

BURGANOV HOUSE
SPACE OF CULTURE

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Two Aspects of Soft Power

The paper considers two aspects of soft power. Firstly, it is country promotion through such measures as culture and language promotion, cultural exchange, i.e. external actions with the facts of culture, science, etc. Secondly, it is the working with internal aspects of culture facts, their content. The latter implies creating nation's positive images in the works of art, mass culture and mass media, promotion of noncommercial publications. The author shows that current initiatives to improve Russia image pay insufficient attention to the second aspect.

Keywords: international image, soft power, culture, art, narrative, literature, popular culture, mass communication.

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Method of surrealism in art of ethnofuturism

A comparison of peculiarities of the Russian surrealism at the turn of the XX—XXI centuries formulated by M.A. Burganova and Finno-Ugric ethno-futurism is given in the article. Common features such as cultural tolerance and political indifference, substantive, but not formal stylistic unity of each of the artistic phenomena, are identified. A peculiarity of using of techniques of surrealism in ethnofuturism is an appeal to the cultural unconscious mind of the ethnic group, myth-making and harmonization of being based on it.

Keywords: surrealism, Russian surrealism of the XX—XXI centuries, the Finno-Ugric ethnofuturism.

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“Picture-writing” as a syncretic sign of preliterate

The problem of the formation of a primitive syncretism, when the synthesis of word and image formed in the system of pictographic and ideographic writing, is examined in the article. On the example of “picture-writing” the author shows the formation of iconic signs in the preliterate era, when primitive drawings were used not only for certain aesthetical emotional expression, but also for communicative aims of a certain message transmitting and its strengthening in the cultural and historical memory of a nation. The picture-writing represented the complicated graphic complexes of a certain narrative contents. Writing and drawing co-existed in the same visual and verbal space and completed each other, this fact led to the creation of decorative and ornamental language of preliterate.

Keywords: picture-writing, pictogram, ideogram, iconic sign, preliterate, syncretism, picture-synthetic letter.

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The Archaic Statues of Apollo and the Kouroi from the Aegean Islands (On the Cult of Apollo and its Origins)

This article concerns a specific typological group of Archaic Greek sculpture, the so-called “Apollos and kouroi” (VII–VI c. BC). These statues of youths are connected with the cult of Apollo. The author focuses on the colossal marble statues of the Aegean islands (Delos, Samos, Naksos, Thera) and traces the East-Greek origins of this group. The Anatolian element in the ancient cult of Apollo is also examined.

Keywords: kouroi, Archaic Greece, Greek sculpture, cult of Apollo, Aegean islands.

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Monumental Architecture in Ancient Anatolia: a historical overview

This article provides a conceptual overview of ancient Anatolian monumental architecture of the IX–III millennia BC. In the first part, it is argued that the history of archaeology in the region had a direct impact on the way these monuments are perceived. In the second part, various building complexes are considered (e. g. Göbekli Tepe, Mersin-Yumuktepe, Arslantepe, Beycesultan etc.). The study of building types on an extended period can be used to trace the various external influences and local inventions.

Keywords: ancient Anatolia, prehistoric Anatolia, monumental architecture, architectural typology, Mesopotamia.

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“Flower’s finding”: interpretation of the apulian vase-painting

This paper deals with floral motifs occurring in the South Italian red-figure pottery production.

At the beginning of the 20th century in a complex of decorations of southern italic red-figure vases, the so-called “floral motifs” were found out as a special group. They represented the stylized flower. Later A. D. Trendall in his research on classification of vases of the Southern Italy and Sicily noted its modifications inside a characteristic of main schools. However, there are few researches on interpretation of subjects of South Italian Vase Painting. The symbolical meaning of these funeral vases reveals better by studying their decorative subjects through the prism of myth and ritual tradition (Lyudmila Akimova’s method) contained in a feast’s system (for ex. Floralia and Rosalia feasts). This funeral meaning was interpreted in its own way by Orphism ideology prevalently in the Southern Italy in the 4th century BC. The theme of “flower’s finding” as a symbol of pleasure exists in a complex of “encoded” scenes, which distinguish the main stages in a myst’s way to the underworld. An important role for these stages has the image of fragrant flower as lily or rose.

Vase-painters from Apulia perceive a fantasy flower from the Greek classic. The matter is a “hybrid” form between rose, lily and araceae. From the second half of the 4th century BC the flower motif in the Southern Italy starts varying. Here we have scenes as “Eros with a flower”, “Eros in a garden”, “flower in the aedicule”, “the personified flower”. In vases of Ornate style, the flower becomes an independent element, it depicted by bright, vivid white and yellow colors over a black glaze, pushing aside an anthropomorphous image. Vegetable motifs (stalks, spirals of sprouts with bourgeons and sprigs) build multiple three-dimensional structures, creating the decorative “baroque” paradise world, pervaded by illusion of crescent polychrome. Most likely, the southern italic masters began to generate variations of “floral motifs” caused by complication of purposes: together with general local customs in Southern Italy became consolidated orphic traditions.

Keywords: South Italic vases, floral motifs, stylized flower; symbol of pleasure, myth and ritual tradition, Rosaliae, Orphism, myst’s way to the underworld, Eros in the garden, flower in the aedicule.

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On the creative activities of the artists of the second part of the 16th and the 17th centuries Mander-Wuchters dynasties

The article represents the first in the art history attempt to depict the creative activities of the European painters who belonged to different generations of Van Mander-Wuchters dynasties, the artists Karel van Mander I, Karel van Mander III, Abraham Wuchters, Daniel Wuchters as peculiar and integral phenomenon during the artistic process of the second part of the 16th and the 17th century. The representatives of Van Mander-Wuchters dynasties working in Italy, Holland, German states, Austria, Denmark, Sweden and Russia proved themselves as talented artists and art teachers.

Keywords: Karel van Mander, Daniel Wuchters, S. Loputsky, K. I. Zolotaryov. D. E. Zolotaryov, Armoury Chamber, Czar's icon painters, artists.

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Tradition and stylistic novelty in the portraits of clergy of the XVIII century. The image of Bishop and priest in the creative work of A. P. Antropov, D. G. Levitsky and V. L. Borovikovsky

The article shows the results of research of Russian clergy portraits of the XVIII century. Author pays special attention to the question of changing of perception a clerical person image under the influence of the New Time ideas. In the first part author considers the reasons and the consequences of adoption of Ukrainian baroque artistic expressive means in gala bishop portraits of the XVIII century. Here author indicates on the combination of Ukrainian portraits artistic experience and traditions of Russian parsuna in bishops' images painting by Antropov A. Second part analyses stylistic and composite methods in portraits of clerical persons created by Levitsky and Borovikovsky. As an outcome there are the definition of implication of Russian iconic and European traditions and author's novelties in making artistic image of a priest in the second half of XVIII — the beginning of XIX centuries.

Keywords: clergy portrait, Russian painting of the XVIII century, tradition, Antropov, Levitsky, Borovikovsky.

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Henry Moore and British religious sculpture of the 20th century

The article discusses some works of Henry Moore in the context of the British religious sculpture of 20th century. The author provides an analytical overview of the most significant phenomena of this artistic process, allocated with individual names and works. Personality of Henry Moore stands in the overall context because of universality of his creative ideas, the concept of individual plastic archetypal image. In the article accented two sculptures by Henry Moore, made in the 1940s and 1980s and installed in the interiors of Christian churches. The author describes their imagery in the context of trends common to the artist, specified their role in the evolution of Henry Moore art and in the history of sculpture of the twentieth century.

Keywords: modern sculpture, British sculpture, religious art, art and religion, Henry Moore.

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Traditions combination of “Union of Russian Artists” and “World of Art” in the B. S. Ugarov’s landscape artworks

The article is devoted to the heritage of the Leningrad artist B. S. Ugarov. It was found that the artist used elements of Art Nouveau style that is typical for the artist’s association “World of Art” (1898–1903, 1910–1924), and of the impressionism of the “Union of Russian Artists” (1903–1923) artists association. The searching of the Leningrad landscapist for the synthesis of two traditions of art associations fit into the logic of the evolution of style formulated A.A. Fedorov—Davydov. Successful experience of a plastic perfection russian realistic landscape of Ugarov’s painting can be recommended for use by contemporary artists.

Keywords: art; Art Nouveau; impressionism; landscape; Leningrad artist; russian artist.

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**“Canticum novissimi testamenti”: echo of
meanings in Luciano Berio and Edoardo
Sanguineti’s dialogue
(to the 90 anniversary since the birth of L. Berio
and to the 5 anniversary from the date of
E. Sanguineti’s death)**

Article is devoted to «Canticum novissimi testamenti» («A song of the latest Testament») — one of late opuses L. Berio. This work was created on the text of the poem by his friend and the colleague E. Sanguineti. As well as the most part of compositions of E. Sanguineti, this poem is a huge semantic field in which hints on the considerable set of texts of world culture face. The author studies Berio’s music work and Sanguineti’s poem and draws a conclusion about existence of idea “Echo” as conceptual basis of musical composition: this concept realizes itself as the acoustic phenomenon (“Canticum” is an example of space-music), and as the allegory designating semantic musters between the poem by Sanguineti and the composition by Berio, (including a problem of numerical symbolic). One of question is vocal timbres in Berio’s work: the composer transfers methods of instrumental music to vocal texture.

Keywords: Italian music, conceptualism, vocal texture, numeral symbolic, Gospel, F. Nietzsche, L. Berio, E. Sanguineti.

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Couleur locale in operas semiseria by V. Bellini and G. Donizetti: mountain tops as a romantic locus

This paper is focused on the technique of *couleur locale* in operas semiseria by V. Bellini and G. Donizetti. A description of the scene of action is the most important element of opera semiseria's dramatic composition from the moment of origin and forming of this genre. There are various exotic places as the scene of action in operas semiseria by Bellini and Donizetti. They are presented in the texts of librettos and stage scenery, but not the music. The exception is the operas semiseria with the scene of action in a mountain village. *Couleur locale* in these operas gets the musical realization. A special objective is to examine the special features of *couleur locale* in music of "mountain" operas semiseria. As a result we found that the musical realization of *couleur locale* in operas semiseria is inextricably linked with romantic aesthetics.

Keywords: couleur locale, opera semiseria, V. Bellini, G. Donizetti, pastorale, romanticism.

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Evolution and involution of the musical folklore genres by the examples of epos and ceremonial songs

The genres of folklore are concerned with a history of ethnos. At the same time the genres pass their own way through the history, and this way firstly reflects periods of urgency and relevance with further oblivion. This process could be designated as an evolution and involution of the genres and be considered by the example of epos and ceremonial (ritual) ones.

Keywords: Folklore, epos, ceremonial genres, ritual genres, evolution and involution, history.

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The specificity of the traditional musical folklore's existence as a cultural memorial in the modernity

The modernity shows the binary opposition relatively to the traditional culture and phenomena: on the one hand as a phenomenon of the historical past, on the other hand as a base of all modern cultural processes. The author considers traditional culture as an actual genetical code and a complex of memorials of the culture. Reviewing several methods to term's definition "memorial of the culture" in the article is suggested author's own definition, that is author's. The article includes the song which is used as the example of the traditional musical folklore's description as processual memorial of the culture and proof of the need to solve the essential problem and the memorial's safekeeping. There is also recommendation to this question given into the article.

Keywords: tradition, traditional culture, traditional folklore, traditional folk music, a monument of culture

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Speech communication and its role in strengthening the political stability in the society

The interaction between the language and public institutes is one of the central issues of speech communication theory. Ideology which presents a certain life order and social values as universal and undoubtedly correct is an indispensable element of political and economic power. What are the areas of speech activity where ideology is realized most efficiently and consistently. They are: the mass media, advertising, interviewing and psychological counseling.

Keywords: Speech communication, ideology, public institutes, ruling class, political stability, language, power, the mass media, advertising, interviewing, psychological counseling.