo diseñador que nos lo presenta de manera más o menos atractiva o funcional, juegan papeles importantes.

"La vida humana sucede en un mundo conceptualmente promovido y juzgado por los medios masivos y físicamente construido por el diseño" (*Frascara, 2000, pp. 72-73*). Todos los días, desde el momento en que suena el despertador, nuestras actividades son favorecidas u obstaculizadas por el diseño, sea este gráfico, industrial o ambiental. Así que, para que nuestras actividades cotidianas se desarrollen de forma espontánea, como si no estuvieran mediadas por objetos, el diseño tiene que ser "bueno"; pero no tanto en el sentido de la atracción que impulsa una compra, o el uso, como en el de tener una buena comunicación, sin fallos, con el usuario y también de ser buen comunicante/representante de la personalidad de este.

El objetivo del estudio es el mundo de los usuarios vistos como creadores activos de experiencia y el punto central de la investigación es el objeto como creador de identidad. Para ejemplificar los aspectos teóricos analizaremos el caso del teléfono móvil, dispositivo omnipresente, considerado como un *objeto cultural*.

El articulo hace uso de un enfoque metodológico monográfico-teórico, evaluando obras de varios autores de referencia en el campo de la teoría de comunicación y del diseño (como Jorge Frascara o Donald Norman) y especialistas en el estudio del teléfono móvil (como Leslie Haddon o Leopoldina Fortunati), que es nuestro objeto de estudio especifico elegido como ejemplificador de la parte puramente teorética.

Diseño visual e interfaz del objeto. Psicología cognitiva: consumidores, creadores activos de experiencia

Los usuarios de hoy en día tienen a su disposición una cantidad impresionante de dispositivos y de productos multimedia (televisión, ordenador, móvil, reproductor audio-vídeo, cajeros, etc.) con los que entran en contacto a través de interfaces, teniendo a su disposición tan solo unos pocos segundos para observar/leer y actuar. De ahí su gran importancia. El diseño visual es la primera impresión de una interfaz, lo primero en ser percibido por el usuario (por su ojo y su mano). Si está bien concebida, la interfaz puede ayudar; si no, puede entorpecer. El diseño debe ser claro. El autor Donald Norman habla del uso fácil de un objeto con un buen diseño, "agradable" y estudia el campo de la psicología cognitiva, que apareció como una disciplina de la psicología experimental y de la psicología evolutiva, para hacernos entender mejor el mundo de los objetos que nos rodea.

La psicología cognitiva es una rama de la psicología que se ocupa de los procesos a través de los cuales el individuo obtiene conocimiento del mundo y toma conciencia de su entorno.

Su origen está estrechamente ligado a la historia de la psicología general. La psicología cognitiva moderna se ha formado bajo la influencia de disciplinas afines, como el tratamiento de la información, la inteligencia artificial y la ciencia del lenguaje.

Bartlett (1932): realizó investigaciones que logran rechazar el concepto de memoria como depósito o almacén y subrayarlo como construcción. La construcción implicaría que la memoria utiliza esquemas para observar y clasificar la información, lo que daría lugar a un proceso activo de reinterpretación. La sucesiva reorganización de la experiencia en esquemas permitiría el desarrollo de la memoria y los eventos recordados, que serían reconstruidos de manera diferente en función de la ampliación de los esquemas.

Piaget (1896-1980): dedicó prácticamente toda su obra al estudio del desarrollo cognitivo, sobre todo del pensamiento y de la inteligencia. Para Piaget el individuo va organizando su experiencia y conocimiento en esquemas cognitivos que, a través de dos procesos fundamentales (asimilación y acomodación), se va modificando. El proceso de desarrollo se inicia a partir de esquemas sensoriomotrices, donde el conocimiento está ligado a la acción directa, y termina en los esquemas de las operaciones formales, donde se han logrado niveles de abstracción más desligados de la experiencia inmediata.

En los años sesenta, gracias al influjo de la teoría de la información, la teoría de la comunicación, la teoría general de sistemas y, sobre todo, el desarrollo de los ordenadores, la psicología general se hace cognitiva (se reconstruye como cognitiva). Se concibe al ser humano no como un mero reactor a los estímulos ambientales, sino como un constructor activo de su experiencia, un "procesador activo de la información".

Las características generales del nuevo modelo de la psicología cognitiva son las siguientes:

- La conducta humana está mediada por el procesamiento de información del sistema cognitivo humano.
- Se distingue entre *procesos* (operaciones mentales implícitas en el funcionamiento cognitivo) y *estructuras* (características permanentes del sistema cognitivo).
- Se proponen cuatro categorías generales de procesos cognitivos: *atención* (selectividad asimilativa de los estímulos), *codificación* (representación simbólica de la información), *almacenamiento* (retención de la información) y *recuperación* (utilización de la información almacenada).
- Se destacan tres estructuras cognitivas: *receptor sensorial* (recibe la información interna y externa), una *memoria a corto plazo* (que ofrece a corto plazo la información seleccionada) y una *memoria a largo plazo* (que ofrece una retención permanente de la información).

En resumen, la persona no es un reactor al ambiente (*conductismo*) o a fuerzas orgánicas biológicas (modelo *psicodinámico*), sino un constructor activo de su experiencia, con carácter intencional o propositivo.

En su obra Norman reafirma el concepto de significado asociado al producto, idea que comenzó a postularse en los años 80, cuando aún no existía la Web (*Diseno emocional, 2004*). Gran divulgador de la "usabilidad", a lo largo de todo su trabajo va defendiendo un diseño orientado al usuario, centrado en él. Defiende los productos que disfrutamos utilizando una característica que atribuye a la unión de las emociones y el diseño, o el corazón y la mente (*Norman, 2005*).

Son varios los autores que hablan de estos mismos conceptos.

Bernhard Bürdek afirmaba en su libro *Diseño: historia, teoría y práctica del diseño industrial* que los productos no solo tienen funciones prácticas, sino también simbólicas, y había que reorientar lo racional y analítico del diseño hacia valores sensitivos y emocionales (*Bürdek, 1994*).

A la pregunta "¿Qué influye en que un producto de diseño guste al usuario?", Danielle Quarante contestaba en su libro *Diseño Industrial* que existen diversos factores que influyen en la capacidad de un producto para producir placer en su utilización:

- *Factores* puramente *emocionales*, relacionados con la subjetividad.
- *Factores cognoscitivos*, relacionados con lo que se conoce, con lo aprendido.
- *Factores intelectuales*, que se refieren a la satisfacción lógica ante la comprensión de un producto.
- *Factores psicofisiológicos*, según los que el placer estético depende de la calidad de nuestras sensaciones, de nuestras reacciones emocionales, cognitivas, intelectuales... (*Quarante, 1992*).

En su libro *El ordenador invisible,* Norman se refiere a los "dispositivos de información" (pequeños aparatos digitales especializados en una sola tarea) como la vía para superar la mayoría de problemas derivados del concepto actual de ordenador personal. Es un fenómeno que ya se ha dado si nos fijamos "en el auge de las cámaras digitales, los teléfonos móviles, los sistemas GPS de navegación, los reproductores portátiles de MP3 o los grabadores personales de TV (como TiVo en los Estados Unidos). Tenemos mucho más apego emocional a aquellos productos que podemos llevar encima todo el día que a objetos masificados y complejos que descansan encima de nuestras mesas de trabajo. De hecho, sí hay una relación emocional entre nosotros y esos ordenadores gigantes que tenemos sobre la mesa, solo que esa relación es negativa para muchos. Es frustrante e irritante." (*Norman, 2001*)

El diseño está relacionado con las emociones de muchas formas distintas: a veces nos divertimos usando ciertos objetos, otras nos enfadamos cuando nos cuesta utilizarlos.

Disfrutamos contemplando algunas cosas y nos encanta lucir otras porque nos hacen sentir diferentes.

Hay objetos que nos traen recuerdos, por cómo huelen, por su textura, y otros que no queremos tirar a la basura y nos gusta cómo envejecen.

Siempre se ha sabido que el diseño puede evocar emociones, pero nunca antes se había estudiado a fondo la forma en que se produce este fenómeno. Hay varias escuelas que lo analizan a la vez, cada una desde distintos enfoques o en diferentes disciplinas: diseño gráfico, de producto, interactivo...

Veremos a continuación también, para completar el análisis anterior, las teorías de uso de compra y uso de un objeto.

Teoría de la domesticación. Prácticas y rituales de consumo

Hay quien dice que la tecnología da forma a la sociedad (determinismo técnico: Marx, Mumford, Cottrell, Sharp) y hay quien opina todo lo contrario: que la sociedad es la que impulsa la evolución tecnológica (determinismo social: Bijker y Law). Por otro lado, están las teorías con más matices, que intentan encontrar un camino intermedio (la teoría de *affordances* de Gibsen, desarrollada más adelante también por Donald Norman, y la *teoría de la "domesticación",* presente en los escritos de Silverstone y Haddon (*Haddon, 2001*).

En el marco de la *domesticación*, los estudios culturales fueron ampliados para integrar el entorno familiar. Pensaban que ahí era donde tenían lugar las negociaciones más importantes entre vida pública y privada (donde eran *medidas*, por así decirlo). Se perfilaba así una suerte de "*economía moral*" en el proceso de influencias sobre la adopción de las tecnologías de medios en las culturas existentes. Este proceso, que en su conjunto se refiere a una *domesticación* de las tecnologías en el sentido de su adaptación a la cultura familiar, está formado por varias dimensiones:

- *Imaginación*: la manera en que un dispositivo, como el teléfono móvil o cualquier otro objeto, entra en nuestra conciencia, en nuestro imaginario.
- *Apropiación*: aquella etapa del proceso de consumo en la cual el objeto deja el mundo comercial para entrar en la esfera de nuestros objetos personales; esta fase del ciclo de consumo incluye el hecho de que se tiene conocimiento del objeto, del servicio o función que nos puede brindar y de cómo esto puede encajar en nuestra vida. Los amigos y la publicidad suelen ser el vínculo a través del cual nos enteramos de la existencia del objeto y entendemos su valor (su posible valor para nosotros).
- *Objetivación*: cómo encaja el objeto con nuestros valores y con nuestro sentido de la estética; en esta fase la forma en que pensamos encajar el objeto en nuestro mundo – cómo y dónde, el uso, la accesibilidad, el tiempo dedicado – dirá algo sobre nosotros; mostraremos nuestra identidad a través de la posesión y del consumo de este artefacto en concreto.

- *Incorporación*: si la *objetivación* se centra hasta cierto punto en lo estético, la *incorporación* se dirige más a lo funcional. Son dos caras de la misma moneda. La *objetivación* describe cómo el artefacto cristaliza el sentido del sí mismo, la *incorporación* describe las funciones de los artefactos, y no solo las descritas en el manual de instrucciones, sino todas aquellas dadas por los usuarios. La *incorporación* tiene que ver también con la asimilación temporal de los objetos en estructuras temporales y rutinas (rituales cotidianos). La funcionalidad o las funciones de un objeto pueden cambiar con el tiempo.
- *Conversión*: punto final del ciclo de consumo. Aquí la persona que ha comprado el objeto espera lograr un efecto social..., aunque no hay que olvidar que este efecto, su entendimiento y análisis, su interpretación, dependerán de los otros, no de uno mismo. Nosotros podemos consumir objetos teniendo en la mente una imagen propia, una proyección personal del objeto y su impacto en los demás, pero estos son libres de interpretarlo todo desde su propio punto de vista.

Al vivir este proceso de principio a fin comenzamos entendiendo que un producto existe primero como un objeto de consumo imaginado, como perteneciente a la clase de "ir a ver escaparates". En base a ello quizás decidimos incorporar el producto a nuestra vida diaria. Su compra lo saca del mundo comercial y entonces tenemos que comprobar su uso, su funcionamiento, sus funciones. Esta fase sería la del consumo real del objeto, cuando examinamos sus cualidades y las integramos, las proyectamos en nuestra identidad. El punto final es el momento en que el objeto se convierte en un elemento en torno al cual los demás nos juzgan y nos valoran.

La domesticación constituye un marco para comprender la recepción (en lo referente al uso de medios) y el consumo (en relación con la apropiación de objetos y de significados de un modo más general). Proporciona un conocimiento de los medios como objetos culturales, como productos que los usuarios adoptan, no solo en términos de su uso de servicios o contenidos sino, también, como tecnologías, artículos, objetos de consumo… Además, continúa acentuando la importancia del contexto de uso.

El enfoque de la domesticación tiene también sus limitaciones, ya que tiende a subestimar el hecho de que la vida diaria es un campo constituido *espacialmente* por prácticas de movilidad. El espacio y la movilidad tienen importancia. En la teoría original de la domesticación el énfasis estaba en el hogar, esto es, dentro de un límite espacial relativamente bien definido, y en los medios utilizados en él, lo que para la investigación de medios móviles sería una limitación problemática incluso si el límite nunca fuera claramente definible. Pero aun así tiene su utilidad en el presente análisis, al menos para entender el proceso de adopción e incorporación a nuestra vida del teléfono móvil y todo lo relacionado con él.

Construcción de la identidad por medio del objeto. El caso concreto del teléfono móvil

La distancia ontológica entre los objetos tecnológicos y los seres humanos se ha acortado, y el teléfono móvil en particular está sometido a fuertes procesos de hibridación con el cuerpo humano (*Fortunati, 2005*).

La identidad de las personas es construida no solo a través de su pertenencia a determinados grupos sociales, tales como género o generación, sino también por medio de los objetos que la gente posee, muestra y utiliza. Así pues, el objeto es un generador de la identidad de la gente

(*Douglas & Isherwood, 1979*). Fuertemente implicado en los procesos de identificación de los seres humanos, el objeto asume una identidad reflexiva, secundaria. Esta identidad es consolidada por la característica moderna del objeto en sí mismo, como sistema de información (Mary Douglas) y como signo (Barthes). Siendo un receptor y un transmisor de información y de signos, al tiempo que signo en sí, el objeto permite compartir el contenido, el significado social y el valor simbólico. Todo esto contribuye a reforzar su estructura identitaria. También hablamos del teléfono móvil en términos de su identidad porque es un objeto tecnológico constantemente leído, definido y construido por sus usuarios. Su identidad surge de la relación entre los productores, los distribuidores y los publicitarios, por un lado, y los compradores, los usuarios y los consumidores por otro. Esto refleja cómo el móvil se relaciona con el mundo de los objetos en general. Es un proceso de co-construcción para el objeto tecnológico, como artefacto social y cultural, en su primera etapa de *domesticación*, en palabras de Silverstone y Haddon (*Silverstone & Haddon, 1996*).

En virtud de su capacidad creciente de conectividad, procesamiento y transmisión de datos, el móvil es un medio de consumo que a su condición de metadispositivo tecnológico (cámara, agenda, terminal de TV, videoconsola, ordenador, reproductor de audio/vídeo, monedero electrónico, GPS, etc.) suma los rasgos de un objeto cultural fuertemente ligado a la identidad del usuario y un medio para la producción, distribución y consumo de contenidos culturales (*Fortunati, 2005*).

Por su ubicuidad y por su vinculación a la identidad, el móvil ofrece una gran capacidad de adaptación al usuario y al contexto de uso (pertinencia), así como una elevada probabilidad de presencia en el caso de una necesidad funcional sobrevenida (conveniencia).

Pertinencia, conveniencia, personalización, ubicuidad y conectividad constituyen, no solo los rasgos definitorios de la movilidad, sino también el principal atractivo para la implicación de las industrias mediáticas en el desarrollo de las comunicaciones móviles. A partir de ellos, la plataforma móvil se perfila como una suerte de tierra prometida en la que el consumo cultural carece de limitaciones contextuales: *lo que quieras, cuando quieras, donde quieras.*

El resultado es la gestación de un variado paisaje de servicios y productos vinculados a los contenidos móviles, que a su vez constituye el aspecto más visible de un proceso de mediatización del dispositivo móvil que implica tanto las prácticas mediáticas tradicionales (periodismo, marketing y entretenimiento) como las propias de lo que Castells y otros (*Aguado y Inmaculada, 2008, p. 188*) han denominado "tecnologías de relación" (blogging, podcasting, comunicación viral, juegos en red, etc.). Puede hablarse, en un sentido amplio, del dispositivo móvil como una incipiente "cuarta pantalla" de uso cotidiano en el consumo de contenidos culturales y de comunicación (junto con las tres pantallas predominantes: cine, televisión y PC-Internet) que personaliza y, al mismo tiempo, deslocaliza las prácticas tradicionales de consumo cultural.

La percepción positiva del móvil como plataforma de consumo cultural y de comunicación prefigura un buen escenario para que los dispositivos móviles se conviertan en un híbrido cultural y tecnológico de los denominados *Self-media* (medios vinculados a la identidad del usuario que permiten la producción y difusión de contenidos generados por él mismo), medios conversacionales (esto es, dirigidos a la interacción social) y medios tradicionales.

En el ecosistema de los medios de consumo cultural, la irrupción del dispositivo móvil determina una doble línea de colonización de nuevos ritos y espacios de consumo: de una parte, una expansión alveolar que permite rellenar huecos y tiempos muertos que antes no podían ser plenamente catalogados como contextos de consumo personalizado (y que, en todo caso, eran ajenos a las modalidades de consumo en línea); y, de otra, una expansión de la conveniencia en el consumo cultural.

Los contextos habitualmente preferidos para el consumo de contenidos en el móvil conciernen sobre todo a tiempos de espera, tiempos de desplazamiento y demandas puntuales de información concreta. Esta percepción del uso del medio móvil parece ubicarlo en la misma condición que otros dispositivos de ocio vinculados a la denominada *privacidad nomádica*, como el iPod o las videoconsolas portátiles. Los dispositivos móviles pueden ser entendidos como "lugares portátiles de intimidad". Sin embargo, frente a otros dispositivos vinculados a la privacidad nomádica, el móvil aporta su naturaleza de tecnología esencialmente relacional, de modo que incorpora rasgos y prácticas de consumo específicas que lo diferencian.

A su vez, los móviles pueden ser considerados como "lugares portables de sociabilidad" para los usuarios. La idea de sociabilidad móvil atañe no solo a las funciones conversacionales del dispositivo, sino también a los contenidos culturales objeto de consumo y a los propios ritos de consumo cultural característicos del móvil: el mostrar a otros y compartir experiencias son apreciados por los usuarios como valores significativos del consumo cultural de contenidos móviles. Tal percepción constituye un excelente argumento para que fabricantes y operadores sumen en sus diseños el carácter conversacional del móvil a sus crecientes capacidades de computación y gestión de contenidos multimedia. Hay algunas campañas publicitarias de compañías móviles que ponen precisamente el énfasis en el valor añadido de la capacidad de compartir de manera inmediata contenidos generados por el usuario. Los desarrollos tecnológicos en torno a las funcionalidades y aplicaciones del dispositivo móvil, así como la tendencia social sobre el uso de las cámaras digitales integradas en el móvil convergen a la hora de reforzar la naturaleza del consumo cultural móvil como una práctica de "puesta en común".

Esa orientación a la puesta en común es compartida por otros medios (sean o no conversacionales) que producen comunidades de sentido y contribuyen decisivamente a los procesos de socialización (sean plataformas conversacionales, como *Messenger*, o relacionales en espacios virtuales complejos, como *MySpace* o *SecondLife*). Las prácticas de puesta en común sobre contenidos de los medios tradicionales se basan fundamentalmente en la reproducción sustituta de efectos (por ejemplo, el recuerdo de la emoción de una película de acción en un grupo de adolescentes o la escucha compartida de una canción de éxito) y la puesta en común diferida de contenidos (como la muestra de fotos e imágenes descargadas, o el intercambio de archivos de vídeo y música).

En relación con el valor de puesta en común de los contenidos culturales, los usuarios coinciden en percibir la ubicuidad y la simultaneidad a la hora de compartir emociones estéticas o narrativas como un valor específico del medio móvil, apreciando en especial aquellas opciones de conectividad (fundamentalmente *infrarrojos, Bluetooth* y *Wi-Fi*) que implican menor coste y mayor coordinación funcional con otros dispositivos, como el PC o el iPod. En el caso de los jóvenes de 15 a 24 años, el valor de puesta en común constituye la principal razón para el uso del medio móvil en aspectos concretos: las prácticas de descarga y registro de imágenes, sonidos, música y vídeos guardan una estrecha relación con la presentación de la identidad en el grupo. En este sentido, entre los jóvenes y adolescentes, el medio móvil es considerado una valiosa herramienta de integración social y de gestión de las relaciones con el grupo de pares.

Esa misma naturaleza relativa a la puesta en común del consumo cultural móvil tiene también una significativa incidencia en el ámbito de los contenidos de personalización (tonos de llamada y de espera, iconos, imágenes de escritorio, etc.). El uso del dispositivo como una suerte de escaparate de preferencias, gustos y valores tiene obviamente relación con su estrecha implicación en la construcción y presentación de la identidad del usuario (*Aguado y Inmaculada, 2008, p. 199*). En este sentido, la mezcla de contenidos de marca con contenidos producidos por el usuario (a través de opciones de personalización de la adición de comentarios, recomendaciones y evaluaciones personales sobre los contenidos de marca) constituye un interesante horizonte para el desarrollo de nuevos contenidos móviles adaptados a las prácticas de comunidades de interés (*Feldmann, 2005*).

Discusión

Una de las mayores responsabilidades del diseñador es la de producir comunicaciones que sean significativas. Sin comunicación no hay cultura. El diseño es una manera de intervenir en el debate cultural que se desarrolla permanentemente en la sociedad. La característica esencial del trabajo del diseñador viene dada por la necesidad de mantener su atención constante en los siguientes niveles de variables interrelacionadas: comunicación, forma, economía, tecnología y logística- para crear objetos dignos de generar respuesta (sea esta cognitiva o emocional) en los consumidores. Hemos propuesto y descrito el dispositivo móvil como actor principal que personifica todos los valores arriba mencionados y estudiados.

El teléfono móvil es un dispositivo que se ha establecido completamente (tecnológica, comercial y socialmente) en nuestro imaginario. Ha cambiado la manera en la que pensamos la comunicación, la coordinación y la seguridad. Ha cambiado la forma en la que nos comportamos en público. Se ha convertido en un elemento cargado de significado, tanto en la vida privada como en la pública, e influye en nuestro desarrollo personal y social.

El teléfono móvil cobra el valor de un *objeto cultural*. Forma parte de nuestra imagen cotidiana (de nuestra identidad) en nuestras interacciones diarias en el entorno laboral y en el familiar, en los espacios públicos y en la intimidad. Y, como consecuencia, demarca un gran territorio del mercado y el consumo, con su consiguiente reflejo en imágenes de marca, de productos, pero también de estilos de vida, de valores y estrategias de comunicación.

A finales de los años sesenta, nadie podía imaginar que ese aparato futurista que utilizaba el capitán James T. Kirk, en la famosa serie televisiva *Star Trek,* para comunicarse con sus compañeros de la *Enterprise*, pasaría de la ciencia ficción a una realidad cotidiana en nuestros días.

Conclusión

En el presente articulo hemos analizado varios criterios para un mejor entendimiento del mundo objetual que nos rodea. Hemos visto como el objeto se convierte en constructor de la identidad (especialmente el caso del teléfono móvil) de un consumidor rodeado de un sinfín de estímulos exteriores. Hemos observado el rol del diseñador como creador de objetos significativos y del usuario como creador activo de experiencia e interacción repasando teorías como la psicología cognitiva (una disciplina de la psicología experimental y de la psicología evolutiva), el diseño centrado en el usuario (en el nivel cognitivo, visceral o emocional), o la teoría de la *domesticación*, con sus etapas del proceso de consumo en las cuales el objeto deja el mundo comercial para entrar en la esfera de nuestros objetos personales (*imaginación, apropiación, objetivación, incorporación y conversión*). El dispositivo móvil nos ha servido de puente entre la teoría y la practica, siendo ejemplo representativo de la sociedad actual, acompañante eteno de nuestra vida diaria. No podríamos haber elegido otro objeto con mayor poder y alcance que este. El teléfono móvil es un instrumento que trasciende los géneros.

La importancia de la telefonía móvil se convierte en un tema de estudio muy popular tanto para los analistas de la industria como para el mundo académico. La práctica de la tecnología tal y como se lleva a cabo define la sociedad y al mismo tiempo la incorpora. Y la sociedad, construida a partir de la comunicación, reproduce sus divisiones y sus diversos modelos de existencia en la expansión de sus modos de comunicación en el terreno de la comunicación móvil y la relación con el mundo objetual en general.

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Vishwanatha, M.A., PhD in Kannada, Professor, Kannada Chair, Centre of Indian Languages, School of Language Literature and Culture Studies, Jawaharlal Nehru University. New Delhi, India.

Kayak – A Note. Role of Language in the development of Indian Culture

Abstract: This is the story of the spiritual endevour of Basavanna. This philosophy of life by which he lived. This is torch of illumination that he has left as a precious legacy for mankind. This Basavas perennial philosophy of life which is bound to have a universal appeal to mankind all age and man and women. Work is worship "ಾಯಕ ೇ ೈ ಾ". This statement made by the Lord Basavanna. Who is the great philosopher of the land of Karnataka, Land of India? He emphasised the Importance of the doctrine of work. Sri Basavanna stands out as one of the most outstanding personality in the religious history of India. His life and teachings have been a source of inspiration to millions of people, He revolted against the blind rituals' superstitions and distraction of cast and creed. Women were treated like cattle. All this was perpetrated in the name of religion and few selfish people. Basavanna revolted against their reactionary forces. He founded on the principles of justice equality for all mankind strapped of all narrow consideration. He resurrected the status of women as an equal of man in all respects. He bought about a social revolution to restore the Status of man in all his human dignity considering all men from all walks of life. Equal in the fellowship of service by preaching the dignity of labour, through his philosophy of Kayak.

Keywords: 12th century vachana literature, Sri Basavanna, Indian culture, philosophy of Kayaka.

Introduction

Their experiment on life enabled them to evolve the much-needed code of conduct based on the purity. Justice tempered with mercy on human kindness in the keynote of all their teachings. For example, "Where there is truth there is complacence, then is there anything that cannot be achieved".

A mass of newly awakened mankind surged towards him to form a community Imbued with high Ideals and zeal for better life which is in a brief span of time attained a level of culture of which any country could be pried (*Sri Basaveshwar, 1967*).

He coughed his teaching in simple verse forms of rare felicity in Kannada – Known as Vachana's. Which is deep felt feelings of his rich and sensitive mind. They are in the Language of common man, Simple unsophisticated and elegant. Embodying Noble Ideas and the highest truths of religious.

Basavanna has felt an Indelible mark on the history of Kannada Literature. He lived up to every word for his teachings. He bought about to down trodden mankind. His writing is in Kannada. His thoughts and message the barriers of Language reach the corners of the world. There experiment on life enabled them to evolve the mind needed code of conduct based on Inner purity (Antarasuddhi) Justice temper with mercy of human Kindness is the key note of all the teachings.

Do not kill, do not steal, Do not tell Lie, Do not be wrathful, Do not be into learnt of others, Do not prise yourself nor reprimand others. This is internal purity this is external purity this is the only way by which you can comment yourself to goal and win his approval. He is sum substance ethical teaching of all the religion of the world. He goes with hurtful of compassion into this world which torn by sorrow. Teach and wherever shadows and Ignorance prevail light of torch.

Basava Philosophy in purely understood and Interpreted to the common men and women of India. It will help the country in its onward march in search of happiness social equality and spiritual good (*The Basaveshwar Commomaration, 1965, p. 161*).

ಉಳವರು ಾಲಯವ ಾಡುವರು ಾ ೇನು ಾಡ ಬಡವನ ಾ.

Those who have money build the temple what can I build? A poor man Lord am I. My body is the shrine its pillar are my legs, The golden pinnacle my head. Hear me Kudala Sangama Lord, There is destruction for what stands. But not for that which moves. Basava's immortal lines "kayakave Kailasa" in your avocation lies your heaven.

"ಮತ ೆೋಕ ೆಂಬುದು, ಕ ಾ ರನ ಕಮ ಟವ ಾ
ಇ ಸಲುವವರು ಅ ಯೂ ಸಲುವರ ಾ
ಇ ಸಲದವರು ಅ ಯೂ ಸಲದವರ ಾ
ಕೂಡಲ ಸಂಗಮ ೇವ"

This word is the mint of the Lord. Those that of legal tender here will be of legal tender there. The life here after - those that are of no legal tender here. Will not be of legal tender there.

" ೇವ ೆೊಬ ಾಮಹಲವ "

There is only one God, but it is names are many. Basavanna upheld truth and rejected untruth. Truth was God for him. Behold, between the worlds of mortal and of gods. There is no difference! To speak the truth is world of gods.

To speak untruth the mortal world. Good work is haven, bad wok is hell. And you can witness at O Lord Kudala Sangamadeva.

The Kayaka theory on the other hand supports the progressive view of the society and the development of national economy. Beggary and Idleness have no place in the Kayaka system of society. Kayaka and Dasoha emphasize self-denial and charity (*The Basaveshwar Commomaration, 1965, p. 141*).

Anubhava Mantapa a Spiritual Parliament

The method adapted by Basava for propagating the tenets of his faith is unique. He settled at Kalyana as a minister of BiJJala. He discharged the duties of his ministership as a Kayaka. He practiced what he preached. He established a Spiritual Parliament called Anubhava Mantapa at Kalyana.

People from for and near come and settled at Kalyana and participated in the discourses that carried on at the Anubhava Mantapa This Institution is unique in several respects. This is the path of Spiritual advancement and social reconstruction based on free thinking (*The Basaveshwar Commomaration, 1965, p. 141*).

The deliberation and discussion took place in Kannada. They have been recorded in the form of vachanas. This is a free expression of the Sarana on spiritual ethical or economic subject.

Brief history of Kayaka

The fundamental principles of Anubhava Mantapa as fallows.

1. All men are equal.
2. No man is high or low either by birth sex or Occupation.
3. There is no discrimination between man and woman.
4. Woman has equal rights with man to follow the path of self-evolution.
5. Each one should follow a profession of his own choice.
6. Woman also can take up any Kayaka.
7. All Kayaka's are honourable Professions no Kayaka is either low or high.
8. Varna (caste) Ashrama (stage) are to be discarded.
9. Self-development is to be achieved through Kayaka.
10. Renunciation, dwelling in forest are ruled out as cowardly tendencies to escape from life
11. Inter group marriage and free dining should be encouraged.
12. Untouchability has no place in the society.
13. Every man is too free to think on all spiritual and social subjects.
14. Reason and experience are the only guiding lights for free thinking and spiritual advancement.
15. Language of the people should be the medium for Imparting spiritual and secular education.
16. All men have equal rights to participate in spiritual discussion to acquire spiritual knowledge and to follow the same path of self-evolution.

The Anubhava Mantapa was a regular Institution. The deliberation that took place in it were a sort of symposium. They are the recorded in the form of Vachanas in Kannada (*The Basaveshwar Commomaration, 1965, p. 142*).

These are the Role of Language in the development of Indian Culture

The barrier between poetry and philosophy become thin. If the aim of the poetry is the worship of beauty, The aim of philosophy is the worship of truth hence the two or not apposed for truth is beauty, Beauty is the truth. In this the saying Basava we find a harmony of poetry and philosophy of truth and beauty (*Sri Basaveshwar: A prophet, 1967, p. 51*).

Discussion

He wanted his disciples to face the challenge of life with courage and determination and he emphasised the importance of the doctrine of work. Go with heart full of compassion in to the world which is torn by sorrow. Teach and wherever shadows and ignorance prevail light a torch. The common men and women of India, it will help the country in its onward march in the search of happiness social equality and spiritual good.

Conclusion

Vachanas through lights on Kannada literary historical facts. This vacanas made by Basavanna. He was one of the India's outstanding religious teachers, was a statement and a man of letters. His Vachanas are saying a new genuine unique in Kannada literature. These include philosophy as well as beautiful poetry of logical intellect the man and women live.

For example:

"Those who have money build
Temples to Shiva. What can I build?
A poor man, Lord, am I!
My body is the shrine.
Its pillars are my legs,
The golden pinnacle, my head.
Hear me, Kudala Sangama Lord,
There is destruction for what stands,
But not for that which moves".

This is how Kayakas of Vachana and role of a language in the development of Indian culture through the hard work of Kayaka. "Work is worship" of the Indian society. The great saint, Philosopher, Social reformer and the great poet Basavana like.

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Natalia M. Fomicheva, Master, Honored Worker of Culture of the Russian Federation, Honorary restorer of St. Petersburg, art critic, art expert, Institute of Human Philosophy, A. I. Herzen Russian State University. St. Petersburg, Russia.

Comprehensive conservation and restoration of two frames for the temple icons of the Sampson Cathedral in St. Petersburg

Annotation: The article is devoted to the restoration of two carved gilded frames to the temple icons of the 1760s in the Rococo style, during the work on which the techniques of conservation, restoration, reconstruction and recreation associated with the severe physical condition of the objects of church decorative and applied art received in the restoration were comprehensively applied. The purpose of the study and practical work was to return the expositional appearance of church objects of decorative and applied art as monuments of cultural heritage of Russia. During the study part of the project, printed and handwritten materials of many Russian experts in art and restoration, including Andrei Petrovich Aplaksin, a member of the Imperial Archaeological Commission, author of the restoration project of the Sampson Cathedral in 1908-1909, diocesan architect-restorer, civil engineer, artist, archaeologist, historian of Russian architecture, writer, were studied. Thanks to the well-coordinated and consistent restoration and restoration processes performed on the monuments, professional craftsmen: sculptors, carpenters, wood carvers and gilding restorers managed to turn the shapeless, heavily soiled fragments of fragments of two frames to the temple icons back into frames. After a comprehensive restoration of the two frames, it was possible to restore them to their former expositional appearance, prolong their life and preserve these monuments of church art for contemporaries and descendants, and then place them in the temple in their former historical places, i.e., to fulfill the main task of the restorers – to preserve the cultural heritage of Russia.

Keywords: conservation, restoration, reconstruction, recreation, carved wooden ornamental, sculptural decor, gilding, frames for temple icons, rococo style, church decorative and applied art, silvering, gilding tinting.

Наталия Михайловна Фомичева, заслуженный работник культуры РФ, почётный реставратор Санкт-Петербурга, искусствовед, арт-эксперт, Институт философии человека, Российский государственный университет им. А.И. Герцена. Санкт-Петербург, Россия.

Комплексная консервация и реставрация двух рам к храмовым иконам Сампсониевского собора в Санкт-Петербурге

Аннотация: Статья посвящена реставрации двух резных золочёных рам к храмовым иконам 1760-х годов в стиле рококо, в ходе работ над которыми были комплексно применены приёмы консервации, реставрации, реконструкции и воссоздания, связанные с тяжёлым физическим состоянием поступивших в реставрацию предметов церковного декоративно-прикладного искусства. Целью исследовательско-практических работ было возвращение экспозиционного вида церковным предметам декоративно-прикладного искусства, как памятников культурного наследия России. Благодаря слаженным и последовательно проведённым на памятниках процессам реставрации консервации и реставрации, мастерам-профессионалам: скульпторам, столярам, резчикам по дереву и реставраторам позолоты удалось превратить бесформенные, сильно загрязнённые, обломки фрагментов двух рам к храмовым иконам снова в рамы. После комплексной реставрации двух рам удалось вернуть им прежний экспозиционный вид, продлить их жизнь и сохранить эти памятники церковного искусства для современников и потомков, а

затем разместить их в храме на прежних исторических местах, то есть выполнить главную задачу реставраторов – сохранять культурное наследие России.

Ключевые слова: консервация, реставрация, реконструкция, воссоздание, резной деревянный орнаментальный, скульптурный декор, золочение, рамы к храмовым иконам, стиль рококо, церковное декоративно-прикладное искусство, серебрение, тонирование позолоты.

Introduction

The relevance of the topic lies in the fact that nowadays a huge number of monuments of church decorative and applied art, which lost their original appearance in the years of timelessness and persecution of religion, need competent, scientifically based conservation and restoration, which will prolong the life of these monuments and revive them for contemporaries and descendants.

The purpose of the research and practical project was to return the expositional appearance of church objects of decorative and applied art as monuments of the cultural heritage of the Russian Federation.

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

- conduct scientific research of monuments;
- select archival documents on the history of the creation and restoration of the monument in previous years;
- choose the most appropriate methods of conservation and restoration, as well as the sequence of restoration processes;
- realise all planned restoration measures and return the monuments to their exposition appearance.

During the research part of the project, printed and handwritten materials of many Russian experts in art and restoration, including Andrei Petrovich Aplaksin, a member of the Imperial Archaeological Commission, author of the restoration project of the Sampson Cathedral in 1908-1909, diocesan architect-restorer, civil engineer, artist, archaeologist, historian of Russian architecture, writer, were studied.

Historical background

Two frames for the temple icons "Nicholas the Wonderworker in Life" and "Mikhail Malein and John the Warrior" were brought to the restoration workshops from St. Sampson Cathedral alternately with an interval of one year. It was simply impossible to call the fragments brought in bags frames. They were dirty, shapeless pieces of old wood decrepit from time and lack of storage conditions. These fragments were listed as fragments of the once gilded frames for temple icons, but no gilding was visible under the thick layer of dirt and dust that had accumulated over decades and eaten into the surface. The condition of these fragments could be assessed as extremely emergency (*Figures 8-18*, *29*, *45*, *49*, *53*, *54*, *57*, *59*, *61*, *64*).

The Restoration task received from the Inspectorate for the Protection of Monuments read that "Restore the base of the frames, make up for the loss of sculptural and ornamental decor, as well as their decoration in the form of decorative gilding." The team of restorers needed to figure out and understand what exactly was meant by the points of this task. To begin with, it was necessary to figure out what kind of "legacy" the masters got, and what could be done with it.

The chief specialist of the restoration company, Fomicheva Natalia Mikhailovna, an artist-restorer of gilding of the highest category (already familiar with this monument from other works earlier), turned first to the "Jubilee Album" published in 1909 and written in the form of a detailed scientific and technical report of the period of the previous restoration in 1908-1909 in the St. Sampson Cathedral of St. Petersburg by Andrei Petrovich Aplaksin, the architect, the author of the restoration project (*Figures 1*, *3*). This is a serious scientific work, one of the documents of the early 20th century, in which the author of the project for the restoration of the temple outlined in detail the technical condition of the monument before the restoration of the temple, explained the reasons for the destruction of the decor in the absence of conditions for proper heating, ventilation, and the presence of a stable microclimate. He pointed out the huge role of the human factor in the preservation of the monument, its changes during its existence in time. He drew attention to the careful attitude to the temple associated with the history of Russia, its victories in the Northern War, in honor of one of which, the Poltava battle, it was built as a temple-monument of military glory.

In the "Jubilee Album", the architect described in detail all the restoration processes carried out, explaining certain methods of restoration of various types of work. The report also contained information concerning the restoration of works of church decorative and applied art made of wood with gilding and the methods of their restoration. The large-scale restoration work of 1908-1909 was timed to coincide with the 200th anniversary of an important historical event and the construction of a church in the name of the Holy Venerable Sampson the Hospitable, built in 1709 by the personal decree of Emperor Peter I. A.P. Aplaksina for its time, was quite well and fully illustrated. It contained many photographic materials useful for restorers, but their printing quality was not enough to accurately complete the upcoming set of works. After studying the sources of information and obtaining information about what work was performed on these two frames by the predecessors, the masters of the early 20th century, the restorers needed high-quality illustrative material, which was found even earlier in the archive of film-phono-photo-documents (St. Petersburg Branch of Film, Phono, and Photo Archive) in Muchnoy Lane of St. Petersburg (*Figures 6*, *7*).

These were genuine negatives from the period of the last restoration of the St. Sampson Cathedral, made by Karl Karlovich Bulla (1855-1929), the famous photographer of the early 20th century. He was a portrait painter and a well-known master of documentary photography in St. Petersburg, a hereditary honorary citizen of St. Petersburg. He opened his Atelier in 1875. In 1886, he received permission from the Ministry of the Interior for the right to produce photographs outside the home, which allowed him in 1894 to set up printing production of postcards in the standard of the Universal Postal Union. Since 1897 Karl Bulla published his photographs in the popular mass magazine Niva, and since 1908 he did this in the magazine "Ogonyok". At the same time, he opened his studio at Nevsky, 54. Karl Bulla's talent was multifaceted: he photographed architectural facades, interiors, factories, shops, cars, monuments, went to film jubilee celebrations (*Figures 4*, *6*, *7*). So, in 1908, at the invitation of the Jubilee Committee, in honour of the celebration of the 200th anniversary of the Battle of Poltava and the construction of the memorial church of St. Sampson Cathedral, he photographed the decoration of the temple, in particular, three of its iconostases and other church utensils, taking pictures on large glass negatives, which made it possible today to obtain prints from them with the greatest accuracy, so necessary for carving and gilding restorers. For active participation in the restoration of the famous temple on May 25, 1910, Karl Karlovich received a commemorative medal "In Memory of the 200th Anniversary of the Battle of Poltava". Photographic materials on this monument of history and culture are invaluable both for art historians and especially for restorers. They served their purpose for the restorers of the 21st century as an invaluable iconographic material.

One of the photographs from 1908 shows a gilder's workshop where two frames for temple icons were being restored. It clearly shows the frames' listels in a disassembled state and the details of the carved Altar Canopy of the main cathedral altar. After the restoration in the A. Zhessel's workshop, both of the aforementioned frames for temple icons returned to their rightful places in 1909. After their restoration, photographs of these two large frames for temple icons and small frames for the images of St. Nicholas the Wonderworker and the Mother of God of Vladimir, which are part of the compositions, were posted in the "Jubilee Album" of A.P. Aplaksin (*Figure 5*).

The Historical Reference, written by the senior researcher Yu.V. Trubinov in 1984 on the eve of the restoration of the cathedral by the specialists of this scientific and restoration association, was kept in the archive of the scientific department of the SNPO "Restorer". The document was compiled on the basis of rare archival materials and supplemented the A.P. Aplaksin's "Jubilee Album" by earlier historical information, which is also very important for restorers of the 21st century. This information was necessary to understand the frequency of restoration work in the temple, identify the causes that cause the destruction of the wooden carved and sculptural gilded decor and its decoration in the form of combined gilding. Unfortunately, the earlier archive of the temple was only partially preserved. Many documents important for the restorers were missing, as some of them died in a fire, and most of them were lost during the years of iconoclasm.

From the Yu.V. Trubinov's Historical Reference and the text of the report in A.P. Aplaksin's "Jubilee Album", the restorers learned that the first wooden church, founded in honour of the victory of Russian weapons during the Battle of Poltava taken place on June 27, 1709, quickly fell into disrepair. Next to it, a new stone temple was later erected, retaining its name and part of the decoration in the form of two small iconostases.

The main aisle, erected later, was decorated with a five-tier iconostasis created by Russian serf craftsmen from linden wood, traditional for this type of work, possibly under the guidance of a foreign architect, whose name is still disputed by art historians. This iconostasis was illuminated in 1740, and dates back to the reign of Anna Ioannovna, i.e., to the style of Anninsky Baroque.

Frames for temple icons, which will be discussed below, were created later, only in 1761. They were made in the Rococo style, and the icons were painted by Yaroslavl icon painters.

These two framed icons were commissioned specifically for the temple by Mikhail Yakovlevich Lapshin-Gryaznovsky, the nephew of the Cathedral Ktetor, who was engaged in the "beautification" of the cathedral after his uncle, Ivan Andreyevich Lapshin, a Yaroslavl merchant, through whose efforts this stone church was erected and decorated for many years.

The icon "Mikhail Malein and John the Warrior" was dedicated to him, the first ktetor, and was donated to the temple. It is signed, which is rare in this genre of painting. On the reverse side of the icon it is written, "The great icon painter Trofim Bazhenov painted this holy image of the Kostroma province in the Posad of Salt in 1761 of July on the 13th day" (*Figures 6*, *7*).

In 1908, in anticipation of the restoration, the Jubilee Committee was created, which, in turn, entrusted Andrei Petrovich Aplaksin, a member of the Imperial Archaeological Commission, a diocesan architect, archaeologist, writer, civil engineer, to lead the restoration of the temple. Control over the restoration processes was entrusted to the architect-restorer, archpriest, Pavel Petrovich Pokryshkin, who was also a member of the Imperial Archaeological Commission (*Figures 1*, *2*).

For these purposes, a local Scientific and Restoration Council, which supervised the restoration work, set specific tasks for the craftsmen, controlled their implementation and gave its recommendations, was created at the site.

In addition to A.P. Aplaksin and P.P. Pokryshkin, the temporary Jubilee Committee included well-known in St. Petersburg specialists in restoration, architects, art historians, e.g., V.T. Georgievsky. A.N. Benois, N.F. Romanchenko, G.I. Kotov, E.A. Sabaneev, A.A. Spitsyn, A.N. Pomerantsev, N.E. Lansere, icon painter-restorer G.N. Chirikov, and such clergies as priest Vladimir Pokrovsky, Chairman of the Committee, and the members of the Committee – priest G. Ostrogorsky, deacon Alexei Shipunov, deacon V. Lebedev, Lazarev, Alexei Afanasiev, headman Nikolai Eliseev, engineer N. Egorov, deacon Peter Vladimirsky (secretary of the Committee), and the whole parable of the temple.

The handwritten archive of the St. Petersburg branch of the Institute of World Culture contains interesting historical documents from the period of restoration of the church in 1908-1909 (*Case no. 55*). These are the correspondence of the Temporary Jubilee Committee with the Imperial Archaeological Commission, petitions for the allocation of funds for restoration, projects, protocols of their discussion, the acts of inspection of the monument before restoration, the certificates of examination of the clearing performed by the gilder A.A. Kalmykov on the main iconostasis, protocols of restoration councils.

There is even a private letter in the file about problems with icons after restoration, in which there is a private letter from a "lover of antiquity" informing the Imperial Archaeological Commission that in the recently restored St. icons of the Mother of God, St. Nicholas, Saints and others. He asks questions of the Imperial Archaeological Commission about the imminent deterioration of icons and suggests paying serious attention to this. On June 8, 1912 (*Case no. 121, inc. no. 945*), Archpriest John Ostrogorsky, the rector of the cathedral, answers this letter. He explains the reason for the damage to the icons and reports that the clergy and the headman of the cathedral have already entrusted their repair to the icon painter Tyulin (*Case no. 55, inc. no. 703*).

To this day, the Councils meetings' minutes, in which the tasks and persons responsible for their implementation were spelled out in detail, have been preserved. P.P. Pokryshkin, as the curator of the temple restoration project, was at the site every day, kept his short notes, which were also miraculously preserved in his notebook. They were written with abbreviations, and not every person would be able to decipher them if he is not associated with the restoration of monuments of a similar plan. These documents are carefully kept in the fund of the Imperial

Archaeological Commission of the St. Petersburg branch of the Institute of World Culture, which, before the revolution of 1917, was engaged in the construction and restoration of churches in Russia and St. Petersburg as well.

From the A.P. Aplaksin's album, it became known that the work on the restoration of the main iconostasis was performed by the master gilder Alexei Aleksandrovich Kalmykov. The names of the masters-performers were identified from the note written in pencil and found on the main iconostasis in 1958, e.g., "master gilder Alexey Aleksandrovich Kalmykov, carver gilder Afanasy Ivanovich Abramov, carpenter Vasily Shirkov" (*Case No. 595, 1958*).

The restoration of three iconostases and some frames for icons in 1908-1909 was performed by 30 craftsmen who completed the complex work in just seven months.

Specifically, the restoration of the gilding on two frames for the temple icons "Nicholas the Wonderworker in his life and "Mikhvil Malein and John the Warrior" was performed by the French master Antonio Jessel, who had his workshop in St. Petersburg on Gorokhovaya Street, 45. He was a supplier to the Imperial Court and had his own brand name, which he pasted on the back of his work.

Conservation and restoration of frames for temple icons in the 21st century

In parallel with scientific research and the selection of iconographic material, experimental work was performed on the selection of compositions, their concentration, and the technology of applying them to the surface on the monument fragments. The craftsmen had to decide on the sequence of work by profession, analyse all the results of the experiments, and then choose the optimal solution and draw up Methodological Recommendations for the Conservation and Restoration of the Base, the Restoration of the Loss of Carved Sculptural and Ornamental Decor and the Combined Gilding of Two Frames for Temple Icons. After a short time, the studies were completed, the Methods were written and approved by the State Supervision Committee, Presence and Protection of Historical and Cultural Monuments and the Customer.

In the wood carvers' workshop, all the workbenches were placed along the walls to make room on the floor for the upcoming painstaking work. The woodcarvers received enlarged copies of photographs of the frames dated by 1909 to work with. They further enlarged them with graph paper. Then they re-shot the drawings on tracing paper, on which they made the outline borders of the frame in full size, and began to disassemble the fragments like puzzles, laying out the author's fragments into historical places to determine the exact number and size of the loss of the base and carved decor of the frames.

The technical condition of the frames' base was in an emergency, as the integrity of the frames' base was broken: fragments of the carved decor had warping, numerous cracks and tears in the wood along the fiber, the discrepancy of adhesive mates in gluing the layers of the base along the fumes led to the loss of connecting elements. Losses of fragments of angels' sculpted heads were numerous. The crown and pillow fell apart. On the surviving fragments of the carving, the ends of the brackets, rocailles, and leaves, as well as flowers, were lost. As a result of a visual inspection, traces of the activity of tree beetles in the form of flight holes and destruction of the base wood were found on the details.

The wood of historical fragments, having lost all its strength characteristics was dilapidated and weak due to time and lack of operating conditions. For further display in the walls of the temple in the complete set with heavy icon boards, it required duplication on a new basis. In connection with this circumstance, it was decided to duplicate all listels of both frames on a new basis.

The following restoration program was needed:

1. Removal of unstable surface contaminants from the surface of a wooden carved decor.
2. Antiseptic and prophylactic treatment of author's wood affected by the tree beetle with a composition against beetles and microorganisms.
3. Correction of deformation of the base wood.
4. Restoration of wood that has lost its mechanical strength characteristics
5. Modelling of lost fragments in a soft material with the transfer of models to plaster.
6. Compensation for the loss of ornamental carvings and sculptures, restoration of natural and mechanical damage to the base wood.
7. Duplication of historical carved and recreated decor on a new base due to its emergency condition.
8. Production of metal fasteners.

The removal of unstable surface contaminants from the surface of the wooden carved decoration was performed using a vacuum cleaner and a soft bristle brush with great care so as not to damage the remnants of the ground-levkas and decorative historical gilding.

Antiseptic and prophylactic treatment of author's wood, with a composition against microorganisms was performed with a 3% alcohol solution of catamine A-B on the back side of the parts, and from tree beetles – with an alcohol solution of 2.8% concentration of an antiseptic from ACIMA (Switzerland) by the method of feeding from the back side and by injection into flight openings with great care, wearing gloves and respirators in a well-ventilated area or in the fresh air.

Correction of the deformation of the base wood had to be done from the back side with great care and accuracy, since there were remnants of the historical finish on the front side. In order to eliminate deformation, the parts were placed on a flannel moistened with distilled water on a flat surface and covered with polyethylene foam, on which the cleats were placed for quite a long time. The details were fixed with vimes and clamps until the wood dries and takes the desired shape. After that, the fragments were glued onto a new base.

Restoration of wood that lost its mechanical strength characteristics, consisted in the removal of rotten knots, crumbling wood, which did not allow gluing thread fragments together. Rotten areas of wood and knots were removed mechanically, the resulting nests were treated with a 3% alcohol solution of catamine A-B twice with an interval of 30 minutes. Then the nests were filled with mastic from 10-12% sturgeon plasticised glue and wood flour with the addition of 1% catamine A-B. Before applying the mastic, all working areas were impregnated with sturgeon glue. Large losses of wood were replaced by new inserts of authentic material – linden wood. Before gluing, all working areas were impregnated with 5%, 10 and 20% concentration of sturgeon glue sequentially with an interval of 15 minutes, and then they were firmly pressed against each other and fixed with clamps.

To recreate the loss of carved and sculptural decor in linden wood, it was first necessary to make models of specific losses in a soft material – plasticine. Modelling at the place of sculptural and ornamental decor loss was performed by carvers together with sculptors.

After presenting the soft models to the commission, the identified missing frame fragments were transferred through molding into plaster, and then the losses in the authentic material of the monument and the wood of the linden tree traditional for this type of work were replenished. The fragments were glued together using natural fish glue.

Next step there was duplication on a new basis. The carvers prepared linden wood veneer of the required thickness (about 3 cm) to perform this technological operation. On a new basis, gradually supplementing the missing reconstructed fragments of the frame with the preserved historical elements, they assembled dry all the sheets of the frame, fitted the fragments at the gluing points tightly to each other. Only after that, the elements were glued to each other and to the new basis to give the composition mechanical strength. According to this technique, all listels of two frames were duplicated. The work on the most complex detail of the frame composition – the upper listel – consisted in duplicating the base on new wood due to the dilapidation of the historical base and a large number of losses (*Figures 21*, *50*, *63*).

The loss of the base consisted of shapeless pieces with oblique chips. It was not possible to simply glue them together due to the loss of numerous small connecting fragments. Quite a few fragments of carved decor were deformed due to the fact that they lost contact with each other, and many fragments from the influence of dampness and temperature changes for a long time received deformations and structural destruction of the base wood, such as uneven looseness and shrinkage of wood along the fiber (*Figures 8-18*, *29*, *45*, *49*, *53*, *54*, *57*, *59*, *61*, *64*).

On the back side, at the corners the frames were previously fastened together with iron forged corners to withstand the huge weight of four listels and icon boards when they were hung in the temple. For the suspension of frames on the walls of the cathedral, in turn, special plates with forged rings that would withstand heavy weight, were previously attached to the vertical listels. All the details of the fittings were also lost at the time of the restoration of the frames. According to the trace prints on the back of the frame, the necessary fittings, which were later installed on historical sites during the assembly of the framesб were calculated and made of black metal.

The restorers also did several discoveries and finds. On the back side of a fragment of one of the frames, namely on the frame to the icon *Nicholas the Wonderworker in Life*, a branded paper label of the company A. Jessel was found in a very good state of preservation during the restoration of the carving of the right vertical listel. About A. Jessel's participation in the restoration of the frames, it was first known by us from the *Anniversary Album* by A.P. Aplaksin. The same fact was confirmed when the company label was discovered during restoration during the work at the beginning of the 21st century. Not every job was branded (*Figure 28*).

After the restoration of the carving and fitting the parts dry to each other in the disassembled state of the frame, the gilding restoration workshop was alternately received to perform the conservation of the partially preserved historical ground-levkas with traces of gilding from 1909 (*Figures 34*, *63*).

The historical levkas of 1909 was very thin and fragile. The gilding restorers had a difficult job to preserve the historical and make up for local losses of the ground-levkas, and then decorative gilding associated with the loss of fragments of the author's foundation.

In A.P. Aplaksin's report, it was written about the performance of decorative combined gilding with a combination of glossy and matte areas according to the technology of the 18th century. The restorers also thought so before starting work on the frames, until they were faced with the fact that this time lacquer, and not traditional glue gilding, as in the 18th century, was performed on both frames in combination with high-gloss gilding on the polymer in 1909.

Restorers were also alarmed that there was no tiling at all, i.e., carving on the ground-levkas, adopted in the decoration of the 18th century, on the historical ground-levkas fragments of the front side of these frames. The small thickness of the historical soil itself would not technically allow it to be polished, since a thicker layer of soil was needed to perform it. The reason for its absence was unclear. Was it lost in 1909 during the next restoration or did the restorers of this period repeat the finishing of the frame that appeared before them before its restoration in 1908, when the masters removed the old levkas and replaced it with a new one due to the severe emergency state of preservation?

In the old days, as in the early 20th century, there was no such thing as the conservation of leucas. In case of poor technical preservation of the author's or historical soil, it was simply removed from the details to the wooden base along with the remaining gilding, the wood base was repaired, the lost fragments were cut and a new soil was applied, and then a new gilding. So, the gilding restorers had to preserve the historical levkas with gilding of the beginning of the 20th century on the frames, but not the author's 18th century.

The method of conservation and restoration of both frames was similar and justified by the technical condition, both in terms of the restoration of the wooden base with carved decor, and its finishing, the presence of strong persistent surface contamination that covered both the exposed wood of the originals and the decorative finishing of the ruined fragments of the frame listels.

The differences in the compositions of the upper listels of the frames consisted in the loss of small sculptures of angels in the upper part of the frame listel to the icon *Mikhail Malein and John the Warrior*, attached to this part with the help of small hanging consoles. However, the preservation of historical gilding on the vertical listels of this frame was better than on similar listels on the frame for the icon *Nicholas the Wonderworker in Life*. In addition, local silvering under gilding on the ribbons in the ornaments of the lower listels of both frames was also revealed.

The program of conservation and restoration of levkas with gilding consisted of:

1) preservation of historical levkas and gilding;
2) replenishment of local losses of ground-levkas;
3) removal of persistent strong surface contaminants;
4) making up for the loss of glossy gilding on the polymer;
5) making up for the loss of lacquer gilding;
6) tinting of restoration gilding to match the color of historical;
7) staining the back side of the frame listels with ochre with glue.

After removing some of the light surface contaminants in the form of dust and dirt, the preservation of the historical soil with the remnants of gilding was performed using a weak solution of natural mezdra glue of the Extra brand, which in strength characteristics exceeds similar characteristics of sturgeon glue, and at a much cheaper price, which is important when performing a large amount of restoration work. Restoration glue was prepared according to traditional technology with the addition of antiseptic Katamin group A-B, used in modern restoration of levkas and gilding.

In parallel with the preservation of the historical soil, a three-time sequential impregnation of the bare author's base and newly performed restoration inserts of the wood base of the frames with the same aqueous glue solution of different concentrations was performed to compensate for local soil losses.

At the junctions of old and new wood, pasting the joints with cotton cloth (calico) was made to strengthen the joints of the multi-time basis and prevent further destruction of the gilt-plated levkas during operation.

A traditional levkas was prepared from the floured (melted) chalk and an aqueous solution of the same Extra mezdra glue. The ground-levkas in a warm form was applied layer by layer to areas of restoration wood with bristle brushes at intervals of two and a half to three hours for drying layers. The restoration levkas applied to the surface of the plots was slightly higher than the author's layer in height. Then, almost dry, only slightly moistened with distilled water, it was very carefully cut with scalpels and steel hooks to the level of the historical layer.

Lacing-grinding of the surface of the restoration levkas was performed dry with the help of a water-resistant emery cloth of medium and fine grain. To control the quality of this operation, the restoration levkas areas were previously covered with a suspension of the pigment "ochre light" on the water in one layer. The surface of the working area during the lacing-grinding was constantly thoroughly dusted with a vacuum cleaner and a small brush of medium hardness.

All the frame listels were not the same in their technical state of preservation and the percentage of preservation of the historical levkas with gilding. This is clearly seen by the amount of historical gold on them after clearing the surface of the listels from persistent contamination and by the amount of replenished soil (*Figures 20*, *21*, *24*, *30*, *32*, *51*).

An aqueous solution of warm glue, used in the conservation process, the excess of which was removed from the surface with moistened in distilled water and well-pressed cotton swabs of medium size and density, made it possible to remove most of the strong persistent surface contaminants from the surface of the historical gilding. Additional sampling of contaminants in individual recesses of the relief was performed using enzymes, which slightly moistened micro tampons on toothpicks.

The historical gold on the lacquer binder, after the soil conservation and removal of persistent contaminants' surface, came to life and sparkled with a new luster, as if the masters of the beginning of the last century had performed it only yesterday.

In the technology of the 18th century, there was silver under the entire matte gilding surface, since at that time they gilded the so-called "double", bimetallic plates, one side of which was silver and the other was gold. In the 19th century, the "double" was replaced for simplicity with adhesive silvering of the matte areas surface, on top of which glue gilding was performed, which gave almost the same effect. In our case, the masters of the early 20th century did not do this work for two reasons: firstly, they had little time (only seven months); and secondly, the restoration leaders of that period did not see the difference in the shades of gilding on silver and without it. This is written in A.P. Aplaksin's report (*Figure 27*).

The high-gloss gilding on the polymer on both frames suffered greatly from the effects of dampness and dirt, it lost its gloss and the appearance of cast metal. In places, instead of gilding on the polymer, only trace ends of the polymer remained. The gilding restorers had to restore these two types of gilding locally at the respective sites.

The trace remains of the historical poliment on the preserved historical fragments, knowledge of the laws of the style of the 18th century, the technologies of the old masters helped modern masters to determine the traditional areas of glossy gilding. After applying several layers of the new polymer to the areas of the replenished restoration and historical levkas, glossy gilding with gold leaf, weighing 2.5 g in the book, was performed after drying the cast metal polished according to tradition, with agate teeth to shine (*Figures 22*, *25*, *31*, *35*, *52*, *62*, *66*).

All other sections of the restoration levkas intended for matte gilding were successively coated with alcohol shellac varnish three times with drying of each layer, and then a gulfarba was applied to them. This is a multicomponent oil composition applied to areas of matte gilding before applying gold in one layer. After the appearance of the "working impression" on the lacquer layer, matte gilding was performed with light gold leaf with the weight of the book already 1.25 g (*Figures 22*, *25*, *31*, *35*, *52*, *62*, *66*).

During the conservation of the historical soil, all the historical gold of the frames was preserved and served as a standard of color for the restorers of gilding for subsequent tinting in the areas of the recreated matte (lacquer) gilding. These tinting was performed on the areas of the new gold coating to match the color of the preserved historical by applying a tinted matte protective solution, which included alcohol extracts of their bark, plant roots, and exotic resins.

The matte solution was applied to the areas of the entire gilding (both historical and restoration) on a well-dried surface, 21 days after gilding in a warm form with a squirrel flat brush-a large shovel without leveling. It is very important to pay special attention to this operation, since repeated exposure to the tinted surface with a solution can lead to the loss of the cover protective film of the matte solution and distort the color solution (*Figures 22*, *25*, *31*, *35*, *52*, *62*, *66*).

The back side of the frame, in order to protect the wood from contamination and fluctuations in air humidity, was glued with mezdra glue and painted with a composition of the pigment "ochre light" on the same aqueous solution of mezdra glue.

Both icons, painted on wooden boards, originally had niches in which small icons – images of saints – were previously inserted. In the hagiographic icon of *Nicholas the Wonderworker*, just above the middle of the icon board, there was his image, according to legend, written in the 17th century. Previously, it was placed in a small frame, which was lost during the years of oblivion of the temple, but the image itself miraculously survived (*Figures 6*, *36*, *44*).

The customer decided to reconstruct (recreate) the frame to the preserved sample on the basis of iconographic material, which was done by woodcarvers. They first made a life-size model of soft material based on K.K. Bulla's photo published in the Jubilee Album; then, after its approval by the commission, they transferred this model to plaster and executed it in authentic monument material (*Figures 6*, *36*, *37*, *38*, *39*).

The gilding restorers, in turn, recreated the ground-levkas on natural mezdra glue and performed a combined gilding with a combination of glossy and matte gilding, as it should be according to technology on a large original frame to the icon. It was tinted with a colored coating matte solution, which was sampled with vegetable dyes, not to differ in color from the historical gilding of the early 20th century (preserved at least partially) for the new frame (*Figures 40*, *41, 42*, *43*, *44*).

On the icon *Mikhail Malein and John the Warrior* there was also a niche for the icon in the upper part, but, unfortunately, the original objects were not preserved: neither the original icon of the *Vladimir Mother of God*, nor the frame to it. However, among the photos of the *Anniversary Album* there was an image of a lost icon in a frame. It was possible, as in the first case, to reconstruct the frame, and to pick up an icon with the image of the *Vladimir Mother of God* or even create a list of it, since this is a fairly common image (*Figures 7*, *65*, *66*).

In this situation, the commission made a different decision: not to restore this fragment, explaining its decision by the absence of historical artifacts. In this unfinished version, the icon *Mikhail Malein and John the Warrior* in a large gilded frame was placed in the main chapel of the temple opposite the icon of *Nicholas the Wonderworker in Life* (*Figure 66*).

All types of work were constantly monitored and accepted by the Customer and the representative of the Committee for State Control, Use and Protection of Historical and Cultural Monuments with a high assessment of the performance of works on conservation, restoration and recreation of individual elements, about which the relevant documents were drawn up. The assembly of frames and their hanging on historical sites was already performed in the cathedral.

Conclusion

The frames for the temple icons, transferred to the work of the restorer of sculpture and woodcarving, as well as the restorers of gilding, have passed a complex technological path. The lost fragments were modeled in soft material and all the missing fragments of the base were filled in the authentic material of the monument made of linden wood. The basis of all the frames listels has been duplicated.

The historical ground with gilding has been strengthened, that is, preserved, persistent multilayer surface contamination has been removed. Areas of local preservation of historical gilding have been identified. In addition, local silvering under gilding on the ribbon in the lower part of the lower frames' listel was also revealed. This type of finish was repeated by the masters of the 21th century on the corresponding sections of the frames.

Locally, the ground-levkas was replenished and a type of decorative gilding on a polymer and a lacquer binder – gulfarbe, corresponding to the historical variant, was locally made on it. The restoration gilding was tinted to match the color preserved on the frames using a reversible matte solution with natural dyes.

The success in this work is due not only to their professional experience and skill, but also to the informative iconographic material that helped the restorers to bring back to life and preserve two beautiful monuments of the history of church art of the 18th century, created by the hands of Russian serfs, preserved by the hands of restorers of the early 20th century and almost died irretrievably in the dashing years.

All tasks assigned to the team of restorers of various professions were completed in full, and the step-by-step photo fixation of the restoration processes shows how the master restorers brought two monuments of church decorative and applied art back to life from the dirty wreckage.

To the delight of the restorers, the two frames and the icons returned to their rightful places to delight their contemporaries and descendants with their beauty and uniqueness, to teach them a careful attitude to the work, often nameless, masters of the past, to remember the need to preserve cultural heritage.

A large creative team of restorers participated in this difficult work: wood carvers Vyacheslav Gennadievich Karabanov, Alexander Sergeevich Shirmanov, Andrey Alexandrovich Agapitov, Alexander Nikolaevich Anisimov, Valery Sergeevich Antonov, and Alexey Valeryevich Antonov; sculptor and wood carver Viktor Vasilyevich Larionov; sculptor Elena Viktorovna Stepanenko, gilding restorers Margarita Alexandrovna Zavgorodnaya, Tatiana Nikolaevna Kozhukhar, Natalia Borisovna Babanova, and Irina Yuryevna Rybalko. They worked under leading of Natalia Fomicheva, a gilding artist-restorer of the highest category, chief specialist of the company, head of the project of restoration of frames to temple icons, author of *Methodological Recommendations*.

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Appendix

Figure 1. Diocesan architect-restorer, civil engineer, artist, archaeologist, historian of Russian architecture, writer, member of the Imperial Archaeological Commission, author of the restoration project of the Sampson Cathedral in 1908-1909 – Andrey Petrovich Aplaksin (1879-1931)

Figure 2. Architect-curator of the restoration of the Sampson Cathedral in 1908-1909, teacher, archpriest of the Russian Orthodox Church, member of the Imperial Archaeological Commission – Pyotr Petrovich Pokryshkin (1870-1922)

Figure 3. Anniversary album about the restoration of the Sampson Cathedral in 1908-1909, published for the 200th anniversary of the Victory in the Battle of Poltava in 1709.

Figure 4. Karl Karlovich Bulla – portrait painter and master of documentary photography, hereditary honorary citizen of St. Petersburg (1855-1929)

Figure 5. Details of the frames for the temple icons and the altar Canopy of the Sampson Cathedral in the process of restoration in the workshop. 1908.

Figure 6. The frame and the temple icon *Nicholas the Wonderworker in the Life* of the Sampson Cathedral after the restoration of 1909

Figure 7. The frame and the temple icon *Mikhail Malein and John the Warrior* of the Sampson Cathedral after the restoration of 1909

Figures 8-9. The loss of fragments of the carved decor of the frame and strong persistent surface contamination of the surface of the frame parts

Figures 10-11. The loss of fragments of the carved decor of the frame and strong persistent surface contamination of the surface of the frame parts

Figures 12-13. The loss of fragments of the carved decor of the frame and strong persistent surface contamination of the surface of the frame parts

Figures 14-15. The loss of fragments of the carved decor of the frame and strong persistent surface contamination of the surface of the frame parts

Figures 16-17. The loss of fragments of the carved decor of the frame and strong persistent surface contamination of the surface of the frame parts

Figure 18. Frame for the temple icon *Nicholas the Wonderworker in Life*. The top listel is used before the restoration of the foundation and the restoration of its losses

Figure 19. The frame for the temple icon *Nicholas the Wonderworker in Life*. The upper listel after the restoration of the loss of sculptural and ornamental decor

Figure 20. Frame for the temple icon *Nicholas the Wonderworker in Life*. The upper listel is in the process of restoration: local reconstruction of the losses of the levkas and removal of persistent surface contamination while preserving the historical gilding of 1909

Figure 21. The frame and the temple icon *Nicholas the Wonderworker in Life*. The back side of the upper listel with a duplicated base in the process of recreating the lost ground-levkas

Figure 22. The frame for the temple icon *Nicholas the Wonderworker in Life*. The upper listel after performing a complex of conservation and restoration works

Figure 23. Frame for the temple icon *Nicholas the Wonderworker in Life*. The lower listel before the preservation of the historical soil and the removal of persistent surface contamination in the process of replenishing the loss of sculptural and ornamental decor

Figure 24. Frame for the temple icon *Nicholas the Wonderworker in Life*. The lower listel after the preservation of the historical soil, local replenishment of its losses and removal of persistent surface contamination

Figure 25. Frame for the temple icon *Nicholas the Wonderworker in Life*. The lower listel after a complex of conservation and restoration works

Figure 26. Fragment – the center of the lower leaf of the frame to the temple icon *Nicholas the Wonderworker in Life* before the conservation and restoration of the levkas and gilding, after the restoration of the loss of ornamental and sculptural wood carving

Figure 27. Fragment – the center of the lower leaf of the frame to the temple icon *Nicholas the Wonderworker in Life* in the process of resetting the decorative trim with a silver gilt lining on the ribbon, as an analogue of historical decoration

Figure 28. The label of A. Jessel's company, found on the back of the right listel to the temple icon Nicholas the Wonderworker in Life during the restoration

Figure 29. The left frame listel to the temple icon *Nicholas the Wonderworker in Life* before the restoration of the loss of the base with characteristic strong persistent surface contamination of the base and historical gilding

Figure 30. The left frame listel to the temple icon *Nicholas the Wonderworker in Life* in the process of preserving the historical levkas and local reconstruction of its losses with the control of clearing the surface from persistent contamination (in the center)

Figure 31. The left frame listel to the temple icon *Nicholas the Wonderworker in Life* after a complex of restoration works

Figure 32. The right frame listel to the temple icon *Nicholas the Wonderworker in Life* in the process of preserving the historical levkas and local reconstruction of its losses, with the surface cleared of persistent contamination of historical gilding

Figure 33. The right frame listel of the to the temple icon *Nicholas the Wonderworker in Life* after the preservation of the historical levkas with gilding, local soil replenishment. Gilding of two types and tinting of restoration gilding to match the color of the historical

Figure 34. General view of the frame for the temple icon *Nicholas the Wonderworker in Life* in the assembly after a comprehensive restoration of the foundation and reconstruction of the loss of ornamental and sculptural carved decor

Figure 35. General view of the frame for the temple icon *Nicholas the Wonderworker in Life* in the assembly after a comprehensive restoration of the base and decorative decoration in the form of gilding

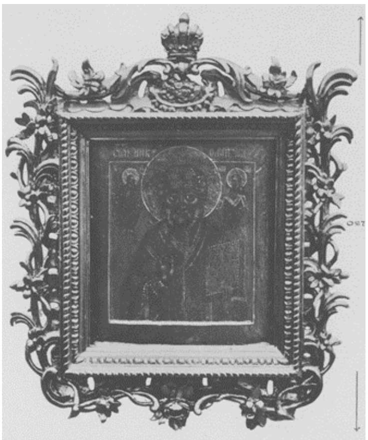

Figure 36. Iconographic material for the reconstruction of the lost work. Small frame to the image of St. Nicholas from the icon *Nicholas the Wonderworker in the Life*. Photo from the album of A.P. Aplaksin. Executed by K.K. Bulla in 1909

Figure 37. Reconstruction of the lost small frame to the image of *Nicholas the Wonderworker* based on the photo of K.K. Bulla in 1909. Execution of the model in a soft material

Figure 38. The transfer of the model from soft material to plaster to continue working in the authentic material of the monument – the wood of the linden tree

Figure 39. Execution of the frame to the image of *Nicholas the Wonderworker* according to the model in the wood of the linden tree

Figure 40. Reconstruction of the ground-levkas on the recreated frame to the image of *Nicholas the Wonderworker*. Designation of places of glossy gilding on the polymer

Figure 41. Performing glossy gilding on a polymer and covering areas of future matte gilding with alcohol shellac varnish

Figure 42. Execution of glossy gilding on a polymer and matte on a gulfarb, followed by tinting of restoration gilding to match the color preserved on the large frame to the icon *Nicholas the Wonderworker in Life*

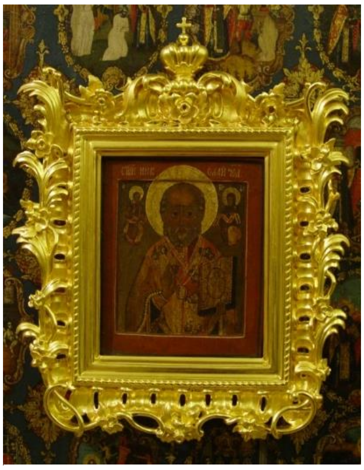

Figure 43. The image of *Nicholas the Wonderworker* of the 17th century in a recreated frame inserted into a niche on the icon of *Life*, according to the photo of K.K. Bulla, 1909

Figure 44. The frame to the temple icon after a comprehensive restoration of the base and decoration in the form of decorative combined gilding and reconstruction of the lost frame to the image of *Nicholas the Wonderworker* of the 17th century

Figure 45. The frame for the icon *Mikhail Malein and John the Warrior* before the restoration of the base during the selection of authentic fragments for the restoration of the carved decor

Figure 46. The upper frame listel to the temple icon *Mikhail Malein and John the Warrior* before the restoration of the losses of carved and sculptural decor with losses made up in soft material-plasticine

Figures 47-48. Small angels, models in soft material

Figure 49. The upper frame listel to the temple icon *Mikhail Malein and John the Warrior* after the restoration of the loss of carved and sculptural decoration in the authentic material of the monument – linden wood

Figure 50. The back side of the upper frame listel to the temple icon *Mikhail Malein and John the Warrior* after duplicating the original carving of the 18th century on a new foundation

Figure 51. The upper frame listel to the temple icon *Mikhail Malein and John the Warrior* after the restoration of the loss of carved and sculptural decoration, local reconstruction of the lost ground-levkas

Figure 52. The upper frame listel to the temple icon Mikhail Malein and John the Warrior after the restoration of the loss of carved and sculptural decoration, local reconstruction of the levkas and local decorative gilding on the polymer and lacquer with tinted restoration gilding to match the color of the preserved historical

Figure 53. Search and selection of fragments for a specific part of the frame

Figure 54. Search for the specific location of the identified fragment of the frame part to the icon

Figure 55. The left frame listel to the icon *Mikhail Malein and John the Warrior* in the process of modeling the loss of carved and ornamental decor

Figure 56. The left frame listel to the icon *Mikhail Malein and John the Warrior* in the process of recreating the loss of carved and ornamental decor in authentic material

Figure 57. *Mikhail Malein and John the Warrior* selection of fragments for the restoration of the carving of the right listel

Figure 58. The right frame listel to the icon Mikhail Malein and John the Warrior in the process of modeling the loss of carved and ornamental decor

Figure 59. The bottom frame listel to the icon. Selection of fragments for the restoration of the base and carving

Figure 60. The lower frame listel to the icon *Mikhail Malein and John the Warrior*. Modelling the loss of carved decor in plasticine

Figure 61. The lower frame listel to the icon *Mikhail Malein and John the Warrior* after recreating the carved and ornamental decor

Figure 62. The lower frame listel to the icon *Mikhail Malein and John the Warrior* after a comprehensive restoration

Figure 63. General view of the back side of the frame to the temple icon *Mikhail Malein and John the Warrior* in the process of duplicating the base and dry assembly of the frame

Figure 64. General view of the front side of the frame to the temple icon *Mikhail Malein and John the Warrior* in the process of restoration – recreation of carved and sculptural decor

Figure 65. The icon of the *Vladimir Mother of God* in a carved gilded frame. Photo of 1909 from the album of A.P. Aplaksin

Figure 66. General view of the temple icon *Mikhail Malein and John the Warrior* in a frame after a comprehensive restoration of carved ornamental and sculptural decoration with gilding of two types without the icon of the *Vladimir Mother of God* and the frame to it in the upper part

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Sergey V. Lebedev, Full Professor, Doctor of Philosophy, Head, Department of Philosophy, Higher School of Folk Arts. St. Petersburg. Russia. ORCID 0000-0002-7994-2660.

Features of the event-geographical distribution of folk-art products in Russia

Abstract: Russian folk crafts are a form of folk art, in which Russian traditional customs, which originated many centuries ago, are clearly traced. Russian handicrafts combine the uniqueness of Russian traditional culture. Russian art painting has at least 28 geographical varieties, fabric products have at least 11 geographical varieties, metal products and bone carvings have six geographical varieties each, toys have at least 16 geographical varieties. All of them were distributed in various ways on the territory of both Russia and foreign countries. The object of the study was the processes of distribution of works of folk art in Russia. The subject of the study was the mechanisms of distribution of folk-art products in Russia. The purpose of the study was to comprehend the historical practice of the realisation of works of traditional folk-art crafts, characteristics of the role of small retailers (ofenias, peddlers, walkers), fairs, national and international exhibitions in this process. Historical, logical, and critical research methods were applied to achieve the tasks set. The research used scientific articles and monographs of famous Russian and Soviet researchers in traditional applied art of Russia. The author concludes that in the new millennium, the traditional applied art of Russia has entered into conditions when interest in its ancestral roots and folk art has already covered a considerable part of Russian society. However, certain difficulties for the traditional applied art of Russia arise due to weak and ineffective advertising, and the lack of a distribution system for artistic products. If the sale of antiques, as well as the so-called "modern art" rely on a wide network of relevant institutions and organisations, then the sale of Russian folk-art products is just beginning to acquire organised forms. It seems that over time, a network of sales and distribution of folk-art products should still develop. When creating such a network, the experience of the past may well be useful.

Keywords: ofenias, peddlers, fairs, exhibitions, kitsch.

Сергей Викторович Лебедев, профессор, доктор философских наук, заведующий кафедрой, кафедра философии, Высшая школа народных искусств (академия), Санкт-Петербург, Россия. ORCID 0000-0002-7994-2660.

Особенности событийно-географического распространения изделий народного художественного промысла в России

Аннотация: Русские народные промыслы – это форма народного творчества, в которой отчётливо прослеживаются русские традиционные нравы, зародившиеся много веков назад. Изделия русских промыслов сочетают в себе неповторимость русской традиционной культуры. Русская художественная роспись насчитывает минимум 28 географических разновидностей, изделия из тканей – не менее 11 географических разновидностей, изделия из металла и резьба по кости – по шесть географических разновидностей, игрушки – не менее 16 географических разновидностей. Все они распространялись различными путями по территории как России, так и зарубежных государств. Объектом исследования были процессы распространения произведений народного художественного промысла в России. Предметом исследования были механизмы распространения изделий народного художественного промысла в России. Целью исследования было осмысление исторической практики реализации произведений традиционных народных художественных промыслов, характеристики роли мелких розничных продавцов (офеней, коробейников, ходебщиков), ярмарок, всероссийских и международных выставок в этом процессе. Для достижения поставленных задач были применены исторический, логический и критический методы исследования. В ходе исследования использовались научные статьи и монографии известных российских и советских исследователей в области традиционного прикладного искусства России. Автор делает вывод, что в новое тысячелетие традиционное прикладное искусство России вступило в условиях, когда интерес к своим исконным корням и народному искусству охватил уже немалую часть российского социума. Но определенные трудности для традиционного прикладного искусства России возникают в силу слабой и малоэффективной рекламы, и отсутствием системы распространения художественных изделий. Если продажа антиквариата, а также т.н. «современное искусство» опираются на широкую сеть соответствующих учреждений и организаций, то реализация изделий русского народного искусства еще только начинает приобретать организованные формы. Думается, со временем все же должна сложиться сеть продажи и распространения изделий народного искусства. При создании такой сети вполне может пригодится опыт прошлого.

Ключевые слова: офени, коробейники, ярмарки, выставки, китч.

Introduction

Folk art craft is one of the forms of folk art, the activity of creating artistic products for utilitarian and decorative purposes, performed on the basis of collective development and continuous development of folk-art traditions in a certain area in the process of creative manual and mechanised labour of masters of folk-art crafts. Decorative and applied art can be created by one artist, often with academic knowledge. Crafts are necessarily based on the traditions of any locality. In the old days, people worked side by side in whole villages, exchanged ideas and passed on knowledge to children. Over time, the plots gained depth, and the skill became more and more refined. Artists united in artels; whole factories were opened. Many products have become symbols of their districts: their lines and colours reflect the philosophy of local residents, a collective understanding of beauty.

Russian folk crafts are a form of folk art, in which Russian traditional customs, which originated many centuries ago, are clearly traced. Russian handicrafts combine the uniqueness of Russian traditional culture. Russian art painting has at least 28 geographical varieties, fabric products have at least 11 geographical varieties, metal products and bone carvings have six geographical varieties each, toys have at least 16 geographical varieties. All of them were distributed in various ways on the territory of both Russia and neighbouring states.

The object of the study was the processes of distribution of works of folk art in Russia.

The subject of the study was the mechanisms of distribution of folk-art products in Russia.

The purpose of the study was to comprehend the historical practice of the realisation of works of traditional folk-art crafts, characteristics of the role of small retailers (ofenias, peddlers, walkers), fairs, national and international exhibitions in this process.

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

- analyse the role of ofenias in the dissemination of works of traditional folk arts and crafts;
- explore the role of fair trade in traditional applied art products;
- investigate the role of All-Russian art and industrial exhibitions in the development of the market of sales of traditional applied art products;

- explore the role of international exhibitions in the dissemination of Russian traditional applied art;
- identify the influence of socialist realism on Russian folk art.

Historical, logical, and critical research methods were applied to achieve the tasks set.

The research used scientific articles and monographs of famous Russian and Soviet researchers in traditional applied art of Russia.

The role of ofenias in the dissemination of works of traditional folk arts and crafts

It is still not enough to produce a wonderful artistic product. It is necessary to deliver it to consumers. In Russia, until the beginning of the 20th century, there were entire categories of the population engaged in trade in traditional applied art products. They were called ofenias, peddlers. There were many local names for retailers. However, ofenias were the most famous of them.

Ofenias were wandering retailers selling manufactured goods, haberdashery, books, cheap jewelry, icons, etc. From the 17th to the 19th centuries, ofenias were the main, and sometimes the only distributors among the peasants of “urban” products. They also contributed to the spread of folk-art crafts among the masses. And only at the beginning of the 20th century, when a network of railways stretched across Russia, the ofenian craft began to decline, and in Soviet times, in the early 1930s, it completely disappeared. The heyday of the activity of the ofenias fell on the period immediately after the abolition of serfdom in the 1860s-80s. The liberation of the peasants immediately caused an increase in trade and facilitated movement in Russia. At that time, according to indirect estimates, the ofenian craft covered more than five million people of the peasant population, who were engaged in one way or another in trade in a variety of ways. This could include both seasonal trades, outside the time of peasant employment, and professionals who were engaged exclusively in trade.

The origin of the word “ofenia” is not clear. K. Tikhonravov most likely considered its origin from “Athenians”, as the wandering Greek merchants were called, of whom many appeared in Russia, especially in the second half of the 15th century (*Tikhonravov, 1857, p. 23*). It should note that Greek words were really present in the ofenian jargon. Over time, local merchants-walkers could assimilate the nickname “ofenia”.

Although ofenias offered peasants almost all products that could not be produced in the village, or village products of higher quality, but among them it is especially necessary to single out the ofenias who were icon makers. They mostly lived in the Vyaznikovsky district of the Vladimir province. The centers of yjem were the villages of Mstera, as well as Kholui and Palekh, standing on important trade routes. The Vladimir province was distinguished by its abundance of deciduous forests, the presence of water trade routes (Oka, Klyazma, Teza, etc.), proximity to Moscow and at the same time to the cities of the Volga region, the poverty of local soils, which made it impossible to live only by agriculture, seasonality and unevenness of peasant labour itself. All this made it possible to develop iconographic and related crafts in the Vladimir region.

The scope of Vladimir ofenias activity was impressive. Only in the last quarter of the 19th century, when the level of ofenian trade began to decline, there were more than 150 ofenian villages. The vast territory to which the icon makers spread their craft can also be judged by the variety of nicknames with which they were awarded in various regions of Russia. In particular, they were called "Varangians" in Little Russia, "mayaks" in Belarus, "torgovans", i.e., merchants, in the Russian North, "vyaznikovtsy" and "suzdals", i.e., the Suzdal ofenias, in Siberia. They spread the geography of their craft so widely that the icons they carried could be found from Finland and Serbia to the Far East (*Dubrovsky & Dubrovsky, 2018*).

Suzdal icons began to fall even beyond the borders of the Russian Empire, and the first mentions of this date back at least to the beginning of the 18th century. In particular, in 1705, ten Palekh peasants, with the permission of their landowner Buturlin, applied to the Embassy Order with a request to issue them a letter of passage to the Volosh and Serbian lands "for the exchange" of icons. Considering the quantity of goods intended for sale and exchange (several thousand), it can be concluded that these were icons of mass production, i.e., "common". Three years later, the Paleshans, i.e., people of Palekh, were there again though the Russian government sent a special decree to the Kiev governor to close the border for ofenias and prohibit them to trade holy images on the lands of the Turkish Empire. In 1754, the Suzdal Archpriest Anania Fedorov wrote that "many residents of Kholui and Palekh depart with holy icons to distant countries, that is, to Poland, Caesarea, Slovenia, Serbia, Bulgaria, and others, and they echanged these holy icons there" (*Dubrovsky & Dubrovsky, 2018*).

In the 19th and early 20th centuries, ofenias continued to actively sell icons abroad. N.P. Kondakov noted that "southern and eastern Russia, formerly also Romania and the Balkan Peninsula" were the main collection points for icons of Palekh, Kholui, and Mstera (*Kondakov, 1901, p. 32*).

Old Believers were among the most active buyers of icons from ofenias. The trade in icons of the pre-Nikonian script was officially banned, but ofenias circumvented the prohibitions by distributing icons among Old Believers of various interpretations and consents. In fairness, it should note that ofenias were also famous for various deceptions and cheating, e.g., selling icons forged "for antiquity". It is interesting that ofenias were called "Pharisees" in Moscow.

In addition to icons, ofenias also distributed splints and other literature among the people. Until Soviet times, it was ofenias who introduced the peasants to liturgical, popular, fiction literature, calendars and pictures. Finally, ofenias sold tea, sugar, metal, and later glass and even porcelain dishes in the villages.

Thus, Russian traditional applied art would hardly have been developed on a large scale without the activity of ofenias.

The role of fair trade in traditional applied art products

Fairs was one of the main traditional forms of Russian trade, the main source of distribution of all types of traditional applied art among the people. It was a place of periodic importation of goods and their purchase and sale. They existed in Russia since ancient times. In 1913, there were 18.5 thousand fairs in Russia, operating in seven thousand settlements. Their total turnover reached about 1.5 billion rubles. Rural fairs accounted for more than 80% of the total number of fairs.

The border between a fair and a regular market was rather arbitrary. It is believed that the market functions constantly, and the fair is quite seasonal. As a rule, fairs also differ in the specialisation of the goods sold – forest, horse, fur, etc.

In Russia, the largest fair was in Nizhny Novgorod. It was universal, almost all products that could be found in the world were sold and bought there. In 1913, 2,919 trading firms and 13,654 nonresident and foreign merchants took part in it. Its trade turnover reached almost 200 million rubles in 1912.

Among the works of traditional applied art there were:

- icons, crosses and other items of religious significance;
- red goods (clothing, fabrics with artistic embroidery, lace, calico, cloth, calico, velvet, brocade, yarn, etc.);
- iron and metal products, including samovars;
- small things useful in the household (salt shakers, thimbles, boxes of various purposes, spoons, splint literature, etc.);
- the rarest and most expensive – jewelry, mirrors, watches.

Some fairs had a kind of "specialisation" on icons, e.g., Tikhvin fairs in Kholui supplied small icons to the vast territory of several provinces (*Lebedev, 2018, p. 684*).

The role of All-Russian art and industrial exhibitions in the development of the market of sales of traditional applied art products

All-Russian art and industrial exhibitions rather regularly held nationwide exhibitions of the latest achievements of industry, science, arts and crafts. In Russia, back in 1807, the Minister of Commerce, Count Nikolai Rumyantsev, proposed to arrange a general exhibition of products of Russian industry. At the same time, there was start of a project for its implementation. Famous architects V. Stasov and Charles Cameron developed original projects of architectural decoration of exhibitions, which were not realised at that time. The wars with Napoleon and the financial difficulties caused by them postponed the implementation of the project for a long time.

The first All-Russian Exhibition of Manufactured Products was held in St. Petersburg on May 9, 1829. This was the beginning of such exhibitions in Russia for a whole century. *The Rules on the Arrangement of Exhibitions of Russian Manufactured Products in St. Petersburg* were put into effect by a Senate decree dated October 22, 1828. In 1849, special exhibition legislation was developed (Article 211 of the Code of Laws). In 1913, a new corresponding law was introduced.

For 85 years, the following All-Russian exhibitions were organised and held:

1829 – St. Petersburg,
1831 – Moscow,
1833 – St. Petersburg,
1835 – Moscow,
1839 – St. Petersburg,
1841 – Warsaw,
1843 – Moscow,
1845 – Warsaw,
1849 – St. Petersburg,
1853 – Moscow,
1857 – Warsaw,

1861 – St. Petersburg,
1865 – Moscow,
1870 – St. Petersburg,
1882 – Moscow,
1896 – Nizhniy Novgorod,
1901 – Riga,
1913 – Kyiv.

Initially, the exhibitions were called manufactory, although they also showed handicrafts, many of which had artistic significance. Already at the Warsaw Exhibition of 1841, along with industrial, agricultural and artistic products were allowed. The 15th exhibition of 1882 in Moscow was conceived as a "demonstration of the totality of productive human activity as a whole", both industrial and purely artistic. For this reason, this exhibition was named the All-Russian Art and Industrial Exhibition. All subsequent exhibitions bore the same name.

Exhibitions were considered not just as a demonstration of products, but more often as "excellent examinations for the manufacturing and generally productive forces of the Fatherland." As a result, exhibitions often played the role of a kind of exchange, and millions of transactions were concluded during each exhibition.

Special art departments, in which the works of famous artists were presented, were opened at the exhibition in Moscow in 1882 and Nizhny Novgorod in 1896.

The list of organisers of the All-Russian Exhibition of 1882 in Moscow and 1896 in Nizhny Novgorod contains information about the spread of crafts across the country. At the 1896 Nizhny Novgorod Fair, 1,275 artisans participating independently presented their products, and about the same number of craftsmen within the expositions of the zemstvo administrations, about 2,500 people in total. The Moscow, Nizhny Novgorod, and Vyatka zemstvos shew the largest expositions (*The All-Russian Exhibition in Nizhny Novgorod..., 1896, p. 236*).

In addition to the common All-Russian exhibitions, All-Russian specialised (agricultural, hygienic, handicraft) exhibitions were also held. Provincial exhibitions were held at the local level (since the exhibition of the Vladimir Province in 1837). In addition, regional scientific and industrial exhibitions dedicated to the economic and cultural achievements of entire regions were organised. Such were the Siberian-Ural Exhibition of 1887 in Yekaterinburg and the Kazan Exhibition of 1890. The Ethnographic Slavic Exhibition of 1867 deserves special consideration.

The great public outcry of industrial exhibitions, admission to which until 1853 was free for visitors, led to significant number of visitors. Already at the first exhibitions, the number of visitors exceeded 100,000, the Moscow Exhibition of 1882 and the Nizhny Novgorod Exhibition of 1896 were visited by over 1 million people.

After holding a number of local exhibitions in 1882, an artisanal department first appeared at the All-Russian level. The provincial zemstvos and statistical committees played a major role in the preparation of them. There the handicraft industry appeared before specialists and the general public with the necessary completeness, characterising the degree of distribution, the size of production, the economic significance of this form of labour, which involved several million workers. An important aspect of this exhibition was the maintenance of interest in folk art, the study of mass aesthetic representations, but at the same time, to identify weaknesses of handicraft industries and the need to assist in preserving the traditions of folk art (*Goppe, 1882, p. 256*).

The development of Russian painting, sculpture, and architecture for a quarter of a century was represented by an extensive art department. More than 1 million visitors saw the works of V.M. Vasnetsov, A.A. Ivanov, I.E. Repin, A.K. Savrasov, M.M. Antokolsky, E.A. Lancere, K.A. Ton, N.L. Benois, etc.

The material result of the art and industrial exhibitions was the formation of museum collections, e.g., the Handicraft Museum of the Moscow Zemstvo, the Technical Museum of the IRTO, the Nizhny Tagil Factory Museum, the Museum of the Izhora Admiralty Factories, etc.

The experience of pre-revolutionary exhibitions was used in Soviet times when organising a number of industrial, agricultural, and handicraft exhibitions of the 1920s. The idea about the need to create a permanent stationary exhibition expressed by many figures of the 19th century was reflected in the creation of the *Exhibition of Achievements of National Economy*, or VDNH. Now it is the *All–Russian Exhibition Center*, or VVC. In the post-Soviet era, a wide variety of exhibitions were a constant phenomenon of the economic and cultural life of Russia.

The role of international exhibitions in the dissemination of Russian traditional applied art

The 1851 World Fair in London

It was the first of the international fairs of art and industrial exhibitions in history. This exhibition laid down the methods of holding such exhibitions and had a huge impact on many types and trends in art. It was open from May 1 to October 15. Six million people – a figure previously unseen in history – visited it.

Industrial goods and various handicrafts, machines, production methods, as well as minerals and works of fine art were presented at the first world exhibition. For the first time, many technical achievements were shown to the world. Germany demonstrated railway locomotives and steel from Krupp plants. England presented the Crystal Palace, the main sensation of the exhibition, a structure made of glass and metal, which became the prototype of the architecture of the 20th century. In addition, the British also showed steam engines for ocean-going ships. The United States presented Singer sewing machines and Colt automatic revolvers. France captivated visitors with Sevres porcelain, Lyon silk, and tapestries (*Shpakov, 2008, p. 23*). Due to the underestimation by Russian officials of the importance of the exhibition, Russia has not shown all of its achievements in science and industry. In the Russian exposition, the equipment was presented very modestly. P.P. Anosov, a well-known metallurgist, took part in the exhibition, demonstrating the bulat he restored (*Shpakov, 2008, p. 27*). However, many Russian exhibits did not receive awards.

And, nevertheless, Russia surprised everyone with the success of its art industry and folk-art crafts. Silk fabrics, artistically processed leather, jewelry, numerous malachite products, among which there were even tables, fireplaces, vases, and other malachite furniture – they amazed visitors to the exhibition.

Out of 365 Russian exhibits, three were awarded a Large Medal – court jewelers Kamer and Zeftigen, Moscow manufacturer of silver products I. Sazikov and St. Petersburg factory of malachite products Demidov. Also, 60 exhibits were awarded a medal of the second degree and 67 were done commendable reviews (*Industry, pp. 563-583*).

The 1867 World Fair in Paris

It was one of the first (after the exhibitions of 1851 in London and 1855 in Paris) in the world history of art and industrial exhibitions. The official name was the *World Exhibition of Works of Agriculture, Industry and Arts*. The exhibition opened in April and lasted until November. On the Champ de Mars, a huge building made of glass and iron was erected for it, inside which seven exhibition galleries were located. More than 200 large and small pavilions occupied 70 hectares of the adjacent area. In total, about 42 thousand exhibitors participated in the exhibition. During the six months of the exhibition's operation, about 10 million Europeans got acquainted with the latest achievements of Russian industry, science, technology, and culture. Among the exhibits presented, Prussia exhibited a guillotine capable of chopping off 6-8 heads at once (*Shpakov, 2008, p. 49*).

The well-known writer Dmitry Grigorovich was appointed the General Commissioner of the Russian Department. The Russian Department consisted of 1,392 exhibition items. The Emperor Alexander II, who arrived in Paris, visited the exhibition. The Emperor Napoleon III, who ruled France, visited the Russian exposition together with him. The assassination attempt on Alexander II by Polish emigrant Anton Berezovsky overshadowed the celebrations.

An unprecedented triumph of the Russian Department began from the very first day of the exhibition. This triumph was directly connected with the exhibited works of Russian decorative art. Crowds of visitors came to see a bronze model of the Peter and Paul Fortress by the St. Petersburg factory of artistic bronze, and a carved wooden hut built without a single nail by a carpenter's artel from the Vladimir province. The jury awarded this exposition with a silver medal (*A Forgotten Reality..., 2018*).

There were the works of 40 Russian painters in the art exhibition. The battle artist Kotsebu for the monumental canvas *Poltava Victory*, mosaic works of the Peterhof Lapidary Factory, and the Imperial Academy of Arts were awarded a gold medal and a cash prize. Ivan Sokolov, the master of the Peterhof lapidary Factory, was awarded the Cross of the Legion of Honor for the mosaics of St. Isaac's Cathedral (by the way, he participated in the exhibition of 1851) (*Shpakov, 2008, p. 55*). The images of the ancient Novgorod church on Nereditsa, built in 1198, and copies of its frescoes presented at the exhibition so shocked the French that Napoleon III ordered a special medal to be cast in honour of this temple.

At the same time, as the press noted, Russia "amazed with some industrial products." According to the industry section, medals of various degrees were awarded to tools and tool steel of the St. Petersburg Obukhov plant, products of the Admiralty Izhora factories, the St. Petersburg Mint, fabrics of the Nevsky Paper-Spinning Manufactory, and many other enterprises (*A Forgotten Reality..., 2018*). Of the more than 1,300 exhibits presented in the Russian section, 478 received awards (2 Grand Prixpri, 21 gold, 93 silver, 211 bronze medals and 151 Honorary reviews) (*Shpakov, 2008, p. 56*). Among the awardees were such products of Russian crafts and art industry as jewelry of I.P. Sazikov, P.S. Ovchinnikov, I.P. Khlebnikov; Yu.S. Nechaev-Maltsev crystal, M.S. Kuznetsov porcelain (*Illustrated description of the World Industrial Exhibition in Paris..., 1869, p. 349*).

The 1873 World Fair in Vienna

It took place from May 1 to November 2 and also glorified Russian traditional folk art. Visitors showed interest in the unique wooden clocks of the Bronnikov brothers from Vyatka. E.F. Faltz-Fein from the Kherson province for samples of washed wool, furs of the Riga entrepreneur M. Grunwald, and furniture of the St. Petersburg workshop N.F. Shtange (chandeliers and candelabra), founded back in 1818, were awarded. The Tula samovar *Rooster*, made according to the sketch of the future famous artist V.M., was awarded a gold medal. The legs of the samovar were cast in the form of a cock's paws and tail, and the spout was in the form of a rooster's head. On the glittering gilding, inscriptions "The samovar is boiling – it does not tell you to leave" and "Where there is tea, there is paradise under the spruce" were emblazoned (*Shpakov, 2008, pp. 74-75*).

The World Exhibition of Science, Technology, and Arts of 1889 in Paris

It was dedicated to the 100th anniversary of the Great French Revolution. Because of politicization, Russia and 10 other monarchical states participated in the events of the exhibition unofficially, i.e., only by private individuals. 29 countries officially took part in the exhibition. The exhibition gathered 56 thousand participants. About 62 thousand exhibits were thematically divided into 9 groups. The exhibition was located in the very center of Paris. The exhibition area occupied more than 70 hectares. A 300-meter-high metal tower was built specially for the exhibition, designed by Gustave Eiffel.

Though Russia did not take an official part in the Paris review, but the Russian department was nevertheless presented with dignity. It occupied an area of 3800 sq. m. 820 Russian representatives exhibited their exhibits here. The Symphony Orchestra conducted by N.A. Rimsky-Korsakov has repeatedly performed at exhibition events. Russian restaurant with Russian dishes, which was arranged on the first platform of the Eiffel Tower during the exhibition, enjoyed great success with the Parisian public.

Russia's unofficial participation in the exhibition inevitably affected its quality. The cost of participating in the exhibition was entirely borne by the exhibitors themselves. There were no Russian exhibits in the car department. The mining section did not reflect the state of the Russian mining industry and was significantly inferior to similar departments at previous world exhibitions. Nevertheless, 671 Russian exhibitors received awards – 19 honorary diplomas, 128 gold, 184 silver, 210 bronze medals and 130 honorary reviews, i.e., more than 80% of the total number of awards of the world exhibition.

Among the most significant exhibits of the Russian department there was the collection of soils sent by Professor V.V. Dokuchaev. The "cube" of chernozem brought from Voronezh was of particular interest. The collection of Russian soils received the gold medal of the exhibition. Visitors and the press noted the quality of Kuznetsov's faience, Batashev and Vorontsov's Tula samovars, Morozov's chintz, Novinsky's furs, Labzin's Pavlovo-Posadsky shawls, hunting furniture and Greenwald effigies, products made of Alibera stones. Special praise was given to Savin's leather, Svirsky's furniture, Chopin's bronze, Khlebnikov and Ovchinnikov's silverware, and Frashe's melchior. The first producer of Russian cognac, the founder of famous cognac factories in Kizlyar, Erivan (Yerevan) and Tiflis, D.Z. Saradzhiev was awarded two gold medals at once (*Nikitin, 2009*).

The 1900 World Fair in Paris

International art, industrial, scientific, and technical exhibition dedicated to the coming 20th century. It was held from April 15 to November 12. The exhibition was visited by over 50 million people – a record number in the history of international exhibition activity. 35 countries participated in the exhibition. Russia turned out to be the main triumphant of the exhibition.

Even before the exhibition began in Paris, the Alexander III bridge across the Seine River built by Russian engineers was opened. It is still considered the most beautiful Paris bridge. Russian Department occupied the largest exhibition area – 24 thousand sq. m. The General Commissar of the Russian Department was Prince Tenishev. Vice-President of the International Jury D.I. Mendeleev also participated in the work of the department. In the Department of electrical Engineering, the first radio personally presented by its inventor Alexander Popov was demonstrated. The central pavilion of the Russian Department was built in the form of the Kazan Kremlin. Nearby there were structures in the form of peasant huts, boyar towers and a church.

During the exhibition, the Russian exposition received 1,589 awards, including 212 highest, 370 gold medals, 436 silver, 347 bronze, and 224 honorary reviews.

In particular, the highest awards were given to a number of structures of the Great Siberian Railway. The Transsib was presented in the form of a panorama. The audience entered the sleeping car and saw a moving panorama in the windows, which was depicted on a tape winding from one cylinder to another. The Grand Prix was awarded to the Crimean champagne factory New World by Prince Lev Golitsin, and chocolate partnership Einem (today, it is the factory Red October), and the exposition of the Prokhorov manufactory. The crystal Grand Prix of the exhibition and a large gold medal were awarded to the Kasli cast-iron pavilion of the Kyshtym Mountain District, designed by architect and artist E. Baumgarten. Even the matryoshka doll, participated in such an exhibition for the first time, received a gold medal – for the originality of the form and the originality of the painting (*Orlov, 1900, p. 224*).

The influence of socialist realism on Russian folk art

In the Soviet period of Russian history, though the Bolsheviks fully shared the progressive ideas coming from the philosophy of Enlightenment, and artists who worked in the traditional manner were viewed as Black Hundreds, or, at best, as a “backward element”, folk art crafts did not disappear. Moreover, in the 1920s and 1930s, new centers of lacquer miniature appeared in Palekh, Mstera, and Kholui. Unemployed bogomazs have found their place in art.

This is also the merit of prominent Soviet figures. Thus, Palekh art could hardly survive without the support of the famous writer M. Gorky. Everyone can treat the work of the “petrel of the revolution” differently, but its role in the development of the Russian lacquers’ art is enormous. It is no coincidence that the Palekh Art School bears his name. The prominent Bolshevik figure M.I. Kalinin played an important role in the preservation and further development of the Zlatoust engraving on steel. At the beginning of 1940, according to the initiative of the Soviet leader V.M. Molotov, the Leningrad Art Glass Factory was created. It is also possible to admire the fact that the then Soviet leaders in the conditions of war with the Finns and during the preparation of the war against Germany still found the time and opportunity to create enterprises producing artistic products.

The dominant (and generally permitted) artistic method in the Soviet era was socialist realism, or socrealism. It was a term used in Soviet literary and art criticism from the 1930s to the 1980s to denote the "main method" of literature and art, which "requires the artist to truthfully, historically concrete depiction of reality in its revolutionary development," combined "with the task of educating workers in the spirit of socialism." At the time of its proclamation in the early 1930s, socialist realism was opposed to the realism of the 19th century, which was called "critical" by M. Gorky. As it was proclaimed, socialist realism, having no grounds for criticism in the new society, had to glorify the heroics of everyday work, scenes of unity of the people and party speakers calling to him, to embody a bright dream of the future. In practice, the introduction of socialist realism (mainly through the newly created organisation in 1932 – the Union of Artists of the USSR and the Ministry of Culture) led to the subordination of literature and art to the principles of ideology and politics. All art associations, except the Union of Artists, were banned. The main customer was the state, the main genre is a "thematic painting" in the spirit of peredvizhnik realism, reworked by the masters of the Association of Artists of Revolutionary Russia. Artists who continued to defend the freedom of creativity and did not fit into the "official line" were not allowed to attend exhibitions. "Socialist realism" was replaced in the 1960s and 1970s by the so-called "harsh style" (*Gorkin, n.d.*).

Since the 1950s, the movement of "unofficial art", creating an alternative to "socialist realism", began. Most of what was called the Soviet "underground" had no artistic value, being simply an element of propaganda in the Cold War to create some kind of "free art". The undoubted merit of Socialist realism was the preservation and development of the traditions of Russian realistic art. Many artists, creating by the method of social realism, have created many beautiful works of art.

Socialist realism had a great influence on folk art, both in the subject matter of the created works and in the ways of representation, e.g., in embroidery and lacquer miniature, especially in the 1930s, when Soviet symbols were depicted (sickles and hammers, red stars, Budenovka, portraits of leaders). In general, for folk art, the period of socialist realism, unlike some types of art, was one of the most difficult and contradictory periods of development (*Sergievsky, 2018, p. 314*).

The achievements of the country's traditional art were clearly evidenced by the international exhibition of art and technology, held from May 25 to November 25, 1937 in Paris, which became a triumph of Russian science, technology, and art. The Soviet exposition at the exhibition collected 270 awards, 95 of them were the Grand Prix, 70 gold, 40 silver, 6 bronze medals, more than fifty diplomas. The sculpture *Worker and Kolkhoz Farmer* created by V.I. Mukhina for the exhibition immediately entered the history of sculpture of the 20th century. The jewelry mosaic panel *Industry of Socialism*, which was a map of the Soviet Union made of precious and semiprecious stones, was demonstrated at the exhibition and became a global sensation. The forerunners of the panels were set icons made of precious and ornamental stones, made in the Urals in the 18th and 19th centuries, as well as relief set maps of the Urals made of minerals by Kuzma Denisov and his son Alexey Denisov-Uralsky in the 1870s and 80s.

In this sense, folk art has had an inspiring effect on the work of the art industry, made by state order. The products of folk art also attracted great attention of the public. In particular, the Veliky Ustyug silver blackening by Evstafiy Shilnikovsky received a large silver medal. Also, at this exhibition, for the first time, a lacquer miniature of a Lackey, awarded a bronze medal, received world recognition. The triumph was especially impressive, given the outright hostility and bias of the jury and the anti-Soviet campaign in the press.

After the Second World War, Russian traditional art found itself in a paradoxical position: it became an officially recognised historical value of the country, but recognition did not mean that this art would continue to develop, and would not remain the storage units of museums.

The trend that dominated architecture from the late 1930s to the mid-1950s, known as the Stalin's Empire Style, based on the style of the absolute monarchy of the early 19th century, influenced all types of Soviet artistic creativity. Not only the monumental pomp and imperial scale of high-rise buildings, but also classicism in painting directly influenced the products of traditional art. The rooms of that time were characterised by high white ceilings with a lot of stucco, an abundance of carvings on pieces of furniture, bronze statuettes. Soviet symbols were widely used in ornaments: an endless alternation of five-pointed stars, banners, ears of corn, and laurel wreaths. Stalin's Empire Style was distinguished by huge bronze chandeliers with crystal pendants and natural expensive materials (marble, crystal, wood) in the decoration of a solid, but heavy interior.

As interior accents, products from factories such as Dulevo or the Leningrad Porcelain Factory were popular. Small figures of people and animals, utopian scenes from the life of a village or city displayed in porcelain were available in almost every house. The dominant colour was white – other colors were applied in separate strokes, never painting the statuette as a whole. In addition, Gzhel motifs were popular (*Sergievsky, 2018, pp. 317-321*).

All this contributed to the preservation of traditions and the further development of decorative applied art. However, already in 1954, the struggle against "architectural excesses" began. It again affected traditional art. In 1960, almost all art artels were liquidated. They turned into ordinary factories. In these conditions, it could only wonder that Russian traditional art has survived at all.

In addition to political problems, there were also social and cultural problems, which, however, were characteristic of all industrialised countries. In the four decades since the war, Russia transformed from a predominantly peasant country into a country of townspeople. In 1897, the urban population of Russia was 12.9% of the total population, 15.3% in 1914, 21.3% in 1926, and 74.4% in 1979. The traditional peasantry has completely disappeared as a class. The artisanal sector of the economy also practically disappeared, more precisely, it became "shadow". As a result, traditional art largely disappeared, and what existed was mostly presented in the form of kitsch products for tourists. And once again, Russian traditional art demonstrated a unique survival. Kitsch can and should be considered as evidence of a certain artistic decline. However, in the specific conditions of the 1960s and 1980s, the desire of tourists to buy a souvenir turned out to be beneficial for art.

Conclusion

In the new millennium, the traditional applied art of Russia has entered the conditions when interest in its ancestral roots and folk art has already covered a considerable part of Russian society. However, certain difficulties for the traditional applied art of Russia arise due to weak and ineffective advertising, and the lack of a distribution system for artistic products. If the sale of antiques, as well as the so-called "modern art" rely on a wide network of relevant institutions and organisations, then the sale of Russian folk-art products is just beginning to acquire organized forms. It seems that over time, a network of sales and distribution of folk-art products should still develop. When creating such a network, the experience of the past may well be useful.

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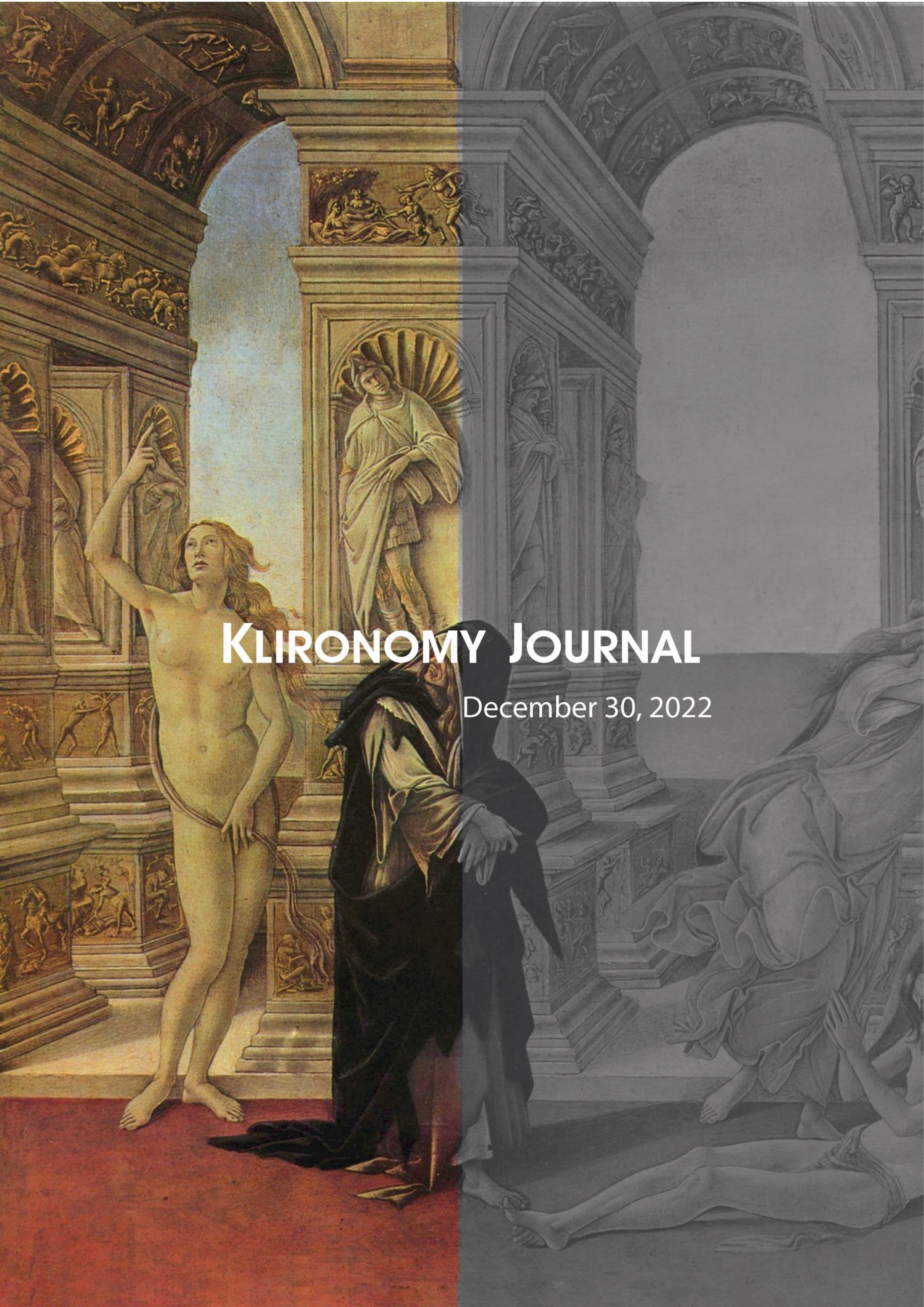
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