

TABLE OF CONTENTS

Alexander Yakimovich Notes on Late Soviet Art. 1960–1985	5
Alexander Lavrentiev Between Science and Art. Scientific imagery in abstract art of Alexander Rodchenko	19
Luidmila Freivert & Evgeniy Zherdev Archetype and metaphor as cognitive basis of art form in industrial design	31
Tatiana Malinina The Contemporary Architecture in the Historical Environment Modern International Practice	42
Zaeva-Burdonskaja E.A. Mythology in design culture of the city environment	54
Nikolay K. Solovyev Religious Interiors of Kiev Rus	64
Vladimir B. Koshaev Traditional dwelling. Art, Culture genesis, classification. On the material of the regions: the Ural mountains plateau and the Volga Vjatsky region	78
Galina Belikova Conceptualisation des catégories axiologiques dans la conscience linguistique des locuteurs de langues-cultures française/russe	89
Irina B. Pavlova About one artistic image in the novel “Anna Karenina”	98

Alexander Yakimovich
*Doctor of Arts, Research Institute of Theory and History of Fine Arts of
the Russian Academy of Arts
yakimovitch@mail.ru
Moscow*

NOTES ON LATE SOVIET ART. 1960–1985

Keywords: Types of creativity, European intellectualism, American fortissimo, Soviet maze, over limited Conceptualism, official form with non-official content, Permanent Civil War

Summary: If the Late stage in Soviet art is not a terra incognita, in any case it remains misunderstood in art history. Several questions have to be posed in view of future interpretation. Firstly, how to differentiate contents and messages of last decades of Soviet art history from the much better studied and described art development in Western Europe and North America. Secondly, maybe time has come to correct the simplistic and misleading construction “official versus non-official” in Soviet art. This conception appeared as a statement of the real and factual split in artistic life around 1960 but then it evolved to a kind of sacred cow of criticism. Much more productive would be the differentiation of independent artists inside official institutions, on the one hand, and radical non-conformists, on the other. The most fundamental problem is how to understand the situation of mess and labyrinth both in official policy and artistic creation in different artistic movements. My point is that paradoxes and contradictions in artistic content go back to the historically inevitable situation of “burnt out soil” in result of the permanent inner suppression and ensuing sociopsychological devastation clearly visible in painting, literature and thinking in Soviet Union before its breakdown in 1991.

Alexander Lavrentiev
*Doctor of Arts, Professor, Vice President
for Research and International Relations
The Stroganov Moscow State Art Industrial Academy
strog.al@gmail.com
Moscow*

**BETWEEN SCIENCE AND ART. SCIENTIFIC
IMAGERY IN ABSTRACT ART OF
ALEXANDER RODCHENKO**

Keywords: Alexander Rodchenko, abstract, art and science, color and form.

Summary: The article explores the links between science and art during the period of the Russian Avant-garde and works by Alexander Rodchenko in particular. There have been plenty books for the wide audience dedicated to the structure of the Solar system and the microworld, logic and mathematics which were well-known by the artists. The scientific terminology penetrated into the artist's manifestos.

Rodchenko's abstract works in painting and graphics of 1918–1920 as well as his designs indicate that scientific imagery could penetrate into his compositions as universal forms, symbols and structures.

Luidmila Freivert

*PhD, Associated professor of K. G. Razumovskiy Moscow State
University of Technology and Management,
Moscow*

Evgeniy Zherdev

*Doctor of Arts, Professor of The Stroganov Moscow State
Art Industrial Academy,
Moscow*

**ARCHETYPE AND METAPHOR AS
COGNITIVE BASIS OF ART FORM IN
INDUSTRIAL DESIGN**

Keywords: industrial design, typological basis of art form, metaphor, archetype, “Words and Things” by M. Foucault.

Summary: In the article the problems of metaphorical imaginary and typological foundations of art form of industrial design are dedicated.

The definition “archetype of art form” appears in the paper. These archetypes and metaphorical devices are described in four categories of resemblance by M. Foucault, propounded in his book “Words and Things”, are analyzed with point of view of aesthetic, artistic applied industrial design. The connections of archetype and metaphor are described.

Tatiana Malinina
Doctor of Arts, Professor of The Research Institute of Theory and
History of Fine Arts of the Russian Academy of Arts

tgmal01@yandex.ru

Moscow

THE CONTEMPORARY ARCHITECTURE I N
THE HISTORICAL ENVIRONMENT
MODERN I NTERNATIONAL PRACTICE

Keywords: architecture, historical environment, Cultural Heritage, innovations and traditions.

Summary: The author draws her attention to the whole set of complicated reasons and meanings of the integration of the new architectural objects into the historical environment and she considers the fact that, today many of the historical monuments have got new interpretation.

Elena A. Zaeva-Burdonskaja
PhD, Professor,
Stroganov Moscow State Art Industrial Academy
lenartt@gmail.com
Moscow

MYTHOLOGY IN DESIGN CULTURE OF THE CITY ENVIRONMENT

Keywords: urban design, mythology, urban culture, the ordinary and professional identity, the city simulacrum.

Summary: Based on a comparative analysis of the most prominent fragments in the development of urban design from the late XIX to the early twenty-first century marked the timeless layers mythological thought to exert its influence on the formation of a professional design culture.

Nikolay K. Solovyev
*Doctor of Arts, Professor, Head of the Department of Theory and
History of Decorative Arts and Design
of Stroganov Moscow State Art-Industrial Academy*
nikirsol@mail.ru
Moscow

RELIGIOUS INTERIORS OF KIEV RUS

Keywords: religious interiors, period of Kiev Rus, period of feudal disunity, architectural composition

Summary: The article deals with the formation of the religious interiors in the Ancient Russia in XI–XIV centuries. The Byzantine sources and the typical features of the interiors of the Russian temples which can be traced back to XII century are studied. The architectural and artistic image, the interrelation between the external volume and the inner space, fusion of arts in the architecture of that period as well as the regional peculiarities of the religious interiors of the Ancient Russia are highlighted.

Vladimir B. Koshaev
*Doctor of Arts, Professor of The Stroganov Moscow State Art Industrial
Academy, Professor of The Moscow State University*
koshaev@gmail.com
Moscow

**TRADITIONAL DWELLING. ART, CULTURE
GENESIS, CLASSIFICATION. ON THE
MATERIAL OF THE REGIONS: THE URAL
MOUNTAINS PLATEAU AND THE VOLGA
VJATSKY REGION**

Keywords: traditional housing, cultural genesis, Western Ural, object's typology, chronology and history of the house, subject- spatial environment, image of the house.

Summary: Article deals with the problem of traditional housing periodization (III–II age B.C. — II age A.D.) in terms of typology and chronology of this process in the West Ural region. This aspect helps to evaluate ethno cultural, technological and spatial patterns of the house as artistic and aesthetic object. Research was supported by the RSS fund, individual project 1309–97.

Galina Belikova
*PhD, Professor, acting head of the department
of French lexis and phonetics
in the Moscow State Pedagogical University
galatin@yandex.ru
Moscow*

**CONCEPTUALISATION DES CATÉGORIES
AXIOLOGIQUES DANS LA CONSCIENCE
LINGUISTIQUE DES LOCUTEURS DE
LANGUES-CULTURES FRANÇAISE/RUSSE**

Keywords: deontology, linguistic content, semantic associations, *sin/ rpep*, paremiological unities, analogies, distinctions.

Summary: The article above represents the analysis of the axiological category “*sin/ rpep*” in modern French and Russian cultures. The analysis is made in the contrastive linguoculturology frame and is aimed at revealing and describing general and nationally-specified characteristics of deontological concept “*sin/ rpep*” in compared cultures. The choice of the analysis subject is not accidental: one of the global factors that determined the mentality of French and Russian people is Christianity; in the “deepest stress” situations human’s behavior often activate conscious or unconscious religious patterns (even with an irreligious person) towards the fate; every national language can indicate atemporal religion-motivated cultural taxons, which represent religiously-specified “real semiotics” of modern French and Russian cultures. The conceptualization of national and cultural views on morality and duty, as well as on their translation through generations in the form of deontic statements, judgments, recommendations etc., is one of the basic collective norms of people’s behaviour and interaction in society. As a result the article reveals the contents of collective semantic presentations of the concept “*sin/ rpep*”, draws analogies between the notions “crime” as “conscious/unconscious act”, “mistake and following punishment”, “idea of repentance” etc. and determines distinctions between its interpretation by French and Russian language culture bearers.

Irina B. Pavlova
Doctor of Philology
Senior scholar of A. M. Gorky Institute of World Literature
Russian Academy of Science
antologia1@yandex.ru
Moscow

**ABOUT ONE ARTISTIC IMAGE I N THE
NOVEL “ANNA K ARENINA”**

Keywords: Anna Karenina, Tolstoy, literature, ears, novel

Summary: author examines the artistic image of novel "Anna Karenina"'s characters through the details in this article. Features of the portraits characteristics acquire a symbolic value and contribute to the expansion of the nature of the characters

The Art and Literature Scientific and Analytical Journal «TEXTS» has a humanitarian nature.

Articles are published in French, English, German and Russian.

The Journal focuses on research papers about the theory, history and criticism of art, literature, film, theater and music.

The Journal is published four times a year.

Its electronic version will be publicly available via the website **www.art-texts.com**

The Journal is also published in paper form, because reading paper texts is a historical tradition and an integral part of European culture.

We would like this new Journal to become a common intellectual platform for researchers from different countries as well as to contribute to the development of scientific, creative and friendly connections.

Our Address in Bruxelles:

Belgique, Bruxelles, 1000, rue de la Tête d'Or, 7

tel.: +34 483 09 10 64

texts@art-texts.com

Our representation in Moscow:

Address:

15/9 B. Afanasievskiy street, Moscow, Russia 119019

tel.: +7 495 695-04-19

texts@art-texts.com

Circulation: 500

Published: 4x/yr