

**Siberian Federal University**

**Krasnoyarsk territory art**

**Course Guide**

This course contributes to the requirements for the Degree of  
PhD in Cultural studies

## Contents

<b>1. Course Description .....</b>	<b>3</b>
1.1 Course overview .....	2
1.2 Special features .....	3
1.3 Course aims and objectives .....	3
1.4 Learning outcomes .....	5
<b>2. Course Lecturer, Contact Information .....</b>	<b>6</b>
<b>3. Prerequisites .....</b>	<b>Ошибка! Закладка не определена.</b>
<b>4. Course Outline .....</b>	<b>7</b>
4.1 Course requirements .....	8
4.1.1 Web-page of the course .....	8
4.1.2 Required reading .....	8
4.1.3 Course materials .....	10
4.1.4 Required feedbacks .....	10
4.2 Course Structure .....	11
4.3 Time schedule of the course and course outline .....	11
4.4. Theme 1: Ancient art of Krasnoyarsk territory .....	20
4.5. Theme 2: Architecture of Krasnoyarsk territory .....	20
4.6. Theme 3: Sculpture of the Krasnoyarsk Territory .....	24
4.7 Theme 4. The history of painting in Krasnoyarsk territory .....	25
<b>5. Assessment .....</b>	<b>Ошибка! Закладка не определена.</b>
<b>6. Attendance Policy .....</b>	<b>30</b>
<b>7. Required Course Participation .....</b>	<b>30</b>
<b>8. Facilities, Equipment and Software .....</b>	<b>30</b>

## 1. Course Description

This course contributes to the requirements for the Degree of PhD in Cultural studies.

<b>Course period</b>	1 semester  First semester: from October, the 1st to February, the 1st (18 weeks)
<b>Study credits</b>	4 ECTS credits
<b>Duration</b>	144 hours
<b>Language of instruction</b>	English
<b>Academic requirements</b>	– Master's Degree in Cultural Studies, Art history or equivalent (transcript of records), – good command of English (certificate or other official document)

### 1.1 Course overview

The course "Krasnoyarsk territory art" is one of the optional disciplines from the core part.

The course gives an idea about the development of art on the territory of the Krasnoyarsk region from ancient times to the present. The course examines the primitive art on the territory of the Krasnoyarsk region, the architecture of the Krasnoyarsk Territory from the 17th century to the 21st century, the development of professional artistic creativity from the end of the 19th century to the present. The main part of the course is devoted to the study of the history of the development of painting, sculpture, graphics and crafts in the Krasnoyarsk Territory. Postgraduates study the work of the leading artists of the Krasnoyarsk Territory, conduct philosophical, art history

and cultural studies analysis of works of art created in the territory of the Krasnoyarsk region.

## **1.2 Special Features**

The course "Krasnoyarsk Territory art" is aimed at a comprehensive study of the history of art in the Krasnoyarsk Territory, at the use of the modern methods of art history and the humanity sciences to study the history of Krasnoyarsk art. The course allows you to get an idea of the originality and specificity of Krasnoyarsk art in the context of the history of Russian and world art.

## **1.3 Course Aims and Objectives**

The goal of the course is to obtain a systemic knowledge base with information about the trends in the development of art in the Krasnoyarsk Territory, the leading masters of Krasnoyarsk art, the most significant works created in the Krasnoyarsk Territory, as well as to form an idea of the conceptual originality of the art of the Krasnoyarsk Territory.

The objectives of the course:

- to study the history of the primitive (archaic) art of the Krasnoyarsk Territory and trace the influence of ancient art on the art of present;
- to study the originality of the art of indigenous peoples living on the territory of the Krasnoyarsk region;
- to study the history of architecture on the territory of the Krasnoyarsk Territory from the 17th century to the 21st century;
- to study the history of painting of the Krasnoyarsk Territory, get acquainted with the work of leading Krasnoyarsk artists, analyze the key paintings of Krasnoyarsk artists;
- study the history of the development of sculpture in the Krasnoyarsk Territory, get acquainted with the work of the leading Krasnoyarsk sculptors,

analyze the key sculptures located in Krasnoyarsk and the cities of the Krasnoyarsk Territory;

- to study the history of the development of graphics in the Krasnoyarsk Territory.

#### **1.4 Learning outcomes**

By the end of the course, students will know:

- key works of architecture of the Krasnoyarsk Territory;
- key sculptures of the Krasnoyarsk Territory;
- peculiarities of crafts of indigenous peoples living on the territory of the Krasnoyarsk Territory;
- characteristics of rock-painting on the territory of the Krasnoyarsk Territory;
- key paintings of the Krasnoyarsk Territory;
- characteristic features of creativity of leading painters, sculptors, graphic artists of the Krasnoyarsk Territory;
- perspective directions for modern cultural studies in the field of art of the Krasnoyarsk Territory.

By the end of the course, students will be able to:

- interpret works of art created on the territory of the Krasnoyarsk region;
- to dispose works of art created on the territory of the Krasnoyarsk region in relation to the history of Krasnoyarsk, Russian and world art;
- to highlight topical problems in the field of art of the Krasnoyarsk Territory for conducting independent scientific research.

By the end of the course, students will possess:

- skills in working with scientific literature and information resources about the art of the Krasnoyarsk Territory;
- skills of philosophical and art history analysis of works of art of the Krasnoyarsk Territory;

- skills of conceptual studies of Krasnoyarsk Territory art.

## 2. Course Lecturer, Contact Information



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Google Scholar page:

[https://scholar.google.ru/citations?view\\_op=list\\_works&hl=ru&user=-R212WAAAAAJ](https://scholar.google.ru/citations?view_op=list_works&hl=ru&user=-R212WAAAAAJ)

Additional information is available at:

<http://structure.sfu-kras.ru/node/3242>

## 3. Prerequisites

A background in basic of cultural studies, art history and humanity science will help in faster and better understanding of every topic. Nevertheless, each part of the course includes a short introduction of methods that are required for its study. Therefore, a student without the denoted experience must be encouraged to make some additional efforts in education.

## 4. Course Outline

Week	Lectures	Seminars/ Assignments	Hours Lec/Lab/ HA
Semester 1			
1-8	<p><b>Module 1. Ancient art of Krasnoyarsk territory</b></p> <p><b>Lecture 1.</b> Ancient art of the Krasnoyarsk Territory</p> <p><b>Lecture 2.</b> Arts and crafts of indigenous peoples</p> <p><b>Module 2. Architecture of Krasnoyarsk territory</b></p> <p><b>Lecture 3.</b> The Siberian Baroque style in the architecture of the Krasnoyarsk Territory</p> <p><b>Lecture 4.</b> Art Nouveau style in the architecture of the Krasnoyarsk Territory in the end of XIX – the beginning of XX centuries.</p> <p><b>Lecture 5.</b> Development of architecture in the Krasnoyarsk Territory in the 1920-1980s</p> <p><b>Module 3. Sculpture of the Krasnoyarsk Territory</b></p> <p><b>Lecture 6.</b> Sculpture of the Krasnoyarsk Territory</p>	-	14/-/59
9-18	<p><b>Module 4. The history of painting in Krasnoyarsk territory</b></p>	-	12/-/59

	<p><b>Lecture 7.</b> Icon painting of the Yenisei region</p> <p><b>Lecture 8.</b> The oeuvre of Vasily Ivanovich Surikov</p> <p><b>Lecture 9.</b> The history of painting in the Krasnoyarsk Territory in the first half of the XX century</p> <p><b>Lecture 10.</b> Trends in the development of painting in the Krasnoyarsk Territory from the 1950s to the 1990s</p> <p><b>Lecture 11.</b> The oeuvre of Andrey Pozdeev</p> <p><b>Lecture 12.</b> Painting of the Krasnoyarsk Territory in the end of XX – in the beginning of XXI centuries.</p> <p><b>Lecture 13.</b> History of the development of graphics in the Krasnoyarsk Territory</p>		
18	Test		

## 4.1 Course requirements

### 4.1.1 Web-page of the course

Course materials and required reading materials are available on the webpage of <https://e.sfu-kras.ru/course/view.php?id=11846>. You must be logged in to access this course.



#### 4.1.2 Required reading

Most of the publications on the art of the Krasnoyarsk Territory are published in Russian, but each book contains a significant amount of illustrative material that makes it possible to form an independent idea of the peculiarities of the development of art in this region.

The book «Statues and steles of the Okunev culture» by Leontiev N.V., Kapelko V.F., Esin Y.N. contains information about the history of archaeological research of the writings of the Minusinsk Basin of the Krasnoyarsk Territory, introduces the most ancient works created on the territory of the Krasnoyarsk Territory.

The book “Urban planning of Siberia” published in Sank-Petersburg in 2011 describe the history of architecture in Siberian cities include Krasnoyarsk region.

The book “Krasnoyarsk architect Leonid Chernyshev” by Kuklinskyi I.V. gives the full description of architecture heritage in art nouveau style left in Krasnoyarsk by the most famous Krasnoyarsk architect L. Chernyshev.

The book “Church painting of the Yenisei region of the 17th - 19th centuries” by Isaeva N.N. is the illustrated catalog with a lot of examples of the rare images of Siberian icon, the book contains also an article about character features of icons of Krasnoyarsk territory.

The internet resource “State catalog of the Museum Fund of the Russian Federation” available at [goskatalog.ru](http://goskatalog.ru) allows you to find most of the works of Krasnoyarsk artists stored in the funds of the museums of the Russian Federation.

The book “Krasnoyarsk art. XX century. Painting. Graphic. Sculpture. Crafts” by Lomanova T.M. gives the detailed description of the development of academic professional art in Krasnoyarsk territory in XX century, the same as the book "Everything in the heart. Krasnoyarsk artists yesterday, today, tomorrow” by Moskalyk M.V.

The book “Andrey Pozdeev: Speaker with the Wind” introduces the biography of the most famous Krasnoyarsk artist of the 20th century, Andrei Pozdeev, and also includes an analysis of the paintings of the artist "The Last Supper" and "Chalice" by art critic V.I. Zhukovsky.

The catalog “Andrey Pozdeev: from the museum funds” by Savonchenko R.M., Sokulskyi A.I. presents a collection of works by Andrey Pozdeev in museums of the Russian Federation, and also allows you to see and evaluate the genre specificity of the artist's works. The book contains a short art history description of thematic directions in the artist's work, in particular, in English.

Studying the course also involves reading and taking notes of articles published in peer-reviewed scientific databases – Scopus, web of science and Russian Science Citation Index.

#### **4.1.3 Course materials**

Student's Self-study reports must be attached as a separate pdf file. Student's name and group number should be written on the first page of the file. Students send this report in electronic form only before the deadline.

#### **4.1.4 Required feedbacks**

Students are free to contact the lecturer by email. The name of department and a number of a group should be written in the subject or in the beginning of the letter for convenience. More information on how to contact the lecturer can be found in «Lecturer information» section of this Guide.

Student's Self-study reports must be attached as a separate pdf file. Student's name and group number should be written on the first page of the file. Students send this report in electronic form only before the deadline.

## 4.2 Course Structure

Learning Activities	Hours
Lectures	26
Self-study Assignments	118
Total study hours	144

## 4.3 Time schedule of the course and course outline

<i>Nº</i>	<i>Theme</i>	<i>Week</i>	<i>Learning Activities</i>	<i>H ours</i>	<i>Home Assignment and Reading</i>
<b>1</b>	<b>Theme 1. Ancient art of Krasnoyarsk territory</b>	<b>1- 2</b>	<b>Lecture 1.</b> “Ancient art of the Krasnoyarsk Territory”.	<b>2</b>	«Statues and steles of the Okunev culture» by Leontiev N.V., Kapelko V.F., Esin Y.N. pp. 139-169
			<b>Lecture 2.</b> “Arts and crafts of indigenous peoples”.	<b>2</b>	Anastasia V. Kistova and Natalia N. Pimenova. Current Condition of Decorative and Applied Art of the Indigenous Peoples Resident in the Territory of the Evenki and Taymyr Municipal Districts (Economic and

					Sociocultural Practices) In Journal of Siberian Federal University. Humanities & Social Sciences 10 (2017 10) pp. 1485-1506
2	Theme 2. Architecture of Krasnoyarsk territory	3-6	Lecture 3. “The Siberian Baroque style in the architecture of the Krasnoyarsk Territory”.	2	<b>Self-study assignment № 1</b> Describe the features of the architectural and decorative style of one of the Yeniseisk churches: <ul style="list-style-type: none"> <li>- Epiphany Cathedral in Yeniseisk;</li> <li>- Assumption Cathedral in Yeniseisk;</li> <li>- Trinity Church of Yeniseisk;</li> <li>- Spassky Cathedral in Yeniseisk.</li> </ul>
			Lecture 4.	2	“Krasnoyarsk

			“Art Nouveau style in the architecture of the Krasnoyarsk Territory in the end of XIX – the beginning of XX centuries”.		architect Leonid Chernyshev” by Kuklinskyi I.V.
			<b>Lecture 5.</b> “Development of architecture in the Krasnoyarsk Territory in the 1920-1980s”.	<b>2</b>	Kirill G. Petrov. Architectural and Town-Planning Transformations of Krasnoyarsk in the 1920-1930th Years In Journal of Siberian Federal University. Engineering & Technologies 5 (2013 6) pp. 562-57
<b>3</b>	<b>Theme 3. Sculpture of the Krasnoyarsk Territory</b>	<b>7-8</b>	<b>Lecture 6.</b> “Sculpture of the Krasnoyarsk Territory”.	<b>2</b>	<b>Self-study assignment № 2</b> Conduct individual research of sculptures in the city of Krasnoyarsk (information about

				<p>the creator and design of the sculpture, description of the monument, the meaning of the visual, sculptural message in the urban space, the perception of the monument by city residents - based on media research, focus groups and small opinion polls) in the city Krasnoyarsk. Each postgraduate chooses one of the proposed works for analysis:</p> <p>1) "Monument to the artist" (Monument to Andrey Gennadievich Pozdeev), 2000, Yuri Zlotya</p>
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				<p>2) Sculptural composition "Kandalny way", 1986, Yuri Ishkhanov</p> <p>3) Monument to the first governor of the Yenisei province Alexander Petrovich Stepanov, 2016, Andrey Kovalchuk</p> <p>4) Monument to Viktor Petrovich Astafiev, 2006, Igor Linevich-Yavorsky</p> <p>5) Monument to Andrey Dubensky, 1997, Vladimir Girich</p> <p>6) Monument to Vladimir Lenin on Revolution Square, 1970, Yuri Ishkhanov and Albert Charkin</p> <p>7) Monument</p>
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					<p>to St. Luke (Voino-Yasenetsky), 2002, Boris Musat</p> <p>8) Monument to Anton Pavlovich Chekhov, 1995, Yuri Ishkhanov</p> <p>9) Sculptural composition "Rivers of Siberia", 2008, Konstantin Zinich</p> <p>10) Rotunda with the sculptural composition "Alexander Pushkin and Natalia Goncharova" in Pushkin Square, 2008, Konstantin Zinich</p>
<b>4</b>	<p><b>Theme 4.</b></p> <p><b>The history of painting in Krasnoyarsk territory</b></p>	<p><b>1</b></p> <p><b>0-18</b></p>	<p><b>Lecture 7.</b></p> <p>"Icon painting of the Yenisei region".</p>	<b>2</b>	<p><b>Self-study assignment № 3</b></p> <p>The analysis of one of the icon image from the book "Church painting of the</p>



					Yenisei region of the 17th - 19th centuries” by Isaeva N.N.
			<b>Lecture 8.</b> “The oeuvre of Vasily Ivanovich Surikov”.	<b>2</b>	<b>Self-study assignment № 4</b> The analysis one of the historical pictures by V. I. Surikov
			<b>Lecture 9.</b> “The history of painting in the Krasnoyarsk Territory in the first half of the XX century”.	<b>2</b>	<b>Self-study assignment № 5</b> The report about one of Krasnoyarsk artists’ of the first half of XX century oeuvre: 1.A.P. Lekarenko 2.D.I.Karatanov 3.K.A. Matveeva “Krasnoyarsk art. XX century. Painting. Graphic. Sculpture. Crafts” by Lomanova T.M.

				pp. 46-176
			<b>Lecture 10.</b> “Trends in the development of painting in the Krasnoyarsk Territory from the 1950s to the 1990s”.	<b>2</b> <b>Self-study assignment № 6</b> The report about one of Krasnoyarsk artists’ of the second half of XX century oeuvre: 1.B.Y. Ryauzov 2.T. Ryannel 3.V.F. Kapelko 4.Y. Hudonogov 5.Y. Deev “Krasnoyarsk art. XX century. Painting. Graphic. Sculpture. Crafts” by Lomanova T.M. pp. 46-176
			<b>Lecture 11.</b> “The oeuvre of Andrey Pozdeev”.	<b>2</b> <b>Self-study assignment № 7</b> The analysis of one of the pictures by A.G. Pozdeev. “Andrey Pozdeev: from the museum funds” by

					Savonchenko R.M., Sokulskyi A.I.
			<b>Lecture 12.</b> “Painting of the Krasnoyarsk Territory in the end of XX – in the beginning of XXI centuries”.	<b>2</b>	<b>Self-study  assignment № 8</b> The review of the oeuvre of contemporary Krasnoyarsk artist: 1.V. Slonov 2.A. Surikov 3.V. Voinov 4.A. Krasnov 5.A. Zakirov 6.V. Zhukovskiy 7.V. Sachivko Or any other contemporary Krasnoyarsk artist by the choice of postgraduate student
			<b>Lecture 13.</b> “History of the development of graphics in the Krasnoyarsk Territory”.	<b>2</b>	“Krasnoyarsk art. XX century. Painting. Graphic. Sculpture. Crafts” by Lomanova T.M. pp. 176 - 252

#### 4.4. Theme 1: Ancient art of Krasnoyarsk territory

The theme consists of:

- Lecture 1. “Ancient art of the Krasnoyarsk Territory”.
- Lecture 2. “Arts and crafts of indigenous peoples”.

##### **Content of the Lecture 1. “Ancient art of the Krasnoyarsk Territory”.**

The history of archaeological research of rock art on the territory of the Krasnoyarsk Territory: the area of the Minusinsk Basin, the flooded zone of the Krasnoyarsk Reservoir. Study of key monuments of ancient cultures in the Krasnoyarsk Territory: Bolshaya and Malaya Boyarskaya Pisanitsa (Tagar archaeological culture, VIII-III centuries BC), Shalobolinskaya Pisanitsa (Okunevskaya archaeological culture, II millennium BC), Biryusinskaya Pisanitsa. The role of the Krasnoyarsk artist V.F. Kapelko in the preservation of rock art in the Krasnoyarsk Territory and Khakassia. The nature of the influence of Siberian rock art on the fine arts of the Krasnoyarsk Territory of the XX-XXI centuries.

##### **Content of the Lecture 2. “Arts and crafts of indigenous peoples”.**

Features of decorative and applied art of the indigenous peoples of the Krasnoyarsk Territory: Nenets, Dolgans, Nganasans, Kets, Selkups, Evenks, Enets, Chulym. Distinctive features of the costumes of the indigenous peoples of the north of the Krasnoyarsk Territory. Dolgan bone carving art. The art of Evenks' beading.

#### 4.5. Theme 2: Architecture of Krasnoyarsk territory

The theme consists of:

- **Lecture 3.** “The Siberian Baroque style in the architecture of the Krasnoyarsk Territory”.
- **Lecture 4.** “Art Nouveau style in the architecture of the Krasnoyarsk Territory in the end of XIX – the beginning of XX centuries”.

• **Lecture 5.** "Development of architecture in the Krasnoyarsk Territory in the 1920-1980s".

**Content of the Lecture 3. "The Siberian Baroque style in the architecture of the Krasnoyarsk Territory".**

The first stage in the development of stone architecture in Yeniseisk (1708 - 1722). Characteristic features: 1) the activity of F.M. Chaika and an artel of local craftsmen; 2) Construction within the Yenisei burg, the decree of 1714 of Peter the First banning stone construction in Russia except St. Petersburg; 3) Influence of the Ukrainian, Ural and Tobolsk variants of the Baroque; 4) Acquaintance of Yeniseisk with the technologies of stone architecture (brick).

Representative: Epiphany Cathedral in Yeniseisk (1708 - 1712, first version).

The second stage in the development of stone architecture in Yeniseisk (1730 - 1770s). The Analysis of Representative Monuments of Religious Architecture: Epiphany Cathedral in Yeniseisk (1738 - 1764), Savior Cathedral of the Transfiguration Monastery in Yeniseisk (1730 - 1750), Church of the Resurrection in Yeniseisk (1735 - 1747).

The third stage in the development of stone architecture in Yeniseisk (1770 - 1790). The Analysis of representative monuments of cult architecture: Trinity Church in Yeniseisk (1772 - 1776). Holy Protection Cathedral in Krasnoyarsk (1785 - 1795). Church of Zechariah and Elizabeth in Yeniseisk (1785 - 1796). Assumption Cathedral in Yeniseisk (1793 - 1818).

General characteristics of the "Yenisei school" of the "Siberian baroque":

- bricks' construction;
- improvisational nature of construction: architects are working on the creation of churches "according to words", "according to verbal descriptions" without scrupulous adherence to drawings (in the 19th century this tradition changed to the strictest adherence to architecture designed on paper – the

style of "classicism");

- special "Siberian", "Yenisei" ornamental pattern, church decor – profiled cartouches, "bug" friezes, profiled window frames, flies on the shoulder blades, ornamental friezes based on local "Tungus" pagan tribes;
- outlines of Chinese, Mongolian – In general, oriental pagodas in ornamentation and in the outline of domes;
- the traditional scheme of the church of the 17th century: a bell tower – a low refectory – a quadruple with a five dome (with the only one light dome);
- a complex combination of internal architectural volumes: summer and winter churches, numerous side-altars, etc.
- the missionary nature of the construction of Orthodox churches (the spread of the Christian religion in pagan lands), the "attractiveness" of religious architecture for local peoples through the use of local, recognizable ornamentation;
- the origin of architects from the plebs;
- the traditions of Ukrainian, Tobolsk and Ural baroque.

#### **Content of the Lecture 4. "Art Nouveau style in the architecture of the Krasnoyarsk Territory in the end of XIX – the beginning of XX centuries".**

Architectural creativity of V.A. Sokolovsky in Krasnoyarsk at the turn of the XIX-XX centuries. Features of the manifestation of the Art Nouveau style in the architect's work: the construction of residential mansions and apartment buildings in the center of Krasnoyarsk, an emphasis on the front staircase, graceful bay windows, stucco decoration in interiors, etc. Analysis of monuments in Krasnoyarsk: the mansion of the estate of V.N. Gadalova (1909), Zelmanovich House (1910-11), Libman's Apartment House (1910-12), Public Meeting Building (1913), Roman Catholic Church (1913), Rivellon Brothers Trading House (1914-15).

The architectural work of L.A. Chernyshev (1895 - 1932). Features of the Art Nouveau style in the architect's work: romantic orientation; traditions of

the Egyptian style as an exotic, Gothic, Moorish style in the buildings designed by the architect. Analysis of key pieces: House-estate of L.A. Chernyshev (1906-12), the mansion of the notary Itsyn (1910), the building of the Krasnoyarsk Regional Museum of Local Lore (1912), the project of the Church of the Assumption Monastery in the Udachny microdistrict of Krasnoyarsk (1914).

Architectural creativity of S.G. Drizhenko. The combination of the "modern" and "classicism" styles in the work of the architect. Analysis of monuments in Krasnoyarsk: House of Education (1915), the building of the cinema "Khudozhestvenny" (1910).

### **Content of the Lecture 5. "Development of architecture in the Krasnoyarsk Territory in the 1920-1980s".**

Urban planning transformations in Krasnoyarsk and Krasnoyarsk Territory in the 1920s and 1930s: the project of the Big Krasnoyarsk – the construction of an industrial part of the city on the right bank, the expansion of the city in the length on the left bank of Yenisei river, the transition to stone construction of residential neighborhoods, etc. Design and development of Novobazarnaya Square / Revolution Square in the 1950s. The Destruction of the Nativity Cathedral designed by K. Ton in 1936 in Krasnoyarsk. The Creation of an ensemble of architectural structures in the style of "Soviet classicism" on Revolution Square: House of Soviets (1956), Railway Administration, Aviation Communications Administration, the building of the Regional Scientific Library, the building of the State Archives. The center of the ensemble is a monument to V.I. Lenin. Features of "Soviet classicism": the tradition of Roman, imperial classicism, construction according to Moscow, metropolitan models, ensemble thinking, synthesis of arts (architecture, sculpture, painting).

Soviet architecture and the "Soviet modernism" style in Krasnoyarsk in the 1970s-1980s. Analysis of representative works of architecture in

Krasnoyarsk: the building of the Krasnoyarsk State University (1970s), the building of the Opera and Ballet Theater in Krasnoyarsk. Architect V.V. Orekhov: architectural features of the stadium on the Otdiha island (1980s) and the Regional Palace of Pioneers (1986). The oeuvre of A.S. Demirkhanov (1932-2020). Features of the architecture of the Krasnoyarsk Museum Center "Ploschad Mira": the synthesis of natural landscape and architectural structure as a continuation of fantasies on the theme of the Krasnoyarsk natural reserve "Pillars", the project of a cascade of fountains that unite the city and the Yenisei River, panoramic windows as picture frames, exhibiting nature; innovative technical equipment of interiors as a reference point for the experimental nature of museum activities, the brutalism of materials and forms, the dialogue between the "large" and "small" spaces of the building.

#### **4.6. Theme 3: "Sculpture of the Krasnoyarsk Territory"**

##### **• Lecture 6. "Sculpture of the Krasnoyarsk Territory"**

##### **Content of the Lecture 6. "Sculpture of the Krasnoyarsk Territory"**

The formation and development of the art of academic sculpture in Krasnoyarsk in the work of Y.P. Ishkhanov. Analysis of works of sculpture by Y.P. Ishkhanov: "Girl-Khakaska" (1964), "The shackled path" on the Krasnoyarskiy rabochii avenue in Krasnoyarsk (1977-79), a monument to A.P. Chekhov (1995) on the Yenisei embankment and other works. Creativity A. Abdrakhimov – analysis of the monument to N. Begichev on the island Dixon (1964). V. Zelenov's work – analysis of the sculpture "Pathfinders" (1987). Easel sculpture in the work of B.I. Musata. Monument to Archbishop Luke (2002).

Problems of the development of urban sculpture in Krasnoyarsk at the beginning of the XXI century. History of Public Art as an Alternative Form of Academic Sculpture on the Streets of Krasnoyarsk in the 1990s-2010s.



#### **4.7. Theme 4: “The history of painting in Krasnoyarsk territory”**

- **Lecture 7.** “Icon painting of the Yenisei region”
- **Lecture 8.** “The oeuvre of Vasily Ivanovich Surikov”
- **Lecture 9.** “The history of painting in the Krasnoyarsk Territory in the first half of the XX century”
- **Lecture 10.** “Trends in the development of painting in the Krasnoyarsk Territory from the 1950s to the 1990s”
- **Lecture 11.** “The oeuvre of Andrey Pozdeev”
- **Lecture 12.** “Painting of the Krasnoyarsk Territory in the end of XX – in the beginning of XXI centuries”.
- **Lecture 13.** “History of the development of graphics in the Krasnoyarsk Territory”

##### **Content of the Lecture 7. “Icon painting of the Yenisei region”.**

Common features of the icon painting of the Yenisei region in the 17th-19th centuries: “primitive” style, folk craftsmen, lubok traditions, traditions of West European painting of the 18th centuries. Icons of local revered saints: Paraskeva Friday, Basil of Mangazey. Analysis of icon-painting works from the collections of the Krasnoyarsk Art Museum. IN AND. Surikov, Krasnoyarsk Regional Museum of Local Lore.

##### **Content of the Lecture 8. “The oeuvre of Vasily Ivanovich Surikov”.**

The creative biography of V.I. Surikov (1848-1916). Primary art education in Krasnoyarsk with N. Grebnev, participation of the Krasnoyarsk gold miner P.I. Kuznetsov in financing the artist's training at the St. Petersburg Academy of Arts. Participation in the activities of the "Association of Traveling Exhibitions". Genre originality of V.I. Surikov: large-scale historical canvases, portraits, landscapes, watercolors, created by the artist during some trips to Khakassia, Italy. Analysis of the artist's historical paintings: "The Morning of the Streltsy Execution" (1881), "Menshikov in Berezovo" (1883), "Boyarynya Morozova" (1887), "The Conquest of the Snow Town" (1891), "The Conquest

of Siberia by Yermak Timofeevich" (1995), "Suvorov's crossing over the Alps" (1909), "Stepan Razin" (1910), "A visit to the nunnery by princes" (1912).

### **Content of the Lecture 9. "The history of painting in the Krasnoyarsk Territory in the first half of the XX century".**

Common features of the fine arts in Krasnoyarsk in the 1900-1940s: the traditions of V.I. Surikov, the development of portrait, landscape genres, the role of research expeditions to the north and south of the Krasnoyarsk Territory for the development of painting, the search for a "Siberian" style, the theme of exiles and the development of Siberian lands in the works of artists of the first half of the 20th century. The opening of the first drawing school in Krasnoyarsk in 1910. Activities of the association of artists "New Siberia" with the center in Novosibirsk.

D.I. Karatanov (1974 – 1952). Expeditions of the artist to the Turukhansk region of the Krasnoyarsk Territory, ethnographic graphics from the settlements of the Kets. The historical genre in the artist's work: analysis of the works "Massacre of the governor Durnovo" (1930), "Pathfinders in Siberia" (1930), "The funeral of the worker Mikhail Chalnikov" (1935). Northern theme in the artist's work: analysis of the work "Nansen's Expedition" (1936). Portrait and landscape genres in the work of D.I. Karatanova.

The creativity of A.V. Voshchakin (1898 – 1937). Search for "Siberian style", the artist's expedition to Khakassia. Analysis of the work "Shaman in a yurt" (1927). The oeuvre of A.P. Lekarenko. Creativity of the artist during expeditions to Taimyr to participate in the population census in the late 1920s. Post-war work of the artist: northern theme, landscapes, portraits, etc.

The creativity of K.I. Matveeva (1894 – 1967). Historical painting in the artist's work: analysis of the work "Krasnoyarsk of the time of Surikov" (1947), "The first light bulb in Krasnoyarsk" (1963), "The last lantern in Krasnoyarsk" (1957), "Old Siberian tract" (1957).

## **Content of the Lecture 10. "Trends in the development of painting in the Krasnoyarsk Territory from the 1950s to the 1990s".**

Common features of the painting of the Krasnoyarsk Territory in the 1950s - 1990s: the development of new artistic traditions by Krasnoyarsk artists – Impressionism, post-impressionism, fauvism, etc. Primitivism, naive art (deliberate simplification of the artistic language by professional masters) as an essential feature of the work of many Krasnoyarsk artists.

B.Ya. Ryauzov (1919 – 1994). Siberian Impressionism. Features of the city landscape, northern landscape and natural landscapes in the artist's work. The originality of color and pasty style of painting.

Epic landscapes of Siberia in the works of T.V. Ryannel (1921 - 2012): analysis of the works "Mountain Cedars" (1959), "The Birth of the Yenisei". The theme of the construction of the Krasnoyarsk and Sayano-Shushenskaya hydroelectric power plants. Northern plots.

The work of Yu.I. Khudonogov (1924 - 1967). Khakassia in the work of the artist. Traditions of post-impressionism in the paintings of Yu. Khudonogov: analysis of the work "Chairs" (1966).

The creativity of V.F. Kapelko (1937 - 2000). Creative biography of the artist: expeditions to Taimyr, trips to the Crimea, work on driving cattle in Mongolia as a thematic basis for the artist's paintings. The artist's work on the preservation of rock art in the Minusinsk Basin (grinding drawings on mica paper in the flooded zone of the Krasnoyarsk reservoir, creating exhibitions about ancient Siberian cultures in the museums of Abakan and Minusinsk), the traditions of primitive Siberian art in the artist's works based on the analysis of the paintings of the "Banners of the ancient Tagar people" (1978), "Banners of the ancient kurykans" (1987). Primitivistic features of the artist's work (deliberately simplified artistic language), experiments with pictorial technologies – creating paintings on oilcloth tablecloths using colored earth, etc. The image of a rooster in the artist's work and its meaning. Self-irony and

reflection on his own work in the “Self-portrait” genre.

The oeuvre of Yu.D. Deev (1944 – 1998). Kyzyl in some works of the artist. Analysis of the key piece “Requiem. 1941 ”(1970-80s). Features of the idyllic world in the artist's paintings: a self-portrait image of grandfather George, the world of a Siberian village, a patchwork quilt, pastoral and fantastic motives.

### **Content of the Lecture 11. “The oeuvre of Andrey Pozdeev”.**

The creativity of Andrey Pozdeev (1926 – 1998). Creative biography of the artist: a difficult childhood, service on the Far Eastern Front during the Great Patriotic War, studies at the Krasnoyarsk Drawing School, membership in the Union of Artists, participation in exhibitions since the 1970s, the transition from classical academic painting genres to abstract painting in 1980-90 years. Genre originality of the artist's work: landscapes of the reservation “Stolby”, portraits of friends and theatrical people, city landscapes, still lifes etc. Biblical series in the artist's work. A. Pozdeev's work as a visual brand of modern Krasnoyarsk. Analysis of the works "The Chalice" and "The Last Supper" by V.I. Zhukovsky.

### **Content of the Lecture 12. “Painting of the Krasnoyarsk Territory in the end of XX – in the beginning of XXI centuries”.**

Common features of the creativity of Krasnoyarsk artists at the turn of the XX-XXI centuries: separation and opposition of academic painting and conceptual artistic practices, the postmodern paradigm in Krasnoyarsk art, the development of new artistic traditions - abstract painting, surrealism, pop art, etc.

Creativity of Nikolai Rybakov. The synthesis of the traditions of abstract painting and the primitive art of the Siberian region in paintings painted in pasty technique.

Creativity of Konstantin Voinov. Visualization of the image of the north in the artist's work - generalized portraits of the inhabitants of Taimyr, symbolic

northern landscapes, etc.

Creativity of Alexander Krasnov. Magic realism in Krasnoyarsk art. Images of space, aliens, other worlds in the work of the master.

Creativity of Vasily Slonov. Surrealistic traditions in the artist's painting, irony and intertextuality of the artist's early paintings. Genre and species diversity of V. Slonov's creativity: painting, sculpture, installations, performances, video art. Siberian ironic conceptualism.

The oeuvre of Viktor Sachivko. Pop art traditions. Assemblies in the artist's early work. Visual research and mastering the history of art through the analysis of a series of works "Copies of paintings by famous masters and artists".

Creativity of Alexander Surikov. Comparative analysis of historical paintings by V.I. Surikov and the series "Surikov-7" A. Surikov. Traditions of Dadaism, Young British Artist, Primitivism.

### **Content of the Lecture 13. "History of the development of graphics in the Krasnoyarsk Territory".**

Watercolor works by V.I. Surikov, made during trips to Khakassia. Graphic techniques in the works of Krasnoyarsk artists of the first half of the 20th century: gouache on cardboard, pencil drawings. The development of professional graphic techniques in Krasnoyarsk in the second half of the XX century: etching, linoleum engraving, dry point, etc. Creativity of Krasnoyarsk graphic artists: V. Meshkov, N. Salnikov, R. Ruyga and others.

## **5. Assessment**

<b>Assessment strategy</b>	<b>Points, max</b>	<b>Evaluation criteria</b>
Self-study works	50	Self-study report

Credit	50	Test (20 questions)
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Grading policy for final assessment is:

- A (excellent work) 18-20 points
- B (above average) 14-17 points
- C (average) 10-13 points
- D (below average) 8-9 points
- F (failed) < 8 points

## **6. Attendance Policy**

Students are expected to attend classes regularly. In case of missing a lecture activity a student should perform additional work submitted to the instructor within a week after a class was missed.

Every topic involves an assignment. A written report on the assignment should be submitted within two weeks from the moment students received a list of problems. The final mark will rely on the same grading policy as for the final test.

## **7. Required Course Participation**

There are no special requirements for the course participation. The preferred type of report submission is the electronic one. Students can use the web-version of the course (link) for a better progress.

## **8. Facilities, Equipment and Software**

### **Software:**

Microsoft Office®.