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## Landscape Painting Genre of the Krasnoyarsk Art School

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*The article is devoted to the study of the history of development and diversity of landscape painting of the Krasnoyarsk art school at the end of 19th-beginning of the 21st centuries as a unique occurrence of a regional culture. Landscape painting is one of the most popular genres in which Krasnoyarsk artists fulfill their artistic concept visualizing peculiarities of the Siberian people's mindset.*

*First of all specific processes of formation of landscape painting independence and inherent worth in the hierarchy of ancient Chinese and West European history of art were studied and compared. The first impulses of landscape pictures' liberation from mythological, historical and everyday scenes have been determined.*

*In this article the leading role of realistic landscape painting in the art of the Krasnoyarsk art school is discussed which is based on the diversity and wealth of natural landscapes of the Central and Eastern Siberia, plentiful landscape views. Closeness of nature allows the artist to grasp at maximum the essence of the nature so kindred to him and present its original qualities. West European theory of realistic landscape painting of the 19<sup>th</sup> century is prevailing for the landscape art of the Krasnoyarsk art school. According to this theory realistic everyday life landscapes more correctly represent the essence in each of the elements and events of everyday life, find the truly beautiful in it, require the ability of seeing this seeming simple as significant one.*

*In the article for the first time art review and periodization of landscape painting of the Krasnoyarsk art school for the whole period of its existence is offered. Specific diversity of the genre has been determined (epic and lyrical, historical and mythological landscapes, urban, industrial and rural landscapes, ethnic landscapes). Possible periodization of landscape painting genre development is determined in accordance with the change of priorities: artistic traditions, dominance of specific kinds of the genre, current and historical events of the Krasnoyarsk Territory culture. Regarding each stage of the regional landscape painting development representative art works demonstrating its peculiarity have been selected. The periodization of the history of the Krasnoyarsk art school development allows to follow the dynamics of the world landscape painting tradition development and formation of Siberian landscape painting own concepts.*

*To sum it up the unique art qualities of the Krasnoyarsk landscape painting demonstrating the peculiarity of Siberian region as a multicultural space have been formulated.*

*Keywords: landscape painting, concept of realistic landscape painting, theory of national landscape painting, Krasnoyarsk art school, regional culture, culture of the Krasnoyarsk Territory, landscape painting of the Krasnoyarsk Territory, Krasnoyarsk artists.*

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## POINT

*1. Landscape painting genre in the history of art: formation of independence and inherent worth of landscape painting in the hierarchy of art genres.*

Landscape paintings first appeared in China during the period of Six Dynasties (220-618). The founder of the national landscape painting was Wang Wei in the second half of the Tang Dynasty (618-907). Retreating from the presentation of the fantastic nature which served as a background for the scenes from the Emperors' life Wang Wei by means of monochrome landscape style presents the unity of natural landscape merging together water and air spaces. Landscape painting is being filled with religious and philosophic ideas of Daoism and Buddhism. In the epoch of the Northern Song (960-1127) landscape painting acquires inherent worth and begins to prevail in the hierarchy of genres. Academic landscape painting of panoramic-monumental style of this period demonstrates the cosmic world order reaching its peak in works of Guo Xi. A unique and concluding event in the history of Chinese landscape painting becomes the art of «artists-writers» of the Northern Song epoch and Chan art of the Southern Song (1127-1279) epoch (Osenmuk, 2005). Landscape painting appears as a synthesis of the realism of the external visual range and conceptual philosophical and religious depth. The absolute, supreme quality of nature visualized in the form of emptiness is defined which can as reveal and crystallize all forms of being from itself, so it can dissolve a whole variety of forms in itself, as the Fullness of Being.

*In the history of West European landscape painting* one of the first impulses of landscape paintings' liberation from mythological, historical and everyday life scenes becomes the art of the Northern Renaissance artists (Netherlands, Germany). The world of nature according to

the philosophy of pantheism (from Greek «pan» meaning «all» and «Theos» meaning «God», literally «All is God») in each of its phenomenon and fragment shows the aspects of the absolute most correctly, allows to define the presence of close connection with God (Zhukovsky, 2006, p.229). In the Netherlands special attention is paid to landscape painting, however, images of nature are only a part of the genre scenes accompanying the narration. The representatives of the «Danube School» in Germany in the 16<sup>th</sup> century work in the genre of romantic and fantastic landscape, in which anthropomorphic characters are dissolved in the natural space by means of narrative and pictorial techniques. But this kind of landscape painting didn't completely succeed in neutralization of the narrative story and crystallization of the inherent worth of the exclusively natural forms' image as the most lighted space of the essence.

West European art of the 19<sup>th</sup> century becomes the next stage in the development of landscape painting. Due to the formation of the picturesque concept of realism in the works of G. Courbet (1819-1877) in the second half of the century, as well as due to the art of French and British artists of this period (among them J.M.W. Turner, J. Constable, T. Rousseau, C. Troyon, J.-B. C. Corot) landscape painting gradually becomes an independent and self-worth genre of painting (Istomina, 2006). The fact of the origin and the liberation of landscape painting genre from historical and mythological painting related to the events of the sacred history and dominating the first half century due to the activities of the French Academy of Fine Arts and the Royal Academy of Arts (England), demonstrates the use of natural elements such as symbols of a divine world. Representation of nature is has been preserving its majestic content, the phenomenon of the divine world in the aspect of nature in particular.

2. *West European theory of realistic landscape painting as a fundamental one in landscape painting of the Krasnoyarsk art school of the 20<sup>th</sup> century.*

The priority genre in which the painting of the Krasnoyarsk art school has been traditionally developing is realistic landscape painting. The concept of *realistic landscape painting* is formed in the art of painting in Western Europe in the 19<sup>th</sup> century. Founders of realistic images of nature were the English school landscapists, i.e. William Turner (1775 – 1851) and J. Constable (1776 – 1837), as well as the artists of Barbizon school (a group of French landscapists working in the countryside of Barbizon village in the forest of Fontainebleau, near Paris), among them T. Rousseau, J.-B. C. Corot, C. -F. Daubigny, K. Troyon (Bogemskaya, 2002).

Realistic landscape according to the artistic conception of the Barbizon school displays the essence in each of the elements and events of everyday life, thus being raised to the quality of Being. On the contrary to the concept of classicism of the 18<sup>th</sup>-19<sup>th</sup> centuries human nature is not a reference repository of the divine content. Land cultivation, the contemplation of nature, natural human existence – this is how the actions done by these few human characters introduced by the artists can be characterized. In most cases, however, the figure of the human is absent. This means that the visual concept of art works is focused on the phenomenon of the very essence of the divine nature and the earth and the heavens interrelate as totalities not related to the vanity of human nature.

If the classic concept of the idealistic landscape in depiction of nature was focused on the quality of the universal, the realistic landscape considers important the representation of the features of real natural elements. The absolute, the divine fills up every pore of the matter of the surrounding world of nature, thus

the pantheism in the image of particular natural areas is demonstrated. The specifics of a single image is the essence of the proximity of the universal. Simple and ordinary representation of nature reveals the truly beautiful in it, requires the ability of seeing the seeming simple as significant one.

The key figure in establishing the theory of realistic national landscape painting has become the creative programme of the English artist J. Constable, «a natural painter» (Kenneth, 2004). Unlike the concept of the idealistic landscape painting common for the historical painting of that time, the theory of the national landscape painting of J. Constable asserts the uniqueness of representation of a single landscape close to the nature of the artist able to grasp the essence of the nature which is most kindred to him. The artist recreates one and the same motive: the area where he was born in various conditions of light and weather, time of the day. Nature in the art works of J. Constable is not just the English land, but the land of the south of England, the Dedham Vale, the banks of the river Stour. A series of «portraits» of trees (e.g. «The trunk of an elm tree», 1824) becomes the visualization of this theory.

National landscape painting of the English art school is peculiar in such characteristics as nebula, rain and humidity. The heaven space appears as a source of the life of the World, therefore windmills, rain and rainbow become determining in the existence of the human and organize his life according to the laws of the divine, heavenly world. The movement of the human is determined by the movement of natural elements. The essence is manifested in the phenomenon of daily, intimate, everyday existence of the earthly world. The human is presented in the indissoluble unity with the Earth's space due to the composition, the narrative character of the peasant's appearance and lifestyle, as well as due

to the technique, he merges together with the natural world into the single entity.

It is the heaven and the earth that come into a relationship in J. Constable's works as the ultimate heroes and these relations constitute the true story. The plot does not matter in the aspect of private and transient events distracting from the main event which is the event of interaction between the Earth and the Heaven.

The Barbizon School artists depict the neighborhood of Paris emphasizing the representativeness of the nature of the village of Barbizon. National realistic landscape painting of the French art school is peculiar in such characteristics as fullness with the light and open horizon demonstrating the immensity of the French pastures and emphasizing the commonness of natural spaces by means of including the everyday peasant's life, as natural as the depicted natural world. The world of the French nature becomes the source of life and the space for harmonious existence of the human. The heavenly world is presented as divine one under the cover of which the human exists.

The founders of realistic landscape painting abandoning idealistic classical landscape compositions proposed an open-air method and, moreover, made it equivalent to working in the studio. Open-air painting was discovered in 1809-1811 by J. Constable. At the beginning of the 1820s this principle was completely developed by him on the basis of plenty of sketches drawn from nature. On the reverse side of his sketches done during the trips J. Constable made comments on the weather, the direction of the wind, the state and type of the clouds: «twilight after a very bright day», «clouds clearing away after the rain» (John Constable, 2005; R. Desnos, 2005). The sketches were written by oil making the sketch and the completed painting equal in value. Sketching, seeming incompleteness of works demonstrate the most correct method of

presentation of the true structure of the world, being not static but in constant movement of spheres. This technique detects the state of unity and flowing, mutual reflection of the elements of nature, their coexistence. The method of open-air painting allowed to present the essence of nature in its air, luminous, transparent, moving and changeable state.

West European theory of realistic national landscape painting has significantly influenced not only European artists of the 19<sup>th</sup> century – the romantic, realist and impressionist painters, but also significantly determined the development of landscape painting of the late 19<sup>th</sup> century in Russia. The classics and the guide for creating of art works of the Krasnoyarsk art school will be the works of Russian landscape painting of the second half of the 19<sup>th</sup> century, i.e. the works of A.K. Savrasov (1830-1897), I. I. Shishkin (1832-1898), A.I. Kuindzhi (1842-1910), F.A. Vasiliyev (1850-1873) and I. I. Levitan (1860-1900).

### Example

3. *The natural wealth of the Krasnoyarsk Territory as a factor contributing to the popularity of the landscape painting genre in the Krasnoyarsk art school.* Landscape painting is one of the most popular genres in which the painters of the Krasnoyarsk art school have been fulfilling their artistic vision starting from the end of the 19<sup>th</sup> century until present days. Moreover, artists who were brought up outside of the Krasnoyarsk Territory having arrived in the Territory, begin to work in this genre. This fact can be explained by the real wealth of Krasnoyarsk nature. The geographical area of the Siberian region forms a special mentality of Siberian people, through the prism of natural forms the place of the human in the world and the natural laws of his existence are defined.

The Krasnoyarsk Territory stretches from the Arctic Ocean to the foothills of the Eastern

Sayan. In the south and in the east it is framed by the mountains of Southern and North – Eastern Siberia. The territory of the region has an extremely complicated terrain: there are mountains, plateaus, lowlands and valleys of various height and origin. The length of the territory from the north to the south predetermines the location of the territory within three climatic zones: arctic, subarctic and temperate. Thus, from the north to the south the following change of natural zones is observed: the polar zone, tundra, forest tundra, taiga, forest steppe and steppe. The main waterway is the Yenisei river which flows through nearly the entire territory from the south to the north being one of the largest rivers on the planet. Thus, the huge area combines almost all the climatic and natural areas. The human living in the Krasnoyarsk Territory has the opportunity to visit and get acquainted with various natural phenomena not even going beyond its boundaries.

The Krasnoyarsk Territory is presented as a multicultural space which includes the Evenki and Taymyr autonomous districts in the north where historically the small northern tribes settled: Dolgans, Evenks, Nenets, Selkups, Kets, Nganasans. It shares borders with distinctive natural areas and original ethnic cultures, such as: the Republic of Tuva (in the South), the Republic of Khakassia Khanty-Mansi and Yamalo-Nenets autonomous districts (in the west) indicating the relations with Asian neighbors. Assimilation of cultural traditions of these ethnic groups allows the culture of the region to absorb in itself centuries-long mythology of nature of the indigenous peoples of Siberia.

*4. The peculiarity of the landscape painting genre in the art of the Krasnoyarsk art school: the periodization of the history of the landscape painting genre, artistic traditions, types of landscape painting, representational works.* The fundamental tradition of landscape painting of the Krasnoyarsk art school is the concept of national

realistic landscape painting. The dominance of realistic landscape painting is determined by the diversity and richness of natural landscapes of Central and Eastern Siberia, plentiful of diverse landscape types.

The history of landscape painting of the Krasnoyarsk art school displays all the diversity of the genre. During the 20<sup>th</sup> century *epic and lyrical, historical and mythological* landscapes become dominant in works of regional artists. In the middle of the century during the All-Russian industrial constructions in the Krasnoyarsk Territory and the construction of a regional centre *urban and industrial* landscapes are in demand. Periodically *rural* landscape becomes relevant in works of individual artists. Ethnic landscapes – the landscapes of Khakassia, Tuva, Taymyr, Evenkia and Dudinka – are of the highest priority in works of some artists of the Krasnoyarsk art school throughout the history of its existence.

Possible periodization of the history of the landscape painting genre development in the Krasnoyarsk art school is determined by the following criteria: 1) change of priorities in the choice of artistic traditions; 2) dominance of certain types of the landscape painting genre; 3) focus on specific subjects of the landscape, and 4) influence of current and historical events on the artistic culture of the territory.

**1910-1950. – the period of formation of the landscape painting genre in the Krasnoyarsk art school: art works of V.I. Surikov, D.I. Karatanov, A.P. Lekarenko.**

The history of landscape painting in the Krasnoyarsk Territory started with the first watercolour works of *V.I. Surikov* (1848-1916) of the pre-academic period of 1862-1870. The methodology of N.V. Grebnev, the teacher of Vasily Surikov in 1856-1861 at the Krasnoyarsk district school, was peculiar while painting from nature was compulsory, and above all, en plein air (from French «en plein air» meaning «open-air»).

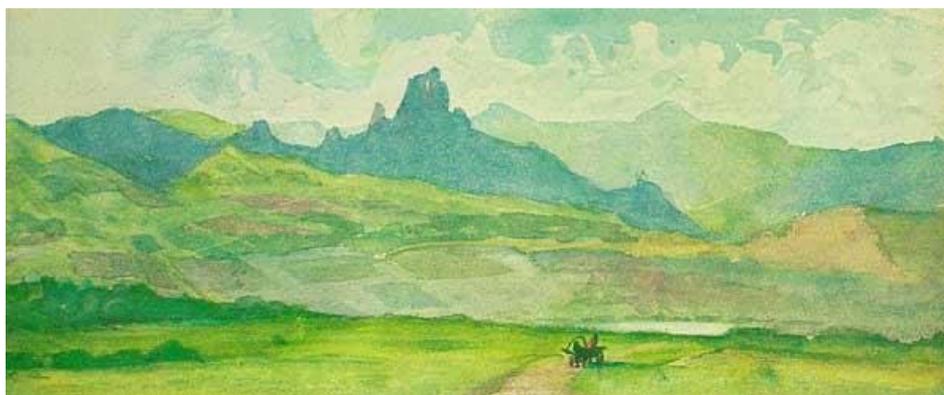


Fig. 1 «Minusinsk steppe» 1873, by V. I. Surikov, STG

Presentation of the colourful wealth of nature, changes of colour in natural conditions and realism become determinant at drawing lessons. In the future, V. I. Surikov will preserve this technique during the entire period of his career. While studying at the St. Petersburg Academy of Fine Arts (1869-1875) V.I. Surikov regularly returns to Krasnoyarsk, travels in Khakassia. He creates a lot of landscape paintings of the steppe and mountains of Khakassia, Krasnoyarsk panoramic views distinguished by realism. In landscape painting of those years panoramic perspective plans are combined with the precise depiction of the details of the background (Lomanova, 2006).

In the work of V.I. Surikov Siberian landscape will be the necessary component of historical paintings of the 1890-1900s. In general, the art of V.I. Surikov will become a professional basis for the development of painting in the Krasnoyarsk Territory: the tradition of realism, open-air work, panoramic-monumental image of Siberian nature.

The native Siberian *D.I. Karatanov (1874-1952)* having taken incomplete course at the Imperial Academy of Fine Arts in the studio of A.I. Kuindzhi will become one of those painters who will continue the development of landscape painting in the Krasnoyarsk art school in the first half of the 20<sup>th</sup> century. The artist-historian, a native of Khakassia, a regular participant of

research expeditions in the Krasnoyarsk Territory and to the Far North will present in his works a range of lyrical and epic landscapes distinguished by documentary realism. Starting from D.I. Karatanov's art works Siberian taiga, Khakass steppes and the Sayan mountains, nature reserve «Krasnoyarsk Stolby», tundra of the Turukhansk region, the nature of the Far North and Siberian rivers will become the key themes in landscape painting of the Krasnoyarsk art school in the following years. Landscape painting becomes the main genre in the art of D.I. Karatanov and one of the principal in the education system of Krasnoyarsk city school of painting (the first in Siberia, opened in 1910) where the artist would be the senior teacher.

In the epic landscapes of D.I. Karatanov Siberian nature is distinguished by immensity, majesty and savagery.

In the lyrical landscape sketches the artist turns to the transition states of nature, the object of his attention are unexplored areas of Siberian nature with small streams and trails. The only characters in such works are fishermen and hunters as the most similar in their nature to the savagery. Working en plein air, Krasnoyarsk artist paints a number of sketches and paintings of his favourite places – «vidovka» (an observation point) at «Stolby» referring to the natural image at different times of the day and year. *Selected*



Fig. 2 «Eastern Sayan», 1946

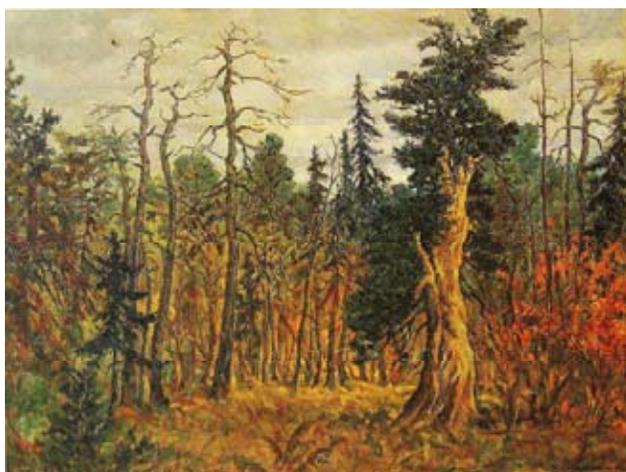


Fig. 3 «Taiga landscape», 1972 by A.P. Lekarenko

works: «Windfall» (1934), «Taiga wilderness» (1935-1936).

The new solution in the landscape painting genre proposed in his works another Krasnoyarsk artist *A.P. Lekarenko* (1895-1978). After numerous and long-lasting visits to Evenkia, the Turukhansk polar records expedition to the Taymyr (1926-1928) the artist returns with a series of landscape paintings devoted to the northern theme. Numerous sketches will become a kind of peculiar, visual-documentary report of what he saw and, at the same time, the artistic representation of constant cyclical variability, dynamics and diversity of Siberian nature. The desire to capture the multifaceted image of Siberian nature will allow to work in series in which richness and immensity of native wildlife will be revealed most fully.

Later A.P. Lekarenko will make this method of work the main one in his landscape art, thus in 1946 after a long trip to the Eastern Sayan the landscape paintings series about the Sayan mountains will appear. *Selected works*: «Cedars and distances», «Eastern Sayan».

**1950-1970. – Crystallization of the realist tradition of landscape painting in the art works of B.Ya. Ryauzov, T.V. Ryannel, R.K. Ruyga, Yu.I. Khudonogov, A.F. Kalinin.**

Current historical events in the history of the Krasnoyarsk Territory in the second half of the 20<sup>th</sup> century influenced significantly the development of the landscape painting genre. The post-war period, the intensification of the industry development, many all-union construction sites in the region attracted the younger generation from all regions of the country. Among them were young artists not of Krasnoyarsk origin, such as: *B.Ya. Ryauzov* (1919-1994), *V.I. Meshkov* (born in 1919), *T. Ryannel* (born in 1921), *A.F. Kalinin* (1922-2002), *R.K. Ruyga* (1923-2002) and *Yu.I. Khudonogov* (1924-1967). Some will arrive after completing studies at art schools. The opening of Surikov's Art School in 1958 and the first art gallery will become historic events and will determine the further development of art in the region. This period will be called the «Golden Age» of the Krasnoyarsk Art School (Lomanov, 1996).

The natural phenomenon in landscape painting of 1950s was the landscape of military and post-war theme. Artists-veterans having come after the war to the Krasnoyarsk Territory depict the nature exhausted, wounded and worn-out by numerous bloody battles.

Much attention is paid to the places of heroic, glorious military events («Land at war» 1979-



Fig. 4 «Land at war», 1979 by B.Ya. Ryauzov



Fig. 5 «Mountain cedars», 1959 by T. V. Ryannel

1982, «Place of Alexander Matrosov's heroic deed», B.Ya. Ryauzov). Artists not participating in military events represent through natural images the atmosphere and the consequences of military events in the already peaceful life of the region («Sunflowers. June 1946» Yu.I. Khudonogov).

Artists of the second half of the 20<sup>th</sup> century achieve recognition through numerous epic and lyrical landscape paintings series.

Epic landscapes of *B.Ya. Ryauzov*, *T.V. Ryannel* of this period are notable for panoramic

compositions, monumental formats, Siberian nature is mythologized («The path of giants», «Mongun-Taiga» («Saying farewell to the mountain»), «Peak Grandiozny», «Siberia. Eternity» in 1965 by T.V. Ryannel; «Powers of nature» in 1972 by B.Ya. Ryauzov).

T.V. Ryannel in his art work «The birth of the Yenisei» (150x130, 1958) presents a raging stream breaking through the mountainous banks. The artist depicting the Upper-Yenisei waterfall in the Biy-Khem valley demonstrates the birthplace

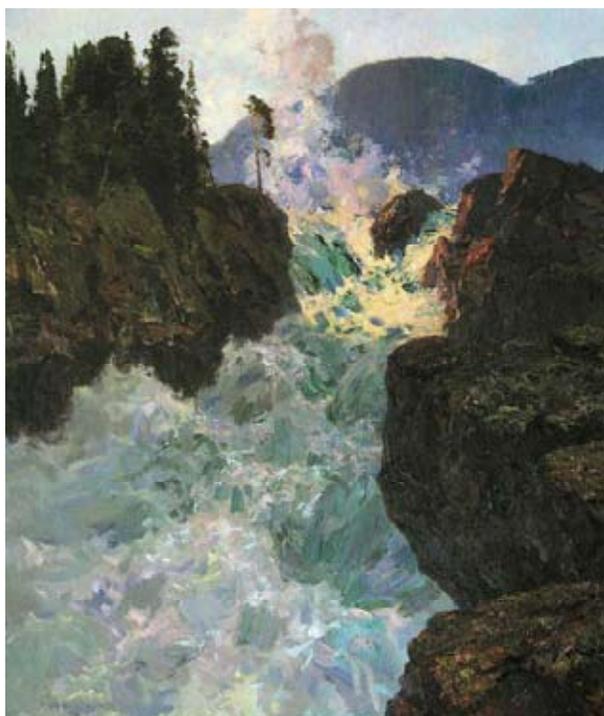


Fig. 6 «The Birth of the Yenisei», 1958 by T.V. Ryannel

of the powers of nature. Clouds of mist over the waterfall in their picturesque representation are like the ephemeral essence of clouds and water elements at the same time. The light of the rising sun over the top breakers of the turbulent flow highlights the origin of the power of water, reveals its divine nature. T.V. Ryannel depicts the mythological story of the immense mountain spring birth solemnly coming down from the heaven. Stony banks are witnessing the absolute inaccessibility of the Heavenly world where the heavenly stream comes into the world from.

Through the variety of landscape painting types, as well as through the series of works, Siberian nature is revealed in many aspects showing all the immensity and variety of its manifestations. With all the traditions of the development of Siberian realistic landscape painting painters of this period actualize particular kinds of the genre.

At the «Socialist Siberia» exhibition (1969) devoted to the centenary of Lenin's birth

the historic and revolutionary theme appears in the landscape paintings of *B.Ya. Ryauzov* («Turukhansk series» 1949-1951. («The Historic sites in Siberia connected with life and work of Lenin»), the series «Surikov's places»). These are series of historic landscape paintings associated with Siberian exile of Vladimir I. Lenin and with the childhood of the great artist. The attention of the Krasnoyarsk artist is focused on the recreating of the atmosphere of the bygone epoch of Turukhansk, Shushenskoye and Krasnoyarsk through the images of nature. *Selected works:* B.Ya. Ryauzov «Shushenskoye» 1898. The window of V.I. Ulyanov» (1973-1978)), «The garden of Surikov» (1983-1986). In the works of T.V. Ryannel landscape-portraits appear which are new for Siberian landscape painting. «The Birch of Waldman» in 1961, «The Old Friend» in 1972. The peculiar portraits of nature are a metaphor of the human world, nature and the human are mutually revealing, are referring to each other.



Fig. 7, 8 Krasnoyarsk – a city at Red Jar, 1978 and «Here will be Sajano-Shushenskaja of HEPS», 1965, T.V. Ryannel



Fig. 9 Homeland of the deer, 1973, V.I. Meshkov

*T.V. Ryannel, R.K. Ruyga and V.N. Udin* turn to the topic of the exploration of Siberia (the overlap of the Yenisei River, the construction of the Sayano-Shushenskaya hydroelectric power plant, construction of the Krasnoyarsk hydroelectric power plant named after the 50<sup>th</sup> anniversary of the USSR, 1955-1972; the construction of the Municipal bridge across the Yenisei River (1962); Krasnoyarsk becomes one of the largest industrial centres in the country).

Industrial and urban landscapes are prevailing in that period («The left-bank pit», «The right-bank basin», «Overlapping the Yenisei river in the Sayan mountains», «The dam of the Krasnoyarsk hydroelectric power plant») in 1968 by T.V. Ryannel,

«Here the Sayano-Shushenskaya hydro power plant will be» 1964-1989 by R.K. Ruyga). The «Severe style» of 1960s in the landscape painting genre highlighted the spectacular narration about strength, stamina and masculinity of the Siberian man and Siberian nature.

In 1960s the graphic art is developing (1961 – the first exhibition of prints, 1962 – the workshop of graphics of Siberia and the Far East, establishment of the printing studio). The mobility of this kind of art able to respond quickly to the accelerating dynamics of the modern life and the events of time is in great demand.

R.K. Ruyga and V.I. Meshkov continuing the tradition of the Siberian landscape painting work

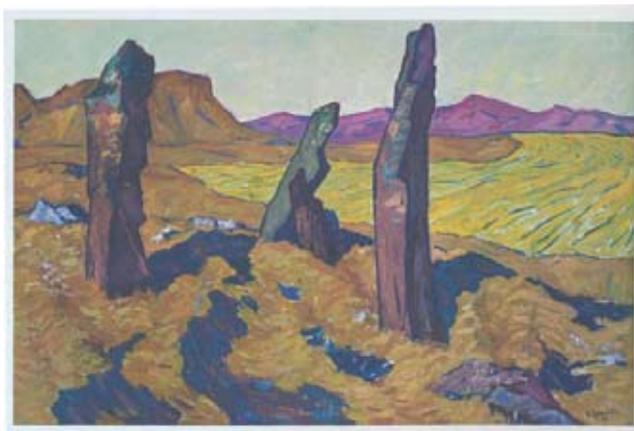


Fig. 10 «Khakassia of territory» 1963 by Yu.I. Khudonogov

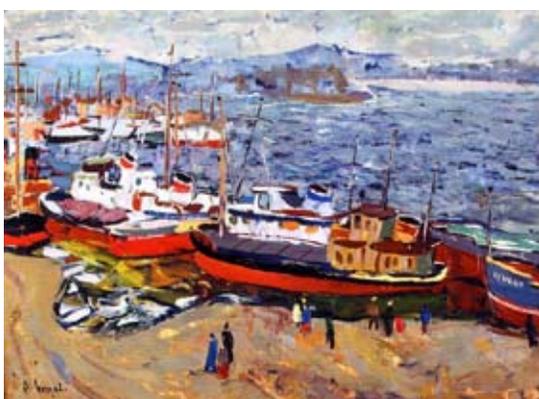


Fig. 11 «View to Yenisei», 1963; Fig.12 «Landscape with the red house» 1968 A.G. Pozdeev

using the graphic techniques (pencil, ink, linocut, woodcut, lithography): the series «Abakan-Tayshet» by R.K. Ruyga; the series of colour linocuts «Evenk Series», «Around Taymyr» by V.I. Meshkov.

*Yu.I. Khudonogov and A.F. Kalinin* reveal in their paintings the pagan antiquity of Khakass land, offer possibility of its coexistence with modernity. Interrelation of Khakass steppes and virgin lands, burial mounds and the construction of new settlements is presented. In their early works the artists attempt to detect the proximity of ancient and modern rhythms, the harmony of their coexistence. In later works they focus on the stability and permanence of antiquity, assert its superiority over the vanity of modernity («Plowed virgin land», «Town of virgin lands

plowmen», «Eagle steppe», «Awakened steppe», Yu.I. Khudonogov).

During this period declaring that realism is a fundamental tradition the artists master a range of other artistic traditions, among them English and French realist landscape painting, tradition of impressionism, expressionism («The Sayan rain» in 1980, «Rocks on the shore of Lake Baikal» in 1982, «The morning on the Biryusa» in 1989 by T.V. Ryannel). The object of the image becomes the nature of the Krasnoyarsk Territory from the Sayan ridges in Tuva to the Arctic Ocean.

**1970-1990. – Traditions and innovations in landscape painting of the Krasnoyarsk art school: art works of A.G. Pozdeev, V.F. Kapelko, G.G. Gorensky, A.A. Dovnar and V.A. Sergin**

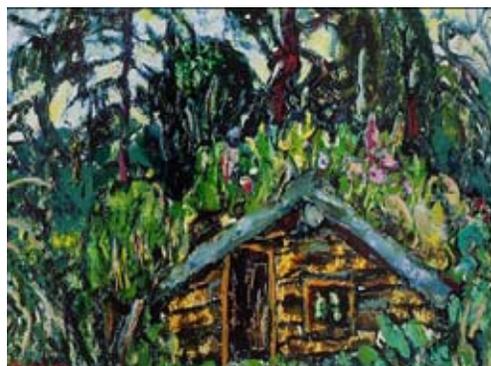


Fig. 13 «Hut with holes» A.G. Pozdeev

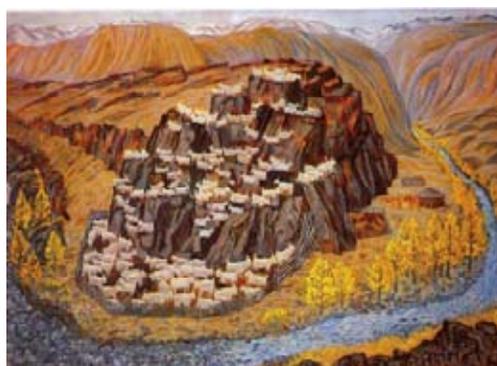


Fig. 14 «At the mouth of the Ching river» V.F. Kapelko

The opening of Krasnoyarsk State Art Institute and the Siberian-Far Eastern Branch of the USSR Academy of Arts (art workshops) in 1986-1987 will determine the further development of art in the region.

Graduates of the capital's art schools continue to come to Krasnoyarsk and bring with them almost unknown artistic traditions to the regional school, including West European (traditions of Impressionism, Post-Impressionism, Fauvism, Primitivism and others). Most clearly the innovative techniques of landscape painting are represented in works of *A.G. Pozdeev (1926-1998)*, *G.G. Gorensky (born in 1938)*, *V.F. Kapelko (1937-2000)*. *Selected works: «In the prospect», «Red holiday» 1967-1969* by A.G. Pozdeev).

The impressionist art tradition becomes the prevailing one: the colour and light interflowing of natural areas, the breach of the classic organization of the natural space, the play of reflexes demonstrates the idea of the natural world unity.

However, the realist tradition of Siberian landscape painting is still preserved in the works of the artists taught in the traditions of the Krasnoyarsk art school, and these ones who choose the Krasnoyarsk Territory to be the space for their creative development and further perfection.

*V.A. Sergin* (born in 1945) works in central Russia and paints landscapes of Pskov, Vladimir, and landscapes of Moscow suburbs,

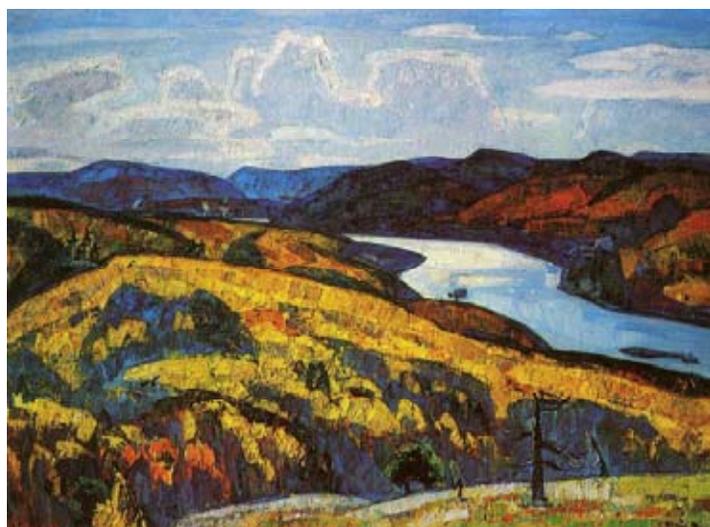


Fig. 15 «Autumn on the Yenisei», 1983 by V.A. Sergin

Baltic landscapes, works in Central Asia, but nevertheless he prefers the rugged wildness of Krasnoyarsk nature. Pastous, relief in the painting technique epic and lyrical landscapes of V.A. Sergin maximum materialize the artistic image of Siberian nature in front of the viewer creating the optical effect of three-dimensional image. Since 1997 the urban landscape appears in the art of V.A. Sergin – Krasnoyarsk streets and yards («Kirova Street», «Paris yard» 1998). The artistic language of the painter is formed on the basis of the realistic tradition of Siberian landscape, as well as on the traditions of Russian landscape painting (*lyrical landscapes*: the series «Four seasons», «Winter twilight» in 1996; *epic landscapes*: «My Siberia» in 1990, «The tale of Siberia» in 1999, «The Tale of the Podkamennaya Tunguska River» in 2000, «Taimyr silence» in 1982).

*A.A. Dovernar* (1939-2005) preferred the rural landscape portraying the world of antiquity and peace having been preserved and existing in Siberian nature.

**1990-2010. – Peculiarity of the present stage of the development of the Krasnoyarsk art school landscape painting genre: art works of I.S. Danilov, A.A. Pokrovsky, V.N. Udin, S.V. Forostovsky, V.P. Belinsky, E.A. Larionov.**

Landscape painting genre in the art of Krasnoyarsk art school has been one of the dominant ones. The range of artistic traditions expands significantly. Krasnoyarsk landscapists actualize the entire spectrum of global and domestic painting styles from realistic to abstract.

The tradition of realistic Siberian landscape painting becomes one of the many. However, Siberian landscape painting has been the



Fig. 16 Village Samkovo. Leaf fall. 1989 and Fig. 17 Starlings have arrived. 1994 by A.A. Dovernar



Fig. 18 The village of Balai. 2006 by I.S. Danilov



Fig. 19 Himalayas. India. 2005 by A.A Pokrovsky

prevailing and varied one: landscapes of central and southern Siberia, landscapes of the North, rural landscapes.

The new landscapes in the history of landscape painting are the ethnic landscapes of Tibet, China, India and Polynesia.

The variety of landscape topics not related to Siberian nature is the fact of openness and integration of the Krasnoyarsk art school into the world artistic process, the opportunity to discover the commonness and unity of the world of nature, as well as an attempt to take a fresh look at the nature of Siberia and see its uniqueness. *Selected works: «Ergaki. Lake of Artists» in 2006 by V.P. Belinsky, «The Church in the Olgino village» in 2006 by E.A. Larionov, «The evening bells. Ovsyanka village» in 2005 by V.N. Udin, «Vavilova street in Krasnoyarsk» in 1991 by S.V. Forostovsky.*

### Resume

Landscape painting genre continues to be the most popular one in the work of Krasnoyarsk school artists. The nature of the Krasnoyarsk Territory appears to be a unique educational space, when immersed in it the artists reveal

an inexhaustible source of creativity and appeal to nature depiction throughout their art career. Krasnoyarsk landscape painting during the whole century illustrates the dynamic evolution of the genre in all its diversity of kinds, a wide range of artistic traditions. In the article a possible periodization of the history of landscape painting of the Krasnoyarsk art school is suggested allowing to see the dynamics of the development of the world landscape art tradition and the establishment of the Siberian landscape painting own concept.

Landscape painting of the Krasnoyarsk art school reveals many aspects of Siberian nature revealing all the immensity and complexity of its polar and nuance expressions. The unique artistic qualities of Siberian landscape painting are realistic representation of its savage majesty and unruliness and, at the same time, lyricism and restraint which exposes the whole complexity of the human self-determination in the universe.

The plentiful of natural images of Siberia (Siberian taiga, Khakass steppe, the Sayan mountains, high-mountain Stolby, tundra, the nature of the Far North, Siberian rivers, etc.)

and their qualities fundamentally opposite to each other; variable aspects of natural motives offer the viewers uniqueness and wealth of the region. Herewith, it is this visualization of an equivalent diversity of the Krasnoyarsk Territory nature, from monumental panoramic landscapes of Siberia in which the earth and the heaven interrelate as totalities to small, selected aspects of Siberian nature, which reveals the multicultural wealth of the Krasnoyarsk Territory as its natural law of existence making it clear to the viewer.

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## **Жанр пейзаж в искусстве красноярской художественной школы**

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*Статья посвящена исследованию истории развития и своеобразия пейзажной живописи красноярской художественной школы в период кон.ХІХ – нач.ХХІ веков как уникального явления региональной культуры. Жанр пейзажа является одним из востребованных, в котором реализуют свою художественную концепцию красноярские живописцы, визуализируя особенности мировоззрения сибиряков.*

*Первоначально изучены и соотнесены специфические процессы становления самостоятельности и самоценности пейзажной живописи в иерархии жанров древнекитайской и западноевропейской истории искусства. Определены первые импульсы освобождения пейзажных картин от мифологических, исторических, бытовых сюжетов.*

*В статье обсуждается главенство реалистического пейзажа в живописи красноярской художественной школы, что обосновывается разнообразием и богатством природных ландшафтов Центральной и Восточной Сибири, обилием пейзажных видов. Близость природы позволяет художнику максимально схватить сущность родственной ему природы и представить её оригинальные качества. Западноевропейская теория реалистического пейзажа ХІХ века является основополагающей для пейзажной живописи красноярской художественной школы. Согласно этой теории реалистические обыденные пейзажи наиболее корректно проявляют сущность в каждом из элементов и явлений повседневности, обнаруживают истинно прекрасное в ней, требуют умение видеть кажущееся простое как значимое.*

*В статье впервые предлагается искусствоведческий обзор и периодизация пейзажной живописи красноярской художественной школы на протяжении всей истории её существования. Обнаруживается видовое многообразие жанра (эпические и лирические, исторические и мифологические пейзажи, городской, индустриальный и деревенский пейзажи, этнопейзажи). Возможная периодизация истории развития жанра пейзажа определяется в соответствии со сменой приоритетов: художественные традиции, доминанта отдельных видов жанра, актуально-исторические события культуры Красноярского края. Относительно каждого этапа развития региональной пейзажной живописи подобраны репрезентативные произведения, наглядно демонстрирующие его своеобразие. Периодизация истории развития пейзажной живописи красноярской художественной школы позволяет увидеть динамику освоения мировой художественной пейзажной традиции и становление собственной концепции сибирского пейзажа.*

*В заключении сформулированы уникальные художественные качества красноярской пейзажной живописи, наглядно демонстрирующие своеобразие сибирского региона как поликультурного пространства.*

*Ключевые слова: жанр пейзажа, концепция реалистического пейзажа, теория национального пейзажа, красноярская художественная школа, региональная культура, культура Красноярского края, пейзажная живопись Красноярского края, художники Красноярска.*

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