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Traditional Art in Modern Art Processes of Krasnoyarsk: Advantages and Disadvantages

Marina V. Moskaljuk and Aleksandra E. Vasileva*

Siberian Federal University

79 Svobodny, Krasnoyarsk, 660041 Russia ¹

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Computer and developing technologies have generated new forms visual arts and creative self-expression. Thus art in its traditional forms hasn't become a museum relict, it is living and developing. There is always corporality in the products of painting, sculpture, a drawing and arts and crafts: the dynamics and rhythm of a dab, the gesture of the hand forming volume of an art material, there is also warmth and spirituality (emotions, experiences, and desire to seek the truth). As a matter of fact, the Best works of art today, inheriting tradition, give certain "reissuing" of tradition, expand it, and include present experience, full global contradictions of technological culture. The modern art has got a modern spectator. He doesn't ask for a perfect match and a close resemblance of the given image with the real image, he would rather expect its representation extension and visualization of the most important ideas of its time.

Keywords: the art, traditional art, digital technologies, the artist, the spectator, an exhibition.

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Point

At the turn of the XIX – the XX-th centuries it seemed to many people that firstly a photo, and then a cinema would force out classical forms of art as being capable to reproduce a reality surrounding us in a more precise way. At the turn of XX – the XXI-st centuries, computer and digital technologies, developing in a geometrical progression, also generated new forms visual arts, and earlier unknown ways of creative self-expression, unlimited by a plane of a picture or a sheet, materiality of clay, marble and metal. But art in

its configurations worked through in centuries – painting, a sculpture, a drawing, arts and crafts kinds – didn't become a museum relict, and in spite of all the complexities and contradictions of modern art processes in Russia as a whole, and in Krasnoyarsk in particular, it is living and developing. Besides, a great amount of exhibition projects of last decade have revealed that artists of the thirtieth, sixtieth, eightieth, two-thousand years are in constant dialogue and the general line of development of traditional art continues its life. So why is the classical creativity so durable?

* Corresponding author E-mail address: mawam@rambler.ru, etoile_sfu@mail.ru

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V. Rogatchyov. Krasnojarsk. Evening light. A canvas, oil, 80x80

It seems to us that the modern art fully shows stability of universal parameters of existence. Whatever definitions of today's epoch we would give (postmodernist, postindustrial, post information); human measurements (spiritual, sincere, corporal) don't acquire a lack of currency. Unlike video, multimedia and conceptual object, there is always corporality in the products of painting, sculpture, a drawing and arts and crafts: the dynamics and rhythm of a dab, the gesture of the hand forming volume of an art material, there is also warmth and spirituality (emotions, experiences, and desire to seek the truth). The demand of high art in a present society is "in reverse". In a counterbalance to promptly accruing technological aspects, digital and nanotechnologies and the various virtual worlds, the person aspires to touch to what is initially inherent to him.

Example

As a whole, it is difficult enough to say that in modern Krasnoyarsk art there are essentially new themes, but it is obvious that there is a return to personal feelings, internal experiences and more subjective thinking. Art of the beginning of the twenty first century doesn't have any appreciable breakthrough, but it is enriched at the expense of subjective individuality of each interesting Krasnoyarsk author. A 'power' level grows in the brightest works of last years, they become more multilayered. As a matter of fact, the best works of art today, inheriting tradition, give certain "reissuing" of tradition, expand it, and include present experience, full global contradictions of technological culture.

Certainly, the luggage of knowledge and perception of the person are changed continuously. Quite often we are inclined to grumbling about the degradation intellectual and spiritual needs of a modern society, but it isn't absolutely true. The modern art has got a modern spectator. The

today's spectator from a meeting with art expects new sensations and experiences, deepening of representations about external and internal space of the person. He doesn't ask for a perfect match and a close resemblance of the given image with the real image, he would rather expect its representation extension and visualization of the most important ideas of its time. How fully does the present art of Krasnoyarsk answers it?

The person of the artist has been and still remains the main one in art process. Infantilism, the absence of an accurate world outlook, uncertainty in oneself as well as in society is the illness of today which easily deduces the modern artist for frameworks of high art. Originally creative strategy can hardly be defined by momentary vital problems, which, by and large, are the same throughout all the history of mankind. The today's situation asks the same selflessness, devotion to creativity and responsibility from the artist, not less than it used to be and that has been shown by the leading Krasnoyarsk artists of military and post-war generation. Either the artist serves the art, or is busy with everything, apart from the art.

It seems to us, not actually already to speak and about pernicious consequences of influence of the market on art process. Market influence doubly as the essence of existence of art from antiquity till today is dual. On the one hand, the art esthetically improving the environment of ability to live (an interior, a landscape) is necessary for a society. In market understanding creation of a work of art is a craft version. And it depends upon the artist how much qualitative, beautiful, soundly made goods he offers to the consumer. Alas, the word 'hack-work' is rather popular in the art environment, and it is anything but a secret that in our art salons it is possible to see certain picturesque "product", rather than a product in original sense of a word is more often. We complain, that the low taste of the



R. Vnukova. Krasnojarsk. A bible triptych. 2007. The seventh day. A paper, a pastel. 72x60

consumer, which has been brought up by mass media, presses on the artist. But may it be rather a bungling artist who imparts and extends a lack of culture? It seemed for us that both artists and critics can name without any effort ten highly gifted professional painters spending the potential in 'pleasing' the customer in the Krasnoyarsk art environment. And nevertheless it is inevitable that self-development of the market will demand more and more high art craft, to sweep aside fakes and hand-made articles.

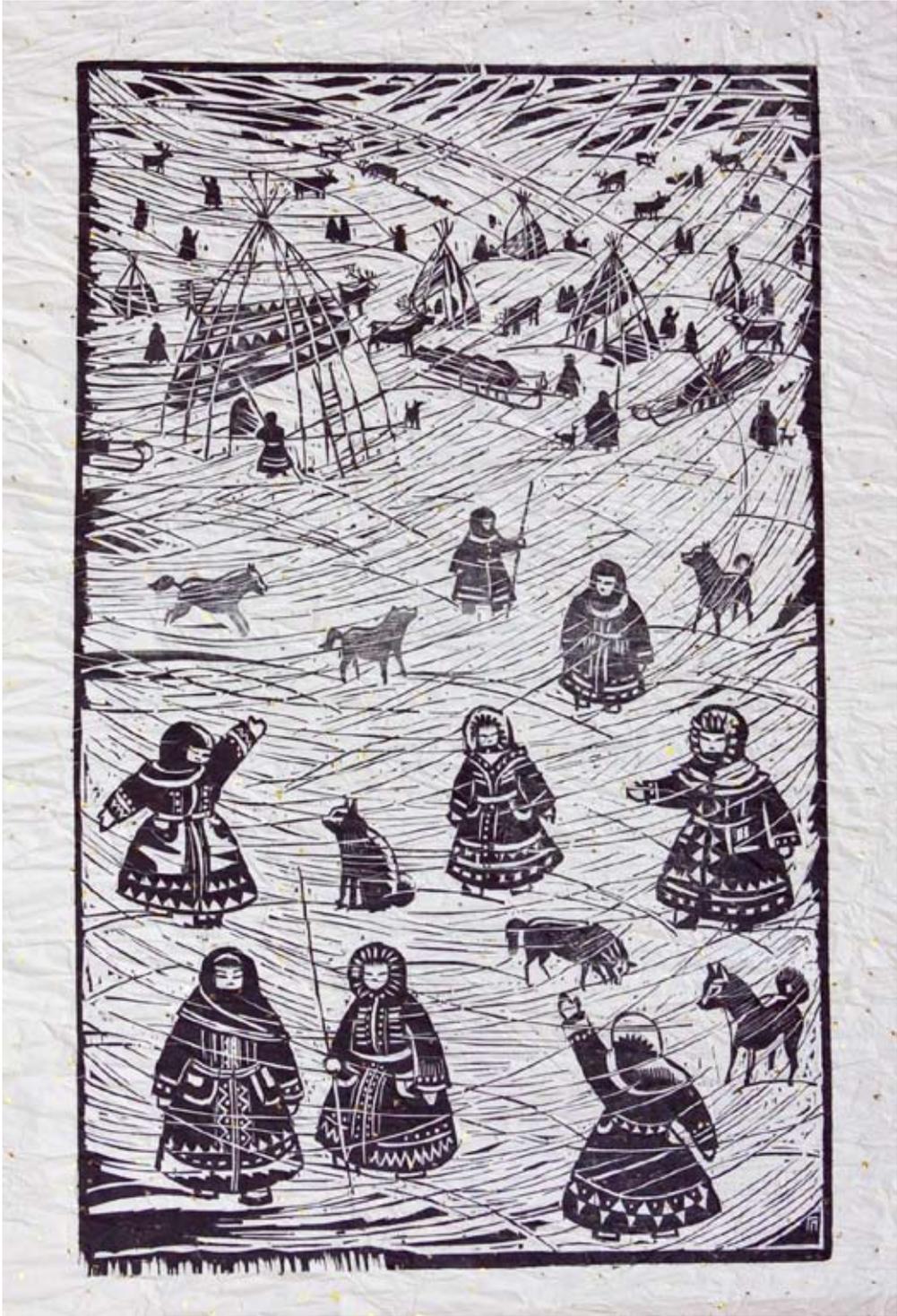
On the other hand, in a modern society it is claimed not only purely esthetic function of art designated above. Nobody has cancelled the importance of art creativity in preservation and transfer of fundamental principles of human existence from generation to generation, the necessity of statement through a work of art of the major vital questions. In the beginning of the twenty first century the role of art as the most effective tool while seeking the truth doesn't detract but it keeps growing.

There is a variety of circumstances that essentially hinders and slows down high-grade life of art on the Krasnoyarsk earth. The present notion of beauty is extremely uncertain; any amateurishness may easily justify the criteria by appealing to concept of freedom of creativity. One needs completeness and activity of all components of art process to make originally high masterpieces – the artist, the curator, an exhibition, the spectator, the critic, for the publication (both the fast critical response, and serious monographic research), constant intense

creative dialogue. In a Krasnoyarsk many chain links drop out. The given publications are mostly complementary, the exhibitions in the conceptual plan are a little worked out, the link (the artist – the critic – the spectator) is broken, there are few working private galleries with their own art programs. On Krasnoyarsk television (however, as well as on all-Russian) there are qualitative regular programs about everything – cars, health, meal, but there are none about art which would give rather valuable visual number, as artists in the majority are not ordinary interlocutors.

Resume

Let's return to that more perfect from the technological point of view modern kinds of shows aren't capable to replace traditional forms of the fine arts, aren't capable to destroy in society requirement for it. Thus that the question on full and qualitative disclosing of potential of Krasnoyarsk art school in a modern situation remains opened, possibility of our dialogue with originally art, having symbolic and associative sense and the products of painting based on professional skill, sculptures, schedules and arts and crafts on the Krasnoyarsk earth is inexhaustible. Dialogue with original art demands a gravity and contemplation condition with which so modern rhythms of our daily occurrence clash. Modern graphic-expressive language of plastic kinds of creativity is many-sided and combined, and opens the secrets only those who is ready to make his or her own effort.



G. Pashtov.Krasnojarsk. A warm wind. 2010. Edging xylography

Традиционное искусство в современных художественных процессах Красноярска: плюсы и минусы

М.В. Москалюк, А.Э. Васильева
*Сибирский федеральный университет
Россия 660041, Красноярск, пр. Свободный, 79*

Компьютер и развивающиеся технологии породили новые формы визуальности, практики творческого самовыражения. При этом искусство в традиционных формах не стало музейным реликтом, оно живет и развивается. В произведениях живописи, скульптуры, графики и декоративно-прикладного искусства всегда есть телесность: динамика и ритмика мазка, жест руки, формирующей объем художественного материала, есть душевность и духовность (эмоции, переживания, стремление обрести истину). Лучшие из произведений искусства сегодняшнего дня, наследуя традицию, по сути, дают некое «переиздание» традиции, расширяют ее, включают в себя опыт нынешней, полной глобальных противоречий технологичной культуры. У современного искусства есть современный зритель. Он не требует от изображения безусловного сходства с действительностью, скорее он ждет расширения своих представлений о ней, визуализации наиболее важных для своего времени идей.

Ключевые слова: искусство, традиционное искусство, цифровые технологии, художник, зритель, выставка.

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