

Siberian Federal University

Conceptual art of Siberia

Course Guide

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

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1. Course Description

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

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| Course period | 1 semester First semester: from October, the 1st to February, the 1st (18 weeks) |
| Study credits | 4 ECTS credits |
| Duration | 144 hours |
| Language of instruction | English |
| Academic requirements | – 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 "Conceptual art of Siberia" is one of the optional disciplines from the core part.

The course gives an idea of the originality of the development of the fine arts in the Siberian Federal District of the Russian Federation at the turn of the XX-XXI centuries. The course allows you to get both a holistic idea of the local specifics of Siberian art in the postmodern era and to form an idea of the unique ways of development of art in individual large cities of Siberia such as Omsk, Novosibirsk, Tomsk, Krasnoyarsk and Irkutsk. In addition, as part of the course, graduate students get acquainted with the leading conceptual artists of Siberia – the Blue Noses art group, Damir Muratov, Vasily Slonov, Natalya Yudina, etc.

1.2 Special Features

The course "Siberian conceptual art" is aimed at a comprehensive study of Siberian art at the turn of the XX-XXI centuries, created in the context of postmodern and metamodern artistic practices – a common features of Siberian conceptualism, contemporary art of individual Siberian cities, the work of Siberian postmodern artists, institutional support for conceptual art in Siberia. As part of the courses, it is possible to visit the Krasnoyarsk Museum Center "Ploshchad Mira" to get acquainted with the collection of Siberian conceptual art.

1.3 Course Aims and Objectives

The goal of the course is to gain knowledge about the originality and specificity of Siberian conceptual art in the context of the history of Russian and world art, in the formation of expert competence in the field of such interrelated artistic phenomena as Conceptual Art, Moscow Conceptualism, Siberian Ironical Conceptualism.

The objectives of the course:

- to study the concepts of "conceptualism" and "conceptual artistic practices" in the history of world art;
- to study the peculiarities of the artistic direction "Moscow conceptualism" in Russian art of the second half of the 20th century;
- to study the concepts of "contemporary art", "postmodernism", "conceptual art" and their intersection in the history of world art in the second half of the XX - early XXI centuries;
- to study the concept of "Siberian ironic conceptualism";
- to study the originality of the development of conceptual art in individual cities of Siberia - Omsk, Tomsk, Novosibirsk, Krasnoyarsk, Irkutsk;

- to study the peculiarities of creativity of artists-leading representatives of conceptual art in Siberia.

1.4 Learning outcomes

By the end of the course, students will know:

- characteristic and distinctive features of conceptual art in the history of art;
- Theoretical basis of conceptual art;
- the history of the development of conceptual art in the world, Russia, Siberia;
- economic, political, informational factors that influenced the development of conceptual art in Siberia;
- some trends in the development of conceptual art in the Siberian Federal Region at the turn of the XX-XXI centuries;
- the originality of the development of conceptual art in certain Siberian cities - Omsk, Tomsk, Novosibirsk, Krasnoyarsk, Irkutsk;
- leading Siberian artists, whose work represents conceptual art;
- Siberian institutions, projects, regular art events that develop and support conceptual art practices.

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

- to single out works representing conceptual art in Siberian art at the turn of the XX-XXI centuries and in contemporary art;
- use information resources dedicated to conceptual artistic practices in Siberia;
- analyze works of Siberian conceptual art;
- to design scientific cultural studies aimed at solving significant scientific problems in the field of Siberian conceptual art.

By the end of the course, students will possess:

- skills in working with information resources, scientific and popular science literature about conceptual Siberian art;
- skills of philosophical and art history analysis of works of conceptual art;
- skills of cultural studies of the conceptual art of Siberia.

2. Course Lecturer, Contact Information



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PhD in philosophy,

docent of Cultural studies and Art

history department, School for the

Humanities, Siberian federal university

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Google Scholar page:

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>Module 1. Conceptual art: general ideas</p> <p>Lecture 1. Conceptual art.</p> <p>Lecture 2. Siberian Ironic Conceptualism.</p> <p>Module 2. Specific of conceptual art in Siberian cities</p> <p>Lecture 3. Art group “Blue Noses” and Conceptual art of Novosibirsk.</p> <p>Lecture 4. Damir Muratov and Conceptual art of Omsk.</p> <p>Lecture 5. Tomsk Conceptual art.</p> <p>Lecture 6. Irkutsk conceptual art.</p> | - | 12/-/59 |
| 9-18 | <p>Module 3. Krasnoyarsk conceptual art</p> <p>Lecture 7. The role of Krasnoyarsk museum biennale in the development of conceptual art in Krasnoyarsk and Siberia.</p> <p>Lecture 8. Krasnoyarsk conceptual art: The oeuvre of Vladimir Zhukovskiy.</p> <p>Lecture 9. Krasnoyarsk</p> | - | 14/-/59 |

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| | <p>conceptual art: The oeuvre of Victor Sachivko.</p> <p>Lecture 10. Krasnoyarsk conceptual art: the oeuvre of Vasyli Slonov.</p> <p>Lecture 11. Krasnoyarsk conceptual art: The oeuvre of Oleg Ponomarev.</p> <p>Lecture 12. Krasnoyarsk conceptual art: The oeuvre of Alexander Surikov.</p> <p>Lecture 13. Young generation of conceptual artists in Siberia.</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=11847>. You must be logged in to access this course.

4.1.2 Required reading

The phenomenon of Siberian conceptual art has not been sufficiently studied to date, therefore information resources about it are limited mainly by exhibition catalogs, journalistic information in the print press and on resources on the Internet. Scientific and journalistic literature about Siberian conceptual art exists mainly in Russian, but contains a significant amount of visual materials that allow you to form your own idea of it.

The basic ideas of conceptual art is presented in the works of artist and theoretician Joseph Kosuth, for understanding the definition and the content of conceptual art it is necessary to read his work "Art after philosophy" available at the link https://www.ubu.com/papers/kosuth_philosophy.html

Information digital resource NEMOSKVA (project by State center of contemporary art. Regional research. - Available at: http://nemoskva.art/regional_research) contains critical research tests on the originality of the development of contemporary art in Russian regions, in particular, in large Siberian cities such as Irkutsk, Krasnoyarsk, Novosibirsk, Omsk, Tomsk. At the moment, the texts are published in Russian, but the project website states that an English version is expected soon.

The catalog for the exhibition "United States of Siberia" describes the concept of the artistic phenomenon "Siberian ironic conceptualism" and the history of the art group "Blue Noses". United States of Siberia. Siberian ironic conceptualism: exhibition catalog. Tomsk, Siberian department of contemporary art, 2014.

An informational digital resource called "Siberian Archive of Contemporary Art" has been created, which presents projects and visual materials about contemporary art in such Siberian cities as Novosibirsk, Tomsk, Barnaul, Krasnoyarsk. The archive is available at the link: <http://siberian-archive.ru>.

An art critic multimedia resource about contemporary conceptual artists of Tomsk was created in Tomsk, which is available at the link: https://www.youtube.com/channel/UCnsH8W3fn0JISQShYx_rOw?app=desktop

An important role in the development of conceptual art in Krasnoyarsk was played by the Krasnoyarsk Museum Center "Ploschad Mira" and the Krasnoyarsk Museum Biennale, therefore, during the course it is useful to refer to the study of materials from the sites www.mira1.ru, www.biennale.ru,

as well as the catalogs of the Krasnoyarsk Biennale, especially the catalogs of 2007 (“Design of Siberia”), 2009 (“Expanse”) and 2011 (“In the depth”) biennials.

There are also some scientific articles on the subject of the course: 1) Spiridonova V.A. Prospects of development of “Siberian ironic conceptualism”. Mayana Nasybullova's “post-soviet totemism”. In “The second russian avant-garde” and contemporary art; 2) Galkin D., Kuklina A. Regional development of contemporary art in Russia: global contexts and local projects. In Tomsk State University Journal, 2015, 397, 65–74.

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> |
|-----------|---|-----------------|---|-------------------|---|
| 1 | Theme 1. Conceptual art: general ideas | 1- 2 | Lecture 1. Conceptual art. | 2 | Josef Kosuth. Art after philosophy. Available at: https://www.ubu.com/papers/kosuth_philosophy.html |
| | | | Lecture 2. Siberian Ironic Conceptualism. | 2 | United States of Siberia. Siberian ironic conceptualism: exhibition catalog. Tomsk, Siberian department of contemporary art, 2014. P. 6 – 72 |
| 2 | Theme 2. Specific of conceptual art in Siberian cities | 3- 8 | Lecture 3. Art group “Blue Noses” and Conceptual art of Novosibirsk. | 2 | United States of Siberia. Siberian ironic conceptualism: exhibition catalog. Tomsk, Siberian department of |

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| | | | | | contemporary art, 2014. P. 110 – 128 |
| | | | Lecture 4. Damir Muratov and Conceptual art of Omsk. | 2 | United States of Siberia. Siberian ironic conceptualism: exhibition catalog. Tomsk, Siberian department of contemporary art, 2014. P. 92 – 110 |
| | | | Lecture 5. Tomsk Conceptual art. | 2 | Artist – what are you? Multimedia project about contemporary artists in Tomsk. – Available at: https://www.youtube.com/channel/UCnsH8W3fn0JISQShYx_rOw?app=desktop |
| | | | Lecture 6. Irkutsk conceptual art. | 2 | Self-study assignment № 1 Write a research essay on the topic "Features |

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| | | | | | of the development of conceptual art in Siberian cities". |
| 3 | Theme 3. Krasnoyarsk conceptual art | 9 – 18 | Lecture 7. The role of Krasnoyarsk museum biennale in the development of conceptual art in Krasnoyarsk and Siberia. | 2 | Krasnoyarsk museum biennale 2007 (Design of Siberia), 2009 (The expanse), 2011 (In the depth): catalogs. Krasnoyarsk, Krasnoyarsk museum center, 2012. |
| | | | Lecture 8. Krasnoyarsk conceptual art: The oeuvre of Vladimir Zhukovskiy. | 2 | Sitnikova A.A. Visualization of the Essence (about the creative work of the Artist Vladimir Zhukovsky), In Journal of Siberian Federal University, Humanity science. – 2015. – V.8. – № 1. – P. 130-137. |
| | | | Lecture 9. Krasnoyarsk conceptual art: The oeuvre of | 2 | Self-study assignment № 2 Analysis of the work of V. Sachivko |

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| | | | Victor Sachivko. | | (the by personal choice of postgraduate) |
| | | | Lecture 10. Krasnoyarsk conceptual art: the oeuvre of Vasyli Slonov. | 2 | United States of Siberia. Siberian ironic conceptualism: exhibition catalog. Tomsk, Siberian department of contemporary art, 2014. P. 136 – 154 |
| | | | Lecture 11. Krasnoyarsk conceptual art: The oeuvre of Oleg Ponomarev. | 2 | Self-study assignment № 3 Critical essay on video art works by O. Ponomarev. |
| | | | Lecture 12. Krasnoyarsk conceptual art: The oeuvre of Alexander Surikov. | 2 | Semyonova A.A. Image of Siberia in artist Aleskander Surikovs works, In Journal of Siberian federal university, Humanity science. 2011. T. 4. № 12. C. 1743-1766. |

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| | | | Lecture 13. Young generation of conceptual artists in Siberia. | 2 | Self-study assignment № 3 A critical article on the prospects for the development of conceptual art in Siberia based on the analysis of the works of young artists of Siberia. |
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4.4. Theme 1: Conceptual art: general ideas

The theme consists of:

- Lecture 1. Conceptual art.
- Lecture 2. Siberian ironical conceptualism.

Content of the Lecture 1. Conceptual art.

The history of the origin of conceptual art in the work of European artists of the 1950-60s (Yves Klein) and American artists of the 1960s – Joseph Kosuth, Saul Le Witt. The theory of conceptual art in the works of D. Kosuth “Art after Philosophy” and S. LeWitt “Paragraphs on Conceptual Art”.

Development of Conceptual Art in Russia: Moscow Conceptualism. The works of A. Monastyrsky, I. Kabakov, E. Bulatov, D. Prigov, P. Pepperstein and others.

Content of the Lecture 2. Siberian ironical conceptualism.

Presentation of Siberian contemporary art in Moscow in 2013 at Winzavod at the “United States of Siberia” exhibition. Curatorial association of creative programs of Siberian artists (“Blue Noses”, Damir Muratov, Vasily Slonov, etc.) in the artistic movement of "Siberian ironic conceptualism". The

remoteness of Siberia from the cultural centers of Russia and the world, the relative information isolation of Siberia before the onset of the Internet era as the reason for the ironic understanding of socio-cultural realities by Siberian artists. The assimilation and development of the avant-garde traditions of the first half of the XX century – abstractionism, Suprematism, surrealism, Dadaism, etc. in the works of Siberian conceptualists at the turn of the XX-XXI centuries.

4.5. Theme 2: Specific of conceptual art in Siberian cities

The theme consists of:

- **Lecture 3.** Art group “Blue Noses” and Conceptual art of Novosibirsk.
- **Lecture 4.** Damir Muratov and Conceptual art of Omsk.
- **Lecture 5.** Tomsk Conceptual art.
- **Lecture 6.** Irkutsk conceptual art.

Content of the Lecture 3. Art group “Blue Noses” and Conceptual art of Novosibirsk.

The traditions of K. Malevich's Suprematism in the work of the Novosibirsk art group "Blue Noses" (formed in 1999, the main staff of V. Mizin, A. Shaburov): analysis of the series "Kitchen Suprematism" (2006). Siberian video art of the 1990s based on the analysis of a series of videos "11 performances in a bunker" (1999) and other works in the genre of video art. Conceptual photography in the work of E. Ivanov, video art in the work of D. Bulnygin.

The peculiarity of the institutional development of contemporary art in Novosibirsk: a branch of the National Center for Contemporary Art, CK-19.

Content of the Lecture 4. Damir Muratov and Conceptual art of Omsk.

Traditions of D. Jones in D. Muratov's painting. Development of Siberian identity in the form of design concepts in the work of D. Muratov. Traditions

of Siberian shamanism and local religious beliefs in the artist's paintings. "Bednotown" is the artist's creative workshop.

Difficulties in the development of conceptual art in Omsk.

Content of the Lecture 5. Tomsk conceptual art.

Feminist postmodern artistic practices in the work of N. Murina: continuation of the traditions of the "white period of Suprematism" by K. Malevich, the use of fur as an artistic material, knitting, etc.

Multimedia project "Artist - who are you?" about contemporary artists of Tomsk: A. Sarycheva, K. Dick and others.

Content of the Lecture 6. Irkutsk conceptual art.

Creativity of I. Smirnov – graduation from an art school in Irkutsk, collaboration with A. Surikov in the "Sablya" association, moving to Krasnoyarsk to study at the Krasnoyarsk State Art Institute. Participation in exhibition projects in Krasnoyarsk: "Mars Attacks" (1999). Assembly and collage techniques when creating works for the exhibition, mastering the traditions of pop art. The project "Bread and show" for the Krasnoyarsk Biennale 2001 as an example of the first performance in Krasnoyarsk. Moving to Irkutsk, rejection of contemporary art and the beginning of creative practice in the field of contemporary religious art.

The need to continue professional art education after the Irkutsk School of Arts at the Krasnoyarsk State Institute of Arts as a problem of the development of conceptual art in Irkutsk.

4.6. Theme 3: Krasnoyarsk conceptual art

- **Lecture 7.** The role of Krasnoyarsk museum biennale in the development of conceptual art in Krasnoyarsk and Siberia.

- **Lecture 8.** Krasnoyarsk conceptual art: The oeuvre of Vladimir Zhukovskiy.

- **Lecture 9.** Krasnoyarsk conceptual art: The oeuvre of Victor Sachivko.

- **Lecture 10.** Krasnoyarsk conceptual art: the oeuvre of Vasyli Slonov.
- **Lecture 11.** Krasnoyarsk conceptual art: The oeuvre of Oleg Ponomarev.
- **Lecture 12.** Krasnoyarsk conceptual art: The oeuvre of Alexander Surikov.
- **Lecture 13.** Young generation of conceptual artists in Siberia.

Content of the Lecture 7. The role of Krasnoyarsk museum biennale in the development of conceptual art in Krasnoyarsk and Siberia.

The Festival "New Territories of Art" 1993 in Krasnoyarsk as the birth of a space for the presentation of conceptual art in the city. Krasnoyarsk Museum Biennale since 1995 - the history of the development of the project from the presentation of innovative museum practices to the transformation into a biennial of contemporary art in the city. Biennale 2007, 2009, 2011 - "Design of Siberia", "Expanse" and "In the Depth" - as a space for the search for Siberian identity in visual arts. A platform for cooperation between Russian, foreign and Krasnoyarsk artists.

Content of the Lecture 8. Krasnoyarsk conceptual art: The oeuvre of Vladimir Zhukovskiy.

Biography of V. Zhukovsky: graduation from the art history faculty at the Sverdlovsk University, moving to Krasnoyarsk, work on the creation of wooden sculptures and cooperation with A.S. Demirkhanov. Visualization of taboo content - eroticism, anti-natalism ideas and the culture of the human bottom. Mutual influence of the artist's theoretical ideas in the field of the theory of art and his oeuvre. Striving to create immaterial art: the invention of scannograms. The Interaction of verbal and visual texts in the artist's work: interpretation of biblical texts, poems by O. Khayyam, I. Brodsky, V. Vysotsky and other poets.

Content of the Lecture 9. Krasnoyarsk conceptual art: The oeuvre of Victor Sachivko.

Creative biography of V. Sachivko: graduation from the Krasnoyarsk Academy of Architecture and Civil Engineering. Mastering and development of the traditions of pop art (E. Warhol, R. Rauscheberg) in the early work of the author. Analysis of the work in the technique of assemblage "Hunt for a hippopotamus" (1997) from the collection of the Krasnoyarsk Museum Center "Ploschad Mira". Visual study of the history of art and the author's redrawing of favorite and significant works in the history of art in the project "Copies of paintings by favorite masters." Musical principles in the visual images of the artist. Krasnoyarsk identity in the work "The air above us is cheerful" 2006.

Content of the Lecture 10. Krasnoyarsk conceptual art: the oeuvre of Vasyli Slonov.

Creative biography of V. Slonov: graduation from the Krasnoyarsk State Art School named after V.I. Surikov. The artist's early paintings and features of postmodernism: intertextuality, irony. The image of a zebra in V. Slonov's work: an arrested horse, choosing a direction for creativity - visualization of taboo content, in particular, an artistic interpretation of complex political topics (Olympic posters of the Sochi Olympics, 2014). Work in media such as performance, video art, installation and sculpture. Masterful use of non-traditional art materials: brick, books, chocolate, cotton wool, etc.

Content of the Lecture 11. Krasnoyarsk conceptual art: The oeuvre of Oleg Ponomarev.

Continuation of the traditions of I. Klein's conceptualism in the artist's work: phalos writing as the development of the ideas of anthropometry, the use of the author's blue Klein as an artistic material. The first examples of the creation of works in the genre of performance, video art in the work of O. Ponomarev.

Content of the Lecture 12. Krasnoyarsk conceptual art: The oeuvre of Alexander Surikov.

Creative biography of the artist: graduation from the Irkutsk Art School,

moving to Krasnoyarsk and studying at the Krasnoyarsk State Art Institute, internship in the creative workshops of the Siberian branch of the Russian Academy of Arts. Mastering and development of the traditions of the Dadaists, visual poetry and P. Filonov in the early work of the artist. Serial thinking in series, focusing on the most advanced artistic discoveries in the world, etc. Interpretation of the historical paintings of the great namesake in the series "Surikov 7" in 2001: a comparative analysis. Intentional violation of the academic principles of painting: the transformation of plein air drawings of panel houses into abstract pictorial color compositions, the choice of the deliberately trivial during plein air trips to the most beautiful places in the world, etc.

Content of the Lecture 13. Young generation of conceptual artists in Siberia.

An artistic boom among young Siberian artists in the 2010s. The growth in the number of young artists, art artels, orders for art works for the public good, auction and commercial activities as an incentive to revitalize the creative life in modern Siberia.

5. Assessment

| Assessment strategy | Points, max | Evaluation criteria |
|----------------------------|--------------------|----------------------------|
| Self-study works | 50 | Self-study report |
| Credit | 50 | Test (20 questions) |

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®.