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## **An artist's studio**

*Summary:* An artist's studio is a multi-faceted phenomenon in cultural space, which has existed everywhere and has been always unique. In every European capital an artist's studio, which has become a museum, is always presented as a place of interest among other sights. Studios of Rembrandt, Rodin, Canonica, Bourdelle, Vasnetsov, Golubkina, Konenkov, Picasso, Dali, Zadkine, Burganov have firmly become ingrained in the cultural panorama of cities. These museums have grown out of creative studios as well as memorial houses and have become important cultural centers. The fact, that artists' studios transform from personal creative production rooms to a completely different phenomenon, shows their special status and a great importance in cultural processes in society.

*Keywords:* artist's studio, studio, school, factory, landscape, self-portrait, artist.

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## **Artists from Russia in European Art Trends of the 1900s through the 1950s**

*Summary:* I would like to show in this report how artists hailing from Russia came into contact with dominant trends on the European, and above all Paris and German art scene in the first half of the twentieth century. I'm not going to dwell on the better known émigré artists, such as Wassily Kandinsky, Marc Chagall, Mikhail Larionov and Natalia Goncharova, Alexandra Exter, Antoine Pevsner and Naum Gabo, every one of whom stood for an original creative trend of his or her own. Focus on less known figures will make it possible to trace how artists coming to European art centers from Russia in the first three decades of the past century got involved in the creative efforts of their European colleagues.

*Keywords:* émigré artists, Russia, Europe, art.

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## **Backwards Futurisms: Archaic Elements in Russian and Italian Futurism**

*Summary:* The essay deals with the problem of representing avant-garde visions of the future (visually or poetically) on the basis of mythical narrative structures, visions of the past, recollections of primeval symbols — real or imaginable. Comparative analysis of the most representative texts, such as *Mafarka le Futurist* and *Victory over the Sun*, shows that the futurist rhetoric intentionally uses traditional or quasi-traditional topoi, thus building up new canons, functionally similar to the established ones. Taking into account the idea of contemporary by Giorgio Agamben and relying on Mircea Eliade's interpretations of myth, the paper raises the question why and to what extent futurist temporality is rooted in the past, as well as differentiates between attitudes to the past and the future of Russian and Italian Futurists.

*Keywords:* Futurism, avant-garde, presentness, myth, Giorgio Agamben, Mircea Eliade, F. T. Marinetti, Aleksei Kruchenykh.

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## **About Translation of the Term “Модерн”**

*Summary:* The article deals with the English translation of the Russian term “модерн” used to refer to the national type of style. It is proposed to use the term “Russian Art Nouveau” along with the term “style moderne” found in English-language studies of Russian art of the end of XIX<sup>th</sup> — beginning of the XX<sup>th</sup> century.

*Keywords:* Art Nouveau, style moderne, term, translation.

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## **Letters-Drawings by Nikolai Samokish for the Edition of The Wanderings of Chichikov, or Dead Souls by N. Gogol**

*Summary:* The paper concentrates on the illustration work of Nikolai Samokish, a famous artist and painter of battle-pieces, for the edition of *The Wanderings of Chichikov, or Dead Souls* by Nikolai Gogol (1900). The seventeen letters, created by the artist, are examples of a unique graphic book design of those years and serve as confirmation of fundamental changes in the world of print of that time. Letters-drawings for this edition have not previously been studied. The style of the works is touched upon: the artist created the drawings not adhering to a certain art movement; he used elements of different artistic styles in his compositions. Considering the graphic decoration of the letters by Samokish for Gogol's works, it is interesting to note that the artist and the writer (at different times) studied at the same school founded by Prince A. Kushelev-Bezborodko in Nizhyn city.

*Keywords:* Artist Nikolai Samokish, Nikolai Gogol, A. Marx publishing house, illustrations, letters-drawings, book graphics.

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## **Facets of Valery Maloletkov's Creative Work**

*Summary:* The article is devoted to creative work of Valery Maloletkov, People's Artist of the Russian Federation, Member of the Russian Academy of Arts, Doctor of Arts, Professor, who fulfils his creative potential through a variety of graphic means in diverse materials and genres. Analysis of the works created by the artist during different creative periods and the author's reflections on V. Maloletkov's creative work are supplemented with the artist's statements, written down during a personal meeting. In many respects this study helps to understand the artist's world view and it reveals the individual character of his work.

*Keywords:* Valery Maloletkov, ceramics, sculpture, graphics, monumental and decorative arts, photography, scientific activity, porcelain, faience, bronze, shaping, the problem of colour, associations, symbols, metaphors, individuality, Paleontological Museum RAS (Moscow).

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## **Two Approaches to Reading Belles-Lettres Texts at Institutions of Higher Education**

*Summary:* The article is devoted to teaching students of higher education reading skills. It focuses on the process of reading belles-lettres in the course of studying a foreign language and the teacher’s strategies aimed at working with this type of text. The author of the article describes two approaches to reading artistic texts: the writer-biased approach and the reader-biased approach. The latter places the personality of the reader in the center of the reading process while the former centers on the creator of the text. In the article, it is argued that reading fiction is based on the multi-leveled process of communication between writer and reader. The author of the article outlines the five levels of this type of communication which should be paid attention to and followed when reading artistic texts. The author of the article gives an algorithm of work with artistic texts within the reader-biased approach, which helps both improve the process of foreign language learning and develop students’ understanding of themselves and expressing their personalities.

*Keywords:* belles-lettres reading skills, the writer/reader-biased approach to reading, artistic text, the reader’s personality, foreign language learning.

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## **Autobiographie fantastique**

*Summary:* Le nom d'Alexandre Bourganov s'inscrit dans une brillante pléiade d'artistes des années 1970 dont la réputation s'est affirmée à l'étranger autant qu'en Russie. Cette «Autobiographie fantastique» qui est proposée à votre attention appartient au genre philosophique qui a été consacré par des artistes tels que Benvenuto Cellini (Mémoires), Paul Gauguin (Noa-Noa) et Kouzma Petrov-Vodkine (L'espace euclidien). L'autobiographie fantastique a été présentée comme un spécimen de l'art calligraphique lors de la rétrospective Alexandre Bourganov, à la Galerie Trétiakov.

*Keywords:* Autobiographie fantastique, Alexander Burganov.