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The Image of the Yenisei in the Paintings of Krasnoyarsk Artists

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Abstract. The Yenisei river occupies a significant place both in the sphere of regional identity and in paintings and graphic works of Krasnoyarsk artists, since it forms the image of Krasnoyarsk and is a connecting link of the Yenisei Siberia. The article analyses paintings and graphic works of Krasnoyarsk artists to identify the features of the image of the Yenisei in regional art.

The study is based on the theoretical principles of the modern theory of visual arts and on the analysis of the selected paintings and graphic works of Krasnoyarsk artists of the 20th and 21st centuries from the collection of the Krasnoyarsk Art Museum named after V.I. Surikov. A wide range of sources, including studies of ethnocultural identity, the specific features of artistic culture and the characteristics of Krasnoyarsk landscapes is considered. In the process of comparing the analysis results, it has been revealed that for Krasnoyarsk artists the Yenisei is not only the embodiment of endless natural forces, but also a connecting and harmonising link between the human world and the natural world, at the same time representing a special identity of Siberians (Amosova, et al., 2019).

Keywords: painting, graphic art, landscape painting, Yenisei, regional cultural identity, Znak, Ruyga, Ryannel, Sergin.

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Research area: theory and history of art, theory and history of culture.

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Introduction

The Yenisei forms the image of Krasnoyarsk, ultimately dividing it into the right and left banks, determining its territorial identity (including the name of sweets and a football club) and the identity of the entire region. “There, beyond the Yenisei, is a completely different planet, and people there are different, they walk differently, eat different food and speak a different language” (Astafyev, 2008). Respectfully and affectionately they call the Yenisei “the father”, and in A.P. Chekhov’s travel essays the Yenisei is “a powerful, fierce bogatyr who does not know where to apply its strength and youth” (Chekhov, 1978).

The relevance of the article is determined by the study of the regional identity of the Yenisei Siberia, as well as understanding the legacy of the Krasnoyarsk school of painting – a phenomenon that deserves the closest attention in its scale and diversity.

Regional cultural identity and the features of its formation through works of art are important topics in cultural studies (Koptzeva, Bakhova, 2010; Koptseva, Nevol’ko, 2012; Obmorokova, Nemaeva, 2016). The articles of Krasnoyarsk authors on the ability of architectural spaces to form people’s ideas about themselves, about society and about the world, i.e. person’s cultural identity, are devoted to its study (Tarasova, Grigorieva, 2011; Pimenova, Marysheva, 2011; Mirkes, Sergeeva, 2011; Kolesnik, Mirkes, 2011; Kistova, Tamarovskaya, 2015; Ilbeykina et al., 2015; Avdeeva, Degtyarenko, Shpak, 2017). This process is also impossible without appealing to the visual arts of the region (Sertakova, Gerasimova, 2011; Semyonova, Bralkova, 2011; Bulak, 2014; Bulak, 2018; Amosova et al., 2019) and paintings of some artists (Semenova, Soshenko, 2011; Kolesnik, et al. 2017; Panteleeva, 2018).

Predominance of landscape is typical for the visual art of Krasnoyarsk Krai; it arises from the natural desire of painters and graphic artists to capture the beauty of the area where they live. The Yenisei is one of the leading themes in Krasnoyarsk painting, both in landscape and in other genres: portraits, genre

paintings and narrative paintings often include images of the Yenisei.

Creative work of Toivo Vasilyevich Ryannel, a Russian artist of Finnish origin, is well known not only in Russia but in other countries. He considered himself to be more of a Siberian, while researchers associate his works with Siberian traditions (Moskaliuk, 2010, Omshina, 2007, Davydenko, 1978, Rusakov, 2003, Khudozhniki zemli krasnoyarskoi..., 2007). According to the artist, the theme of the Yenisei is one of the central ones in his creative work (Ryannel, 1970).

Rudolf Krustinovich Ruyga created drawings where he captured “not just a landscape, but a majestic rugged scenery of Siberia” with pencil and pen (Lomanova, 2006). R.K. Ruyga comprehended the nature and originality of the Yenisei in art expeditions to the construction sites of the Sayano-Shushenskaya and Krasnoyarsk hydroelectric power stations, to the deposits of the Udereisky district, and further to the North – to the undeveloped shores below the Podkamennaya Tunguska.

Creative work of Valeryan Alekseevich Sergin is characterised by “two clearly traced directions: large-format panoramic historic paintings and full-size sketches filled with romantic elation” (Simkina, 2014). The future artist travelled a lot along the Yenisei from childhood. He visited the mouth of the river in the North, but for V.A. Sergin the theme of the Yenisei in paintings is primarily associated with his small homeland – Krasnoyarsk.

Anatoly Markovich Znak in his creative work repeatedly addressed historical events that took place in Siberia, and themes related to depicting a person in the Siberian landscape, both wild and inhabited by people (Sibir’, my rozhdeny toboi! 2014; Moskalyuk, Serikova, 2012). The painting “The Yenisei Is Blocked” was painted by A.M. Znak in 1976, 1 year after this event – the block of the Yenisei on October 11, 1975 (Sayano-Shushenskaya gidroelektrostantsiya).

Methods and materials

The methodology is based on the theoretical principles of the modern theory of visual art by V.I. Zhukovsky and N.P. Koptseva, as well

as the method of philosophical and art history analysis of paintings (Zhukovsky, 2011; Zhukovsky, Koptseva, 2004).

Representative paintings and a graphic work from the collection of the Krasnoyarsk Art Museum named after V.I. Surikov that reveal key aspects of the image of the Yenisei were selected for the analysis: the painting by T.V. Ryannel "The Birth of the Yenisei" (1958, oil on canvas) as a representative of the theme "The Yenisei in the South"; the landscape by R.K. Ruyga "The Brother of the Ocean (The Yenisei)" (1963, ink and pen on paper) as a representative of the theme "The Yenisei in the North"; the painting by V.A. Sergin "The City on the Yenisei" (1974, oil on canvas) as a representative of the theme "The Yenisei and Krasnoyarsk"; the painting by A.M. Znak "The Yenisei Is Blocked" (1976, oil on canvas) as a representative of the theme "The Yenisei and the hydroelectric power station".

**"The Birth of The Yenisei" by T.V. Ryannel
as a representative of the theme
"The Yenisei in the South"**

The creation of the painting "The Birth of the Yenisei" (Fig. 1) is associated with an order that the author received in the late 1950s and for which he went on an expedition together with other young artists in search of the origins of the mighty Siberian river (Ryannel, 1970).

The painting is a large-scale canvas, exceeding the average format – 150x130 cm. The vibrant textured and multi-coloured layer of the painting is diagonally divided into three zones from the lower left to the upper right corner based on the tone: 1) the light zone in the middle is the rough stream of the Yenisei, rushing among the Tuvian rocks; 2) two lateral dark zones are rocky shores, as if squeezing the waters of the Yenisei with their faceted fists.

The widest and most textured strokes are concentrated in the light central diagonal zone,

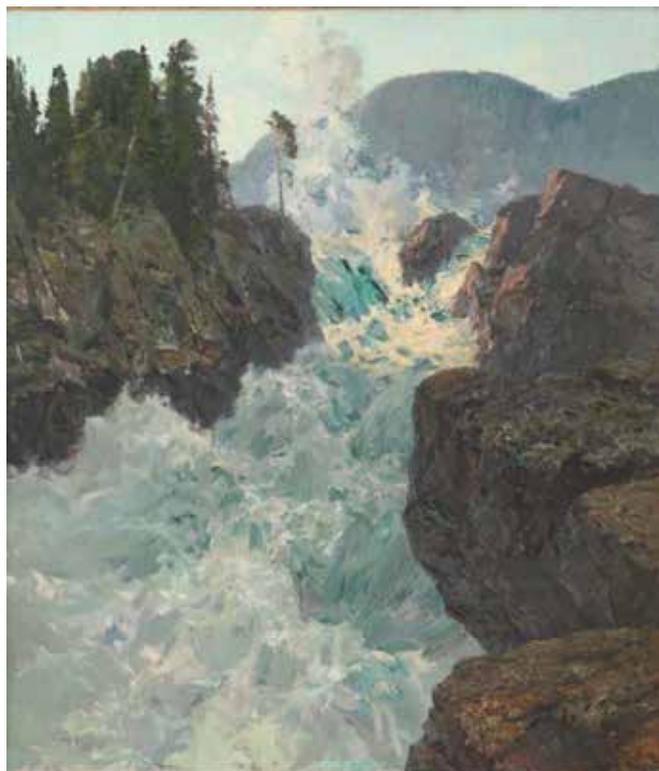


Fig. 1. T.V. Ryannel. The Birth of the Yenisei. 1958. Oil on canvas. Krasnoyarsk Art Museum named after V.I. Surikov

their location is often perpendicular, overlapping, varied in size and length, and is interspersed with small dot strokes. Their main tone is light blue with the shades of lilac, pink, yellow, turquoise, and dark blue. The greatest concentration of the complex dynamics of strokes, the diversity of their texture and colour, as well as brightness of the hues can be seen in the upper part of the middle diagonal zone – just to the right and above the geometric centre of the painting. This depicts the meeting place of two streams of the river, separated by a stone boulder at the top of the waterfall in a narrow space among the rocks, where the Yenisei waters start evaporating under the morning rays of the sun, rising to the sky in the clouds of vapour. The complex dynamics of the location, width and length of the strokes depicting the rapid waters of the Yenisei, reflects the difficult and full of obstacles path that the river cuts through the rocks.

The dark side zones of the rocky banks are predominantly of dark brown colour, but there are shades of red, grey, dark and light green, maroon, pink, blue, turquoise, yellow and white. The strokes in these parts are also diverse in their dynamics, directions, width and length, but are smoother than the strokes in the middle light zone. The greatest variety and brightness of the banks colour are concentrated next to the space of the river and closer to the top of the waterfall, illuminated by the sun. Another zone of bright hues concentration is the lower right corner, with a dark grey evenly shaded area with letters and numbers: “T. P 58 r.” This is the painter’s signature: “Toivo Ryannel, 1958”.

The rocky banks of the Yenisei differ from each other. The bank located in the upper left corner is depicted as a cliff with a fir and cedar woodland growing on the top of the rocks. One cedar stands out: it is painted by a thin vertical line on the very edge of the bank at the place where splashes and clouds of vapour above the top of the waterfall rise to the sky. The cedar and the Yenisei vapouring in this place are depicted as two verticals, rushing up and overcoming the boundaries between the tops of mountain ranges in the background and the sky.

Located in the middle between the light space of the river and the dark banks in the tonal scheme, the rocks in the background are of a rounded shape and are depicted in the same tone and colour. The Yenisei and the mountain cedar directed upwards are depicted against the background of the forested mountain ranges. This might mean that overcoming borders and going beyond the limits of possibilities are feasible where opposites – light and dark, fluid and solid, changeable and constant meet. Only the confrontation of two wills generates heroes and increases strength.

The morning sun enhances the drama of the interaction of the river and the rocks and reveals the beauty of this process: intensifies the confrontation between the light and darkness, brightens the colours of the river and the rocks, vivifies the dormant nature with the splashes of light and colour in the dark parts of the painting. This is the compositional centre of the painting – the centre of concentration of the most powerful energy and beauty generated where such elements as water, rocks, light, and wildlife (trees and grass) meet. All this beauty and power rush on the viewer in a powerful stream. That is how the white waters of the river stream are depicted, rushing down from the top of the waterfall, and filling a large part of the lower space of the painting.

The second bank of the Yenisei is depicted closer to the viewer’s space, with three spurs at the top. These are cliffs covered with grass, vibrant and colourful. The bank looks accessible for a person. It is no coincidence that the author’s signature is located here. It can be concluded that the closest to the viewer bank can be interpreted as an accessible and safe to people space. And, at the same time, as a zone of possible growth. The bank is formed by three spur-steps leading to a narrow place at the top of the waterfall, where the mountain cedar, by its example, demonstrates the capabilities of a man tempered by the Yenisei for a purpose.

Thus, the painting is designed in a way that the viewer can observe the origin of a powerful and beautiful miracle – the Siberian river Yenisei, feeling like being washed by its waters. And, at the same time, viewers have an opportunity to see their own potential, which

is similar to the potential of the mountain cedar and the river itself – the potential for growth and going beyond the limits, the potential of a bogatyr hero.

**“The Brother of the Ocean (The Yenisei)”
by R.K. Ruyga as a representative
of the theme “The Yenisei in the North”**

“The Brother of the Ocean (The Yenisei)” (Fig. 2) is one of the most famous graphic works by R.K. Ruyga dedicated to this river. The name of the painting is a well-established speech pattern, as the indigenous peoples of Siberia called the Yenisei, noting its strength, power, and breadth. According to the book “100 Great Miracles of Nature” by the geologist B.B. Vagner, “in the lower reaches of this great Siberian river the banks are hardly visible from the ship even with binoculars” (Vagner, 2005). In the graphic work by Ruyga, the river is depicted in the lower reaches, most likely, below the mouth of the Angara or even below the mouth of the Podkamennaya Tunguska, since these tributaries greatly increase the width of the Yenisei channel.

The easel sheet is drawn with pen and ink. Using small swirling strokes and subtle tone transitions that make the graphic look

like a monochrome drawing, the artist builds a black-and-white dramaturgy of the sheet based on the contrast of a dark river, dark clouds hanging over the river and the clear sky on the horizon.

The Yenisei, to which the graphic work is dedicated, occupies no more than a third of the painting space, most of the composition is the sky, depicted in a cloudy and changeable weather. There is a rainfall at the edge of the bank on the right side of the sheet, but there is no rain in the central part of the composition, and it is not clear whether it will rain: the seagulls circling in the sky indicate the approaching bad weather, but the gap between the clouds, visible in the distance, inspires hope that the thunderstorm will pass by. The Yenisei is as if crushed by the sky, it is in its power.

The river itself looks endless: the river bank is not visible on the left side of the drawing, and on the right side of the drawing the bank is depicted in a way that it seems to lead to the horizon and to the left, beyond the border of the drawing. At the same time, the waves in the foreground are so close, it seems that you can touch them with your hand. The viewer sees the river from the middle of it, and judging by the chosen angle, the person is



Fig. 2. R.K. Ruyga. The Brother of The Ocean (The Yenisei). 1963. Ink, pen on paper. From the collection of Krasnoyarsk Art Museum named after V.I. Surikov

not on a ship, but on a small boat open to all winds, or on a raft.

The graphic work is monumental in its nature. According to the article “Siberia In The Graphic Art of The Krasnoyarsk Painter R.K. Ruiga” by T.M. Lomanova, the monumentality of R.K. Ruyga does not come down to the large size of the sheet, or forms generalisation, it stems from the themes of his paintings that reveal the greatness of Siberian nature (Lomanova, 2006).

The monumentality gives rise to epicism: the main thing for the artist in this landscape is not to catch the transitive state of nature, but to convey the feeling of confronting powerful natural forces. The Yenisei here acts as the embodiment of the water element in all its scope. As for other elements, that is, the basic elements of nature – air and earth, in the graphic work they are represented by the sky and the coast, respectively. As if made up of the primary elements, the drawing looks like an illustration to the history of the creation of the world, when, according to Christian ideas, “the Spirit of God moved upon the face of the waters.”

In his creative trips, R.K. Ruyga was always attracted to the places where great con-

struction projects were unfolding, new deposits were discovered, as well as the North, which was actively developed in the late 20th century. Upon arriving there, the artist created mainly natural landscapes: Ruyga said that he sees his artistic task in “preserving the pristine beauty of these places for people” (Miroshnikova).

The North is not only beautiful, but also an inaccessible place, which is cruel to a person who decided to conquer this unknown land. The Yenisei in the graphic work by R.K. Ruyga “The Brother of the Ocean (The Yenisei)” becomes the embodiment of the boundless North, which nature retains its pristine essence. The Yenisei in the North looks like an element, a primary element, an eternal natural principle, the overcoming of which becomes a challenge created by the author of this graphic work to the viewers.

**“The City on the Yenisei” by V.A. Sergin
as a representative of the theme
“The Yenisei and Krasnoyarsk”**

The painting “The City on the Yenisei” (Fig. 3) was based on several large sketches from nature, made from the top of Karaulnaya Mountain. The painting was created in a typi-



Fig. 3. V.A. Sergin. The City on the Yenisei. 1974. Oil on canvas.
From the collection of Krasnoyarsk Art Museum named after V.I. Surikov

cal for the artist manner – made with a palette knife, and large pastose strokes. The relief texture of the painting endows the depicted landscape with a specific materiality and almost physical tangibility. The format of the canvas is of a square shape and it is divided into two approximately equal parts: the upper part with the sky and high mountains-like clouds, and the lower part with the panorama of the city. The horizontal line of the Yenisei river divides the panorama of the city into two parts: in the foreground there are the left bank of the river, the slope of Karaulnaya mountain and Strelka (the confluence of the Kacha and Yenisei rivers), in the background there are Otdykha island, the right bank and the spurs of the Sayan Range. The painting is interesting not only due to its colour scheme based on a variety of shades of ochre, green, blue, grey and brown-red, but also due to the methods of chiaroscuro used in it. The painting is characterised by a sharp contrast, where the brightest spot is the white walls of the chapel, and a little bit darker white gap in the clouds. The waters of the Yenisei are depicted as dark and saturated in colour, only mountains in the background are darker than them. It should be noted that the silhouette of the chapel with its white walls are located just against the backdrop of the Yenisei, and due to this fact, the contrast becomes even more pronounced and obvious.

The Paraskeva Piatnitsa Chapel, a recognised symbol of Krasnoyarsk is emphasised in the painting compositionally and colouristically (Koptseva, Sertakova, 2015; Gevel', 2012; Istomin, 2007). This is not only a religious building, but a visible reminder of the history of the city and the time of its foundation. The specific role of the chapel among the religious buildings of Krasnoyarsk is emphasised by its location – on the mountain, which has always been a symbol of the higher, mountain world.

In the painting by V.A. Sergin, the chapel is similar in colour with the clouds illuminated by the sun, but it does not soar above the city, but forms its centre, its core. The Yenisei also occupies the central position. The Yenisei and the chapel exist inextricably, as two main dominants of the urban environment, as witnesses

of the history of Krasnoyarsk, and as two principles – nature and spirit, which cannot exist separately.

On the left side of the canvas the horizontal line of the Yenisei is crossed by the silhouette of the chapel, and on the right by the rounded line of the Communal bridge. The construction of the bridge in 1961 was an important milestone in the development of Krasnoyarsk: it was the first bridge connecting the left bank of the Yenisei – the historical centre of the city – with the industrial right bank, which was actively built up after the war and the transfer of numerous plants to Siberia.

The Museum of Local Lore is located near the Communal bridge, but in Sergin's painting it is located even closer and slightly higher, so that it seems that the bridge literally grows out of the museum building. On the opposite side, the perspective of the bridge is finished by a plant with smoking pipes. The bridge connects not only people living in different areas, it symbolically connects the past and present, as well as traditions and new industrial technologies. The bridge crossing the Yenisei is an evidence of the enormous human labour applied to turn a wide rebellious river from an obstacle into a connecting link and a resource for development. Due to the Communal bridge construction, it became possible to develop Otdykha island and to construct large sports facilities, such as the Central Stadium depicted in the painting. Not far from the Central Stadium, against the background of the river surface, the artist depicted another element – a tugboat with a barge heading north – indicating that by the time the painting was created, the Yenisei was becoming the river that served people. The direction of the tugboat's movement – to the north – arises associations with the Far North, with places that can often be reached only by river transport.

To the right of the Communal bridge are thin rainbow lines. The state of the nature depicted in the picture, when it is still raining on the right bank, the sun is shining on the left bank, and the rainbow hanging in the sky over the Yenisei, was captured by the artist in preparatory sketches from nature. Work with a sketch is the basis of the artist's creative meth-

od (Dybal', 2014). The immediacy and the feeling of a "stopped moment" is preserved in the finished variant of the painting. The rainbow in the painting looks like another bridge over the river connecting it with the sky. The sky is a steady symbol of eternity and the divine principle.

The image of the rainbow reminds that the Yenisei is included in many global and interconnected natural processes, as well as in the eternal cycle of life: the waters of the river not only absorb the rain from the clouds, but once they evaporate, they turn into clouds hanging over the city.

The Yenisei in the painting by V.A. Sergin "The City on the Yenisei" is a connecting link, which not only unites different regions of Krasnoyarsk and the krai, but also connects the past of the city, dating back to the time of its foundation, with its present, where Krasnoyarsk is a large industrial centre. The river acquires its quality of a connecting link due to the activity of men who develop the river and bring culture and spirituality to its banks. The Yenisei, in its turn, restores the connection of a city dweller with the natural world, with fleeting natural phenomena and eternal natural processes.

**"The Yenisei Is Blocked" by A.M. Znak
as a representative of the theme**

**"The Yenisei and the hydroelectric
power station"**

The painting "The Yenisei Is Blocked" (Fig. 4) is of a horizontal format (175x240 cm). The colour scheme of the canvas is based on a combination of warm and cold complementary colours (ochre-brick and blue-green). The use of grey colour – from graphite, turning into black, to the light hue is significant. The title and the theme send the viewer to the day and the moment that became key ones in the construction of the Sayano-Shushenskaya hydroelectric power station, the moment of the Yenisei blocking on October 11, 1975. The event is captured in its final phase – there are three groups of jubilant people standing on a dam near one of the banks, their triumph is expressed in their jubilant actions. This mood is supported by the colour scheme of the painting: the ochre colour and active chiaroscuro, as well as glares on the water create the feeling of a warm sunny evening (judging by the shadows, the sun is not at its zenith). In general, the compositional solution can be described as scenic:



Fig. 4. A.M Znak. The Yenisei is blocked (Sayano-Shushenskaya hydroelectric power station). 1976. Oil on canvas. Krasnoyarsk Art Museum named after V.I. Surikov

the composition is made in fragments that are visually almost parallel to the horizontal edge of the canvas, the groups of people on the dam are located as if on the stage, and large arrays of shapes at the left and right edges of the canvas create a kind of wings, in the open space of which the main action takes place (emphasised by the fact that the background of mountains is located far from the scene, and groups of people are clearly distinguished against the blue background of the river). Nevertheless, the composition cannot be called secluded: both mountains and forms that act as the “wings” are as if cut off by the edge of the canvas, they go beyond its boundaries, that is, they make the composition open, as well as the diagonally located dam, creating the deep seated composition by the location of the groups of people. At the same time, the horizontal dominant in the painting format creates the effect of the stage representation of what is happening.

At the same time, the largest area of the canvas is occupied not by this key scene of triumph, but by the Yenisei landscape. The effect of the landscape dominance is achieved by emphasising the vertical: despite the prevalence of the horizontal in the format, the vertical is visually emphasised in the painting, and this is achieved by the active, almost straight, close to the vertical contours of the mountain folds, fixed by a deep and contrasting shadow. These lines are supported by other elements of the painting, they have their virtual continuation in the figures of people, as well as the contours of rocks and equipment in the middle.

There is almost no sky in the landscape, its fragment is rather miniature, the entire space from the horizon of the river line is occupied by the mountains, rapidly rising from the water, represented by almost vertical slopes. The tops of the mountain range are almost invisible, they go beyond the canvas. The impossibility to depict the mountain range within the painting creates the grandiose image of nature, which scale cannot be compared with human. Even the dam, as the human creation, depicted as a rock mass with its spontaneously formed folds and facets, emphasised by active chiaroscuro.

Generally, the composition can be divided into two groups: the mountains, the riv-

er, and the rock in the middle as the natural world, and groups of people, equipment, and constructions as the human world. And the natural world is depicted as superior to man, inconceivably large-scale in relation to him. At the same time, the human world is not opposed to this natural world, but rather is a part of it. Thus, the colour scheme combines the landscape and the groups of people with all the attributes of human activity (equipment, construction): there are the same colours and hues in their depiction: ochre, red-brick, blue-green and grey. Even the vibrant brick-red colour against the dark graphite background, localised in the flag on the right, can be found both in the human world (clothes, banners with mottoes), and in the world of nature (the colour scheme of the mountains). The human world is not opposed but embedded in a grandiose and seemingly monolithic natural world, even in the process of conquering natural resources. And everything related to the human world is also depicted as seemingly monolithic: on the left side, the angles and overlapping equipment and constructions do not allow to single out individual objects in this mass. Despite the details, the groups of people are also depicted in a monolithic manner. Two worlds are distinguished by details: nature is depicted in large forms and is practically devoid of small details, while the human world has a lot of details, although they are not individual, but, rather, typical. One character – a flying female figure – is distinguished among this typical environment. She is distinguished by her location at the level of the horizontal median of the canvas in active contrast with a large fragment of the monolithic background, and by the fact that even her face expression (a smile) is clearly distinguishable, as well as by the fact that the woman is depicted like flying in the sky – soaring up against the background of the blue river. The image of the Yenisei block in the painting by A.M. Znak represents this event not as a man’s victory over nature, not only as a technological breakthrough, but as a special moment of man’s even closer involvement in nature (and the Yenisei is a part of it), and their utmost harmony. And at the same time, as overcoming of a person’s limits,

since a flying woman-construction worker is made the key character for a purpose.

Conclusion

The analysis of the visual and graphic works allows to conclude that in the paintings of Krasnoyarsk artists the Yenisei is represented ambiguously.

On the one hand, in the graphic work by R.K. Ruyga and the painting by T.V. Ryannel, it represents one of the basic elements of nature – water, therefore, as a powerful natural force it is depicted by the means of visual expression, and a person feels delight and fear when he/she sees its greatness. It embodies the primordial forces of nature at the time of its vigorous birth and the boundless powerful North, the confrontation to which becomes a kind of a challenge for everyone who sees these works of art.

On the other hand, in the paintings by A.M. Znak and V.A. Sergin, the Yenisei is the part of the element that, with due persistence,

can become a resource for the development of man and the human world. At the same time, the river does not cease its domination in the urban environment or in the space of the hydroelectric power station, but interaction with it becomes an important milestone in the development of man and his world, it testifies the passing history and human labour, helps in development and includes people in the natural process.

In this way, it can be said that in the paintings and graphic works of Krasnoyarsk artists the Yenisei seems to be a connecting link between nature and man. It embodies the primitive elemental power, which can serve to an obstinate and active person, at the same time preserving natural beauty and strength.

From the point of view of regional cultural identity, the Yenisei “educates” people living on its banks. Both the river and people can be characterised by strength, persistence, and scope in their existence, as well as in their activities.

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Образ Енисея в произведениях красноярских художников

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Аннотация. Река Енисей занимает значительное место как в сфере региональной идентичности, так и в творчестве красноярских художников, поскольку формирует облик города Красноярска и является связующим звеном Енисейской Сибири. В статье анализируются живописные полотна и графическая работа красноярских художников с целью выявления особенностей образа Енисея в региональном искусстве.

Исследование основывается на теоретических положениях современной теории изобразительного искусства и на анализе репрезентантов коллекции произведений красноярских художников XX-XXI вв. из собрания Красноярского художественного музея имени В.И. Сурикова. Рассматривается широкий круг источников, включающих в себя исследования этнокультурной идентичности, специфики художественной культуры и особенностей красноярских пейзажей.

При сопоставлении результатов анализа установлено, что для красноярских художников Енисей является не только воплощением бескрайних природных сил, но и связующим, гармонизирующим звеном между Миром человека и Миром природы, в то же время представляя особую идентичность сибиряков (Amosova, et al., 2019).

Ключевые слова: живопись, графика, пейзаж, Енисей, региональная культурная идентичность, Знак, Руйга, Ряннель, Сергин.

Исследование «Конструирование позитивной региональной идентичности Красноярского края с помощью музейных технологий на материале анализа потенциала Красноярского художественного музея имени В.И. Сурикова» проведено при поддержке Красноярского краевого фонда науки.

Научная специальность: 17.00.09 – теория и история искусства; 24.00.01 – теория и история культуры.