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The Pillar as a Functional and Artistic-Symbolic Image in the Cultures of the Ancient World

Summary: This article is dedicated to the most ancient period of the history of architecture. The author traces the process of its development on different territories. Notwithstanding the differences of typology, of planning and formal solutions, of material and technical equipment, ancient architecture represents an integrated body. It was united not only by the post-and-beam building method, but by the similar understanding of its basic components as well. Religious, cultural and historical traditions determined the correlation of functional and symbolic elements, of functional and decorative parts. Analysis of such an important architectural element as the pillar, the bearing part of the construction, demonstrates the evolutionary process of the years 4000s till 1000s BC.

Keywords: ancient architecture, beam and stanchion construction, architectural mainstay, religious, cultural and historical traditions, functional and symbolic, functional and decorative.

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Residential and Palatial Interiors of Medieval Russia

Summary: The article is devoted to residential and palatial interiors of medieval Russia. The author is analyzing wooden peasant dwellings and their equipment, as well as palace stone buildings of the XV–XVII centuries, preserved in Moscow.

Keywords: peasant hut (izba), built — in furniture, Russian oven, palace chambers, decorative finish

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The Picturesque Decor of the Church of Metropolitan Serguis Shelter, as an Example of Distinctive Features of the Artistic Style of the Heirs of P. Pashkov Studio

Summary: The article is dedicated to discover mural painting at the domestic church of the hospice named after venerable metropolitan Sergiy Radonezhsky. The author first analyzes these fragments of mural as pieces of early XXth-century art and offers a detailed description of them.

Keywords: Church of St. Serge Radonezhskiy, mural painting, the beginning of the twentieth century, Successors of P. P. Pashkov.

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An Outstanding craftsman of Russian Ceramics of the Late 19th — Early 20th Centuries

Summary: The article is devoted to creative, scientific, pedagogical and educational activities of Pyotr Kuzmich Vaulin (1870–1943) — the outstanding master of ceramics, genius scientist-technologist, eminent public figure, theorist and practician. This research emphasizes the importance of creative and technological experiments of P. Vaulin in revival of Russian monumentally-decorative ceramics at the turn of the XX century. The key role of the master in realization of creative plans in clay of leading Russian artists of the era of modern (M.A. Vrubel, K.A. Korovin, brothers A.M and V.M. Vasnetsov, V.A. Serov, I.E. Repin, V.A. Polenov, A. Ya. Golovin, N.K. Roerich) is revealed and co-authorship with P.K. Vaulin in creation of their ceramic works is approved.

Keywords: ceramics, reduction glaze, decorative art, modern, M.A. Vrubel, Imperial Porcelain Manufactory.

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An Artistic Image of Space in Sculpture by the Example of the Soviet Constructivists

Summary: An artistic image of space in sculpture by the example of the Soviet Constructivists is analyzed in the present article. Constructivists' creative pursuits gave a considerable impetus to the development of sculpture, helped the "sculpture" concept expansion and contributed to the change of its traditional exposure systems. Creative pursuits of the constructivism main representatives created a new understanding of the artistic image of space in sculpture. Space becomes a conceptual idea.

Keywords: sculpture, space, Alexander Rodchenko, constructivism, artistic image.

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The Posters of Mao Era: A Perspective of Art and Society

Summary: In 1942, Mao Zedong delivered a speech on the famous Literature and Art Forum of Yan-an, the place located in the northwest of China, was an anti-Japanese war base led by Communist Party. Later Mao's speech was issued as the guide text of the Party's policy on literature and art. The main idea of the speech is that art and literature are tools of Party's enterprise, serve the people, especially the workers, peasants and soldiers. Mao's speech continued to be effective since 1949 when the People's Republic of China was established. Because most of the people were at a very low level of education, many of them even could not read, the visual art was very useful for propagating the Party's ideologies and politics. In this condition, posters came to the front. In New China, the art system changed. The art market was declining, most artists were arranged to take a position in a certain unit, such as college, institute, museum, or publishing house, so they earned their living not by selling their works but by their wages. The only exception is that the artists could earn extra money by publishing their works, especially the works for poster, or for comic-strip, and also earn their names by the wide spread of their works through a great amount of copy. In the art history of China, Mao era is a typical period of duplicating and printing, so copying is the main method to spread the artist's work. By the operation mechanism, economically, impression of a work should be large and the price low, so partly the impression decided the author's fate. Although the art of Mao era is a kind of political popular art, entangled with politics, there is still something of it deserved to be mentioned.

Keywords: Mao's Era, Posters, Mass Communication

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Conceptual tradition in the making of Émile Gallé's project art

Summary: In present article we hypothesize the genesis of conceptual foundations of late XX — early XXI century art in symbolism aesthetics. Corresponding parallels, though separated by time, can be logically traced to the interdisciplinary nature of work. Since late XIX century this stream of art has accommodated the work of Émile Gallé, the French artist and designer who possessed a universal mindset. His methods of work were formed on the intersection of applied arts, natural science research, literature and philosophy. They were based on the principles of concept, literature script or the “libretto” of the upcoming oeuvre. The conceptual foundation allowed Gallé to outgrow the narrow borders of the “art nouveau” style and finalized the project approach in the plastic arts, opening the broader perspective of the conceptual tradition in arts.

Keywords: symbolism, conceptual art, concept, interdisciplinary research, project.

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Soviet Thematic Picture in the reflection of criticism during the period of 1930s-1950s

Summary: The article concerns the phenomena of the Soviet thematic picture and how it was characterized by official criticism in the period of 1930s-1950s. The works of Sergey Gerasimov, Arkady Plastov, Aleksandr Deyneka are examined as examples. Criticism of impressionism and formalism impulses in the art of Soviet artists is shown as the most important ideological ambiguity.

Keywords: Soviet thematic picture, easel picture, socialist realism, official criticism, totalitarianism, “ideological vagueness”, Association of Artists of Revolutionary Russia, Union of Soviet Artists, The Society of Easel Painters, Sergey Gerasimov, Arkady Plastov, Aleksandr Deyneka, Abram Efros, Nicholas Punin.

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Anatoly Smolenkov's Marble Gardens

Summary: The Marble Gardens is a creative project by sculptor Anatoly Smolenkov, uniting his sculptural works created over a number of years. It is no accident that the metaphor of a garden appeared here. This idea, presented in a new unexpected way, gave a special meaning to the artist's works. The idea of the sculpture being a conceptual centre of a metaphorical garden is understood in a completely new way. Anatoly Smolenkov's Marble Gardens is that special symbolic space weaved from ideas of different ages and cultures, from images from literature and mythology, from feelings and memories — from all those artistic, literary, philosophical contexts that formed the foundation for the modern cultural universe as a whole

Keywords: sculptor, Anatoly Smolenkov, marble, classic art, modern art, marble garden

