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The Influence of Creative Societies on the Formation of Art Education in Krasnoyarsk of the Late 19th – Early 20th Centuries

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Abstract. The article considers the processes that took place in the Siberian city of Krasnoyarsk in the late 19th – early 20th centuries and were connected with the creation of cultural and educational societies. The principles of historicism and objectivity as well as the systemic approach form the key methodological basis of the research. Their application resulted in reconstruction of cultural and social life of the city and identification of the initiatives related to professional art. The use of unique archival documents and retrospective literature ensured a special focus on the history of the musical societies' and art associations' creation, that influenced not only the development of performing culture and exhibition activities in Krasnoyarsk, but also determined the scenario for the art education development in the city. The article concludes that the formation of cultural and educational movement in Siberia (the case of Krasnoyarsk) was discrete and took place several decades later than in Central Russia. At the same time, it was the establishment of creative unions that predetermined the scenario for the formation and development of first urban music schools and drawing classes.

Keywords: creative life, creative processes, educational societies, musical societies, art societies, drawing classes, concert activities, musician, artist, exhibition, Krasnoyarsk.

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Research area: theory and history of art.

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Introduction

Cultural and educational social movement in the 19th – early 20th centuries encompassed the whole Russia. Advanced educated people of various classes united in voluntary non-governmental unions in order to jointly solve problems in scientific, educational, cultural, and various professional fields. Rich western experience had had a significant impact on the formation of Russian public organizations. The voluntary associations' activities in Europe were aimed at solving socially significant problems in the field of education, enlightenment and organizing people's leisure activities and, thus, contributed to "a mutually acceptable reconciliation of interests between the state and the society" (Popov, 2015: 126). Educational unions in Russia were directly involved in the evolution of socio-cultural environment corresponding to the ongoing modernization processes in the country. According to Russian researchers, being the embodiment of a democratically organized association, promoting freedom of educational, scientific, cultural and leisure activities, they were also important elements of the civil society that was in the process of its formation in the country.

The cultural and educational associations' special role was in their influence on the development of musical and artistic life in Russia, the formation of its concert-theater, exhibition and educational spheres. Participation of these unions in the formation of the artistic space of a particular city was directly dependent on its distance from a major cultural center – be it the capital of Russia or a region. The more peripheral the territory was, the more dependent on private initiative and self-organizing processes its cultural field was. Investing in the development of art was rarely included in the list of local authorities' mandatory expenditures. Having kept away from the problems of musical and artistic life, they shifted taking care of it to cultural and educational non-governmental societies, which directly or indirectly influenced the opening of such primary educational institutions in the field of art as music schools and drawing classes.

Sources and methods of research

The historical analysis and the historiographical approach form the methodological grounds of the article. The research is based on the documents found in the State Archive of Krasnoyarsk Krai, the archive of the Krasnoyarsk Regional Museum, as well as on the data from the retrospective local periodicals of the late 19th – early 20th centuries. The facts registered in these sources were compared and integrated into a single historical whole. This method allowed us to reconstruct the cultural processes in Krasnoyarsk in its social and creative sphere, the processes influencing the formation of art education.

The authors of the article applied such scientific methods as the systemic analysis, specification and generalization. Special attention was given to the facts describing the city's concert billboards, its exhibition activities, and, definitely, the devotees of Krasnoyarsk culture, who formed its creative life and cultural image often in spite of administrative orders, political events, and financial opportunities.

Description and analysis of the activities of a number of cultural and educational social organizations in the cities of the Yenisei province, participating in shaping their cultural space and creative environment, and as a result, in the formation of art education in the region, are of scientific relevance. Formation of public educational movement in Krasnoyarsk and its direct connection with the dynamics of local cultural life were undoubtedly characterized by a number of universal features inherent in the development of all-Russian social processes. However, the discovered documents prove the individual features of Krasnoyarsk even in the context of the Siberian geographical area.

Discussion

The first Russian educational societies, including those uniting adherents of music and visual arts, were established in the late 18th – early 19th centuries. Among them are the Musical Club (1772-1777), the New Musical Society (1778-the end of the 1790s), the Free Society of Lovers of Literature, Science and Art (1801-1826), and the Society for the encouragement of the Arts (1820-1932) in St. Petersburg. Howev-

er, until the early 1860s, all these societies were created “pointwise”, in major cultural centers, on the basis of the highly educated aristocrats’ and enlightened nobility’s initiative. They were elite clubs; their activities were primarily salon-oriented with a dominating inward-directed, “introverted” vector.

The situation significantly changed and was given a national scale by the reforms of the 1860s-1870s. They contributed to the release of the initiative of all Russian classes and favoured the birth of a new type of a personality having educational ideals, striving to change the world for the better and able to build new forms of social organization and relationships. In the post-reform period, the growth of irregularity in the dynamics of various segments of public life development became more obvious: the areas directly related to the state (the army, the judicial system, and the bureaucracy) were actively modernized (Popov, 2015: 123). Artistic culture was still on the periphery of the authorities’ attention, and it only increased the split between the relatively narrow elite and the rest of the population. The government could not meet the people’s growing cultural needs. The gaps were quickly filled by self-organizing educational associations throughout the country. Directly specified in the statutes of many associations as mandatory, concert-theater and musical-educational activities integrated personal and social, introverted and extroverted motives. This was achieved by the association members themselves. The activities were meant to be not only the means of reasonable leisure and self-development, but also a vital component of educational influence widely “outside”, the component directly modeling the cultural space.

In Siberia, the cultural and educational social movement spread later than in the Russian metropolis: in Krasnoyarsk, these processes took place with the traditional regional delay (they started in the 1870s) and the desire to “catch up”. The activities of cultural and educational unions in Krasnoyarsk were complex and covered a range of spheres in public life (cultural, educational, scientific, leisure, etc.). However, typologically, these societies can be divided into groups relative to the dominant

vector of their activity. The article will consider only some of them. These are various charitable societies of “wide profile” (Sinelnikov society of philanthropists and orphan care (1874), the Society for helping students (1884)); the societies aimed at helping students of a particular educational institution (the Society for helping the students in need of the Krasnoyarsk land surveying school (1890), the Krasnoyarsk women’s gymnasium (1907)); scientific organizations (the Society of doctors (1886), Krasnoyarsk sub-department of the East Siberian Department of the Russian geographical society (1901)); amateur unions by interests (the lovers of dramatic art (1888), photographic society (1911), gymnastic society “Sokol” (1912), etc.).

These societies were non-governmental, non-profit, voluntary structures. They got united around a designated social and constructive goal, were headed by an elected chairman, and had a hierarchy of participants and certain autonomy from government interference. They were characterized by democratic governance and functioned mainly on the principles of self-financing. Their cultural and educational work was creative and innovative, and its vector, content, and scale were regulated from within. However, the unions were required to have charters approved by the Ministry of Internal Affairs (MVD) that reflected and legalized the key directions of the societies’ work, their goals and objectives, structure, and funding mechanisms. It should be emphasized that the year of approval of the society’s charter often did not coincide with the period of its actual functioning. It could take several years of approval in various authorities from the moment when the initiative group put forward the idea of organizing a voluntary public association till the moment of its official establishment, the authorities being the City Duma – the Yenisei Governor – the Governor-General of Eastern Siberia – the Ministry of Internal Affairs.

According to the statutes, these were adults of “both sexes, all ranks, classes and faiths” who could be the society members, the exception being such categories of citizens as students of educational institutions, members of the active military service of the lower

ranks, “subjected to restrictions of rights by the court”¹. Thus, the society members were among the officials, entrepreneurs and industrialists, persons with military and clerical titles, various strata of intelligentsia. The whole families were often the members of the societies. Women (often the major officials’ and the richest merchants’ wives) took an active position, and it was quite common to be in several societies at once. The societies were managed by the elected boards headed by a chairman. There were several categories of membership: actual – active members, honorary – those who rendered “special services” or made large investments for the benefit of the society (in some unions they were referred to as “benefactors”). This title could be also assigned to high-ranking officials, church hierarchs who did not actually participate in the life of the union and were even exempt from any contributions. The material base of the unions was formed from membership fees, donations, fees from various public events (lectures, performances, concerts, exhibitions, creative meetings, parties and masquerades, income from bank interest on the society’s fixed capital).

Among all voluntary social associations, these were amateur musical and educational societies that had a system-forming significance in the formation of academic musical culture in Krasnoyarsk. D.I. Popov notes that their formation in Siberia was mainly a two-stage one: at the first stage, the groups of like-minded intellectuals formed circles of those who loved musical art, singing, literature, etc.; at the second stage, the circles were organizationally and legally transformed into corresponding societies” (Popov, 2006: 61-62). However, as L.K. Shabalina justly points out that in the province both (circles and societies) had a citywide character, the charters approved by the Ministry of Internal Affairs, and sometimes equal quantitative and qualitative indicators (Shabalina, 2008). In Siberia, these were the societies that united adherents of several types of art that prevailed. At the same time, the musical orientation in the activities of these social formations actively manifested itself. In Krasnoyarsk it was

significantly prevailing. The work of musical associations in Krasnoyarsk was irregular, its peak being in the 1880s. In 1882, the Musical circle² was created in Krasnoyarsk and functioned (before its transformation into the society) from 1882 to 1886. Its rehearsal and concert activities took place in the public assembly hall. The repertoire of the circle included works by Russian and Western European composers: chamber vocal and instrumental music as well as orchestral works arranged for piano 4-6-8 hands.

The instrumentalists Z.A. Barsh (violin), V.A. Danilov (cello), S.M. Beznosikov, M.K. Zimmerman, A.N. Nalabardin and A.I.N. Nalabardin, M.E. Lavrovskaya (piano) were active participants in concert performances. Proceeds from the concerts went to various community charities (for the fire victims, prison children’s shelters, education development, etc.). They were also used to strengthen the creative associations’ material base (purchase of the notes, musical instruments).

In 1886, the Krasnoyarsk society of music and literature lovers was established on the basis of the circle. Among its honorary members were Irkutsk governor-general, earl A.P. Ignatiev, Yenisei governor I.K. Pedashchenko and Krasnoyarsk merchant of the first guild S.F. Vasiliev. There were 52 active members (actual participants of parties and concerts). Ts.I. Smirnova became its chairwoman. In the course of a short time, the society formed the first symphony orchestra in the city (26 musicians) and a secular mixed choir of more than 20 singers. The forces of creative groups were made up of amateur and professional musicians from military orchestras. It was for the first time in the history of Krasnoyarsk amateurs that the Society members turned to the opera genre: on June 21, 1887, the City Theater staged the scenes from M. Glinka’s “Life for the Tsar”³ for a full audience. By the third concert season (from October 1888 to May 1889), the number of active members of the Krasnoyarsk society of music and literature lovers increased

¹ State archive of Krasnoyarsk Krai. Fund 796. Inv. 1. File 4648, sheet 2.

² State archive of Krasnoyarsk Krai. Fund 595, inv. 1, file 1837.

³ State archive of Krasnoyarsk Krai. Fund 796, inv. 1, file 5027.

to 67 people. The scope of concert work also increased significantly. The Society paid special attention to orchestral music⁴.

The culmination of the Musical society's creative work, as well as the chosen priorities and successfully solved musical tasks were largely the result of Sergei Mikhailovich Beznosikov's activities. He was a member of the Board, a talented organizer, conductor, pianist, and composer. A native of the Yenisei province, a native of a family of Siberian gold miners, a student of the Nizhny Novgorod Noble Institute of Emperor Alexander II and the St. Petersburg Conservatory, Sergei Mikhailovich not only formed an orchestra, "putting ads in the newspapers to invite all those willing and recruiting talented people wherever he could meet them", but also found an opportunity to pay salaries "to the musicians in the misery"⁵. He introduced Russian and European symphonic heritage – the musical masterpieces by L. Beethoven, W. Mozart, F. Mendelssohn, K. Saint-Saens, M. Glinka, A. Dargomyzhsky, M. Balakirev – to Krasnoyarsk residents and was an active participant in the organization of the first amateur opera productions. Sergey Mikhailovich had a gift of composing, and his compositions for orchestra were successfully performed in Krasnoyarsk. In 1889, S.M. Beznosikov left Krasnoyarsk. Along with this, the flourishing of the local amateur music society gets over.

In 1910, about 250 members joined the newly created Society of music and literature lovers in Krasnoyarsk. The society held several concert events. It was made up of the best local creative forces, both professional and amateur, united by broad musical and educational goals. Its chairman was V.P. Kosovanov, a scientist, a social activist, and a great lover of music. There was also an amateur orchestra of about 25 musicians in the society. It was organized and headed by P.I. Ivanov-Radkevich, a graduate of the St. Petersburg Capella, a composer, a choirmaster, a teacher, and a performer (a pianist and a violinist). Yet, the enthusiasm of

Krasnoyarsk musicians eager to work in the academic direction was not enough. Without the patrons' and the city authorities' support and alongside with the people's gradually increasing needs for "light" music, the Society existed for a maximum of two years and failed to develop its activities the way it developed them before (Tsareva, 2014: 83).

Amateur music clubs and societies were focused on creating special sources of professional music education in line with the academic traditions. Krasnoyarsk society of music and literature lovers repeatedly considered this issue at its meetings. It tried to establish a music school in the capital of the province in the late 19th century and the early 20th century, but, unfortunately, unsuccessfully. The People's Conservatory, which was the first permanent musical educational institution in Krasnoyarsk, integrating the primary and secondary levels of education, was opened by the Bolsheviks in 1920. At the same time, the continuous activity of the People's Conservatory serves an indicator of the Krasnoyarsk amateur musical societies' huge "preparatory" work on the formation of the necessary local socio-cultural environment and the citizens' artistic values and needs during the imperial period.

One of the options for a favorable scenario for the musical associations' development in the province is to include them in the network of the Imperial Russian musical society's branches. The society's branches were opened in the neighboring cities of Omsk (1876), Tomsk (1879), and Irkutsk (1901): centers of self-organization acquired centralized highly qualified management and some state financial support. This affected the quality, scale and sustainability of their functioning. Consolidating and preserving the valuable creative staff of the city, the branches were leaders in building all the elements of the system of academic musical culture. In the Yenisei province, the public initiative received neither due attention nor financial support from the authorities. Krasnoyarsk society of music and literature lovers (not to mention similar associations in other cities of the province) was never able to get the status of a branch. It was supported by internal financial and creative resources, the energy of the ini-

⁴ The archive of the Krasnoyarsk regional museum of local lore. Main fund 9019/PI 5175.

⁵ The archive of the Krasnoyarsk regional museum of local lore. Vostochnoe obozrenie [Eastern review], 1888, 51–52.

tiative part of the amateurs and mentoring of rare professional musicians. This all definitely hindered the formation of true academic traditions in Krasnoyarsk in comparison with the above mentioned Siberian territories: it made it difficult to form a stable symphony orchestra, serious chamber and instrumental performers, secular choirs, opera companies, and a professional musical educational institution.

In Krasnoyarsk, there was a rich range of non-musical cultural and educational societies. The activities of some of them were more stable and creative than that of the actual musical societies. It largely compensated for the inertia or lack of the latter, although it did not focus on purely academic traditions. The societies taking care of primary education, as well as volunteer fire societies and sobriety ones stood out the most. They organized their work not only in Krasnoyarsk but also in the uezd (district) cities of the province. These unions went far beyond the tasks originally specified in the statutes. They actively modeled the cultural landscape of the region.

In Krasnoyarsk, the development of the repeated process of uniting the artists in professional workshops began later than in the musical environment. It was characterized by greater discreteness in time and based on a narrow circle of people centered around a local painter Dmitry Innokentievich Karatanov for decades. In 1905, together with Krasnoyarsk masters A. Shestakov, M. Kostylev, G. Kozlov and P. Vladimirov, he notified the Yenisei provincial administration for consolidation of "artistic forces for the development and dissemination of fine arts in the society. It is for this purpose that the association opens classes of painting and drawing, arranges periodic art exhibitions. In its taking care of material resources the partnership undertakes to perform all kinds of artistic works, such as portraits, paintings, decorations, etc. and also arranges performances, concerts, parties, etc."⁶. The society initiators educated in the capital and having work experience in the cities of Central Russia (some also abroad) observed the period when the masters joined professional coopera-

tions. They believed that this format favoured the artistic forces' great results in promoting their own creative initiatives and a more significant social status. In 1905, drawing and painting classes were opened in Krasnoyarsk by the association and thanks to Shestakov's perseverance. However, the school, which was self-supporting, closed two years later. At the same time, the society's activities were over.

The issue of professional association of urban painters became relevant in 1916 during the First Siberian exhibition of Siberian artists' paintings and sculptures. The exhibition was organized by the Krasnoyarsk branch of the Siberian society for assistance to sick and wounded soldiers on the terms of deducting five percent of the total amount collected for the soldiers' needs. The event aroused the citizens' interest and served "the basis for the association of Siberian artists and for the formation of a society of artists in Krasnoyarsk" ("Sibirskaiia shkola" newspaper ("Siberian school"), 1915, № 5).

In December 1917, Krasnoyarsk masters submitted to the district court the documents on the creation of a creative organization aimed at "uniting the individuals working autonomously in the field of fine arts"⁷. Although the registration of artists was denied, a year later, due to the non-compliance of the Charter with legislative requirements the local press reported on the work of the Yenisei union of artists and applied arts headed by D.I. Karatanov. The efforts of the new structure in the artistic life of the city were aimed at holding exhibitions and supporting the drawing school, founded in Krasnoyarsk in 1910. After the revolution, the institution was in trouble. Teachers, who were also members of the society, repeatedly and unsuccessfully applied to the city authorities for financial support, tried to solve the problem through exhibition fees. However, all attempts to save the school were not fruitful. Thus, in December 1919, at the general meeting of the Yenisei union of artists and applied arts it was decided to close the school.

In 1920, the Yenisei union of artists and applied arts workers was a studio commune. Not only Krasnoyarsk masters, but also the art-

⁶ State archive of Krasnoyarsk Krai. Fund 595, inv. 3, file 317, sheet 1.

⁷ State archive of Krasnoyarsk Krai. Fund 42, inv. 1, file 2860, sheet 1.

ists who were the World War I prisoners joined it. Sent to Siberia, they also found themselves in Krasnoyarsk. It is known that foreign artists, many of whom had professional European education, came to the studio, a glass room of the former photo studio where both local and visiting masters gathered. These were “the Russian artists abandoned by the war” (Pervyi sibirskii s’ezd khudozhnikov, 1927). Ivan Ivanovich Liakhov, a professional graphic artist, was one of them.

In 1926, Lyakhov, along with the artists V.L. Petrakov and P.N. Pakshin, joined the board of a new creative association called the group of Krasnoyarsk artists. The goals of the group were in the fight against hack work in art, the artists’ professional development, educational work in the masses, organizing exhibitions in the city. They coincided both in time and in terms of updated tasks with the initiative of Novosibirsk colleagues advocating the creation of the regional society “Novaia Sibir” (“New Siberia”). The idea found its support in Krasnoyarsk. So, in 1926, I.I. Liakhov headed the local branch of “Novaia Sibir”. The Charter of the Society set out the main key directions: expansion of the regional art education system, activation of exhibition activities, creation of the regional art council for the protection of cultural heritage and quality control of public art orders. However, the Siberians failed to achieve their goals: first, due to the lack of financial opportunities, and then due to the liquidation of the Society in 1931. The following year, 1932, completed the stage of a multi-voiced and multidirectional development of Russian art by the establishment of the Union of the Soviet artists.

Conclusion

The role of cultural and educational societies and creative unions in the development of art education in Krasnoyarsk is obvious. In the course of a few years, thanks to a private initiative, the city implemented a scenario for the music and art societies’ activities that had been implemented in Central Russia for decades. The research of the regional development uniqueness results in the following conclusions.

Firstly, the formation of musical and artistic culture in the Yenisei province was not in the sphere of the local authorities’ direct interests. Much of it was due to public initiative. Educational non-governmental unions as centers of social self-organization set the pulse of local creative life, since they were the most important and dominant catalysts for its dynamics, and in the uezd (district) cities they were almost the only catalysts.

Secondly, the mechanism of necessary conditions for a stable functioning of unions of music lovers was not formed in Krasnoyarsk. This “empty niche” was partially compensated by non-professional educational societies. Their cultural work had two vectors of educational impact: the external one, involving a wide range of population, and the internal one, aimed at self-development. The societies collaborated intensively while organizing joint educational projects and attracting local professional musicians, amateurs and touring artists. They were directly involved in the development of musical culture in Krasnoyarsk, thus, defining its national universals and regional specifics: they took on some philharmonic and educational functions, largely forming the concert sphere of the province cities and enabling the population to get basic musical knowledge and skills.

Thirdly, despite the participation of various creative associations in the formation of art education in Krasnoyarsk, the influence of the artists’ public initiative on the formation of specialized schools and classes was more effective and obvious. This was despite the fact that the creation of artists’ associations started later than the emergence of musical unions on the Yenisei. Both of them identified the organization of special classes as the most important point in their strategic programmes. However, unlike musical associations, art associations started their activities with the opening of centers of special education, which in the late 19th – early 20th centuries were created thrice: M.A. Rutchenko’s drawing and technical classes (1891-1895); drawing and painting classes (1905-1907); drawing classes (1910-1919). Whereas at the turn of the 19th – 20th centuries the musical forces in Krasnoyarsk were notice-

ably greater and their initiative was primarily manifested in the formation of performing culture, only a few artists focused on the artistic education formation in the city in this period.

Fourthly, it is due to the work of musical and artistic societies in Krasnoyarsk that the basic components of the emerging regional

system of academic traditions appeared: performing groups (orchestras, ensembles, secular choirs) were organized, exhibitions were held. Great efforts were made to create music schools and drawing classes. Self-organizing amateur structures became the initial centers of professionalization of art in Krasnoyarsk.

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Влияние творческих обществ на становление художественного образования города Красноярска конца XIX – начала XX века

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Аннотация. В статье рассматриваются процессы, происходившие в сибирском городе Красноярске в конце XIX – начале XX века, связанные с созданием культурно-просветительских обществ. Главным методологическим основанием исследования являются принципы историзма, объективности и системный подход, позволившие реконструировать культурно-социальную жизнь города и выделить инициативы, связанные с профессиональным искусством. Использование уникальных архивных документов, ретроспективной литературы позволило особое внимание уделить истории создания музыкальных обществ и художественных товариществ, которые не только повлияли на развитие исполнительской культуры и экспозиционной деятельности Красноярска, но и определили сценарий развития художественного образования города. В статье делается вывод о том, что формирование культурно-просветительского движения в Сибири (на примере Красноярска) происходило дискретно и на несколько десятилетий позже, чем в Центральной России. Вместе с тем именно создание творческих союзов предопределило сценарий формирования и развития первых городских музыкальных школ и рисовальных классов.

Ключевые слова: творческая жизнь, творческие процессы, просветительские общества, музыкальные общества, художественные общества, рисовальные классы, концертная деятельность, музыкант, художник, экспозиция, Красноярск.

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