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Le langage du silence de Maurice Maeterlinck

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La Mort Dans la Musique de Dimitri Chostakovitch

Abstract: The article is devoted to the theme of death in music of Dmitry Shostakovich. This theme is closely connected with the tragic history of XX century and the World War II. Lemer investigates heritage of Shostakovich and analyses images of death, grief and protest elaborated by the composer in the various music forms during different periods of his creative work. Author gives special consideration to passacal—the form of mourning elegy, which Shostakovich used in many of his famous works during and after the war period.

Keywords: Shostakovich, music, theme “death”, Russian music.

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On the Question of the Origin of the Leopard or Chintamani Pattern

Abstract: The motif, which can be seen in the Iranian, Armenian, Chinese and Tatar-Mongolian arts, first appeared in Ottoman decorative arts in the 16th century. The name of this motif is the Leopard or Chintamani pattern. Scholars of the Ottoman art, both foreign and Russian, still have not come to an agreement on the origin of this pattern. At first, this pattern, made up of circles and wavy lines, was used only in textile, but subsequently it spread to other types of the Ottoman decorative and applied arts. By the end of the 16th century, the Chintamani transformed into floral pattern—the most favorite motif of the Islamic arts.

Keywords: the Ottoman art, the Turkish art, pattern, the history of pattern, the Chintamani pattern, the origin of Chintamani, Ottoman ornamental systems, pattern in decorative arts

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The Concept of Artistic Unity of Architectural Environment in the Works of the Researchers from The Research Institute of the Academy of Arts Between the 1960s and 1980s

Abstract: A text of an elaborated section taken from the author's article devoted to the 70th anniversary of the Research Institute of Theory and History of Fine Arts of the Russian Academy of Arts, which was celebrated in 2017, is presented to the reader. This is a large-scale research project developed and implemented under the guidance of Vladimir Pavlovich Tolstoy by two units of the new academic institute created after the war. Based on a considerable amount of documentary material collected and the analysis of the decorative art development of the Soviet period, documented issues on various fields of decorative art, the art of monumental decoration, design and architecture were prepared and published; a collective monograph *Soviet Decorative Art. 1917–1945 and 1945–1975. Essays on History*. in 2 volumes (1984, 1989) was written; a number of scientific collections on relevant issues of urban environmental planning, design of public and residential interiors were produced. In evaluating the implementation of this project, the author emphasizes the importance of this work for the formation of the modern concept of the Soviet art phenomenon.

Keywords: Soviet art history in the 1960s—1980s, person, object, environment, main coordinates of the environmental approach creation.

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The Revival of Jewelcrafting in Soviet Russia. A Return to the Styles of the Turn of the Century

Abstract: The revival of jewelcrafting in post-revolutionary Russia was a long and complex process; however, what is significant is that particular attention was paid to the restoration of the jewellery industry. The return to the pre-revolutionary styles of jewellery art, what was an unexpected but justified step in the economic and socio-cultural environment of that time, was an interesting fact in the development of the industry. This allowed to preserve the continuity of the traditional centuries-old craft as well as to create a fertile ground for further artistic development and the emergence of artists' individual jewellery styles that gave the jewelcrafting of the 20th century its unique look.

Keywords: Art Nouveau, Art Deco, costume jewellery, Soviet jewellery, brooches.

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Tair Salakhov. The Magic of Art

Abstract: The article is dedicated to one of the most outstanding Soviet Russian artists Tair Salakhov. Particular attention is given to the stylistic peculiarities of Salakhov artworks, to the artist's approach to life in all its manifestations, and the way Salakhov depicts it in his paintings and works on paper.

Keywords: Tair Salakhov, Russian art, painting, style.

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