

УДК 73.03, 7.05

The Siberian Specificity of the Sculpture of Krasnoyarsk (in the Context of the All-Russian Values)

Natalia A. Bakhova* and Nadezda M. Sergienkova

Siberian Federal University

79 Svobodny, Krasnoyarsk, 660041 Russia¹

Received 21.05.2011, received in revised form 19.09.2011, accepted 20.11.2011

The Article is devoted to studying the originality of the Siberian sculpture in the aspect of presentation of all-Russian values. The theme of the article is defined by a series of the humanitarian and social researches spent in Krasnoyarsk, including: "Social designing of the all-Russian national identity in the Central Siberia", "System of culture of region of the Russian Federation: base processes, subjects and cultural requirements (on a material of incorporated Krasnoyarsk region)".

Independence and self-value of a sculpture as fine arts kind is originally studied. The formal signs of a sculpture defining not only primary position of sculptural images in psychology of perception, but also plastic receptions of visualization of the Siberian specificity are found out.

The periodization of history of development of a sculpture in territory of Krasnoyarsk region from the middle of XX-th century to the present time is offered, the spectrum of model products of Siberian region is defined. The philosophy and art criticism analysis of several masterpieces of Krasnoyarsk sculptural school is offered.

In the conclusion, the unique artistic touches of the Siberian sculpture visualizing dialectics of the all-Russian and regional values are formulated. The dominating tradition of classicism in a regional sculptural plasticity defines process of crystallization of valuable reference points.

Keywords: sculpture of Siberia, image of Siberia, regional identity, the all-Russian values, Krasnoyarsk art school, culture of Krasnoyarsk region, artists of Krasnoyarsk, the regional art criticism.

The research is done as a part of the grant of the Federal Target Programme "Social construction of all-Russian identity in the Central Siberia".

Point

*Specificity of a sculpture among
other kinds of the fine arts*

According to a dictionary definition, a sculpture (from Latin "to model, cut") is fine arts. Sculpture products are statues, busts, the reliefs having easel (independent), monumental (a part of architectural space or a building), decorative

(an ornament of city or landscape gardening ensemble, a building, an interior) and memorial values. There is a round sculpture, i.e. allowing walking around from different directions, and a sculpture plane (a high relief, a bas-relief and a counterrelief).

There are also the products of a sculpture made by cutting (in a stone, a tree, ice and so

* Corresponding author E-mail address: borisovakrs-k@mail.ru

¹ © Siberian Federal University. All rights reserved

forth) and a molding (from clay, plasticine and wax).

Sculpture is one of the most democratic art forms. It is not necessary to go to a museum to see a monument, a statue, a decorative plasticity; it is enough to go out of doors, the area or to walk in the park. In comparison with painting and architecture, the sculpture possesses different feature advantages: the round sculpture is under construction on the three-dimensional image and, as a rule, the object of the image in a sculpture is a person. The defining expressive means of a sculpture are the tridimensionality, the chiaroscuro modeling, strengthening the relief of the forms, the architectonics of the volume, proportionality and the leading part of the silhouette.

The sculpture of Krasnoyarsk art school is defined by a dominant of formal signs of classicism that are linearity, the isolation following from quality of linearity and clearness of all the sculptural elements. Special value in a classical sculpture has the contour showing the limit to inner closed pose of each figure. Distinct and easily readable silhouette, not blurred by every possible crossing it attributes, reveals the visual content.

Plastic products of the Siberian school differ in quiet surfaces, chiaroscuro dominance over plastic forms that confirms accurately shown values. In most cases sculptural products of regional art school assume compulsion frontality of the presented figures. The premise of sculptures against an architectural plane is considered to be a norm that leads to transformation of a round sculpture in a relief. The obligatory granite pedestal of the Siberian sculpture also defines a dominant tradition of classicism. Architectonic features are the pedestal, the relation to a wall, orientation in space give isolation and crystallinity of a visual idea.

In sculptural groups between characters the connection of value of each component of group,

equivalence, represented are established by receptions of composite similarity, symmetry.

Art material (the stone, bronze) establishes unity of style space of art of classicism and regional art. A key genre of a sculpture is a monumental sculpture. Ideal formation it is based on a principle of attraction of the art material connected with events stories of region and its present. The Siberian sculpture is characterized by synthesis of the universal maintenance and is actual-historical subjects. **History of development of a sculpture in Krasnoyarsk**

Before the middle of the XX-th century the sculpture in Krasnoyarsk hadn't practically been developing due to the following reasons: there hadn't been any necessary material resources (the equipped workshops); there hadn't been any artists with high vocational training.

The development of a professional easel and monumental sculpture started after the arrival of some young graduates of the Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture, the first generation of professional sculptors, J.P.Ishhanov, V.A.Zelenov, and V.I.Levashov, graduate of Vera Mukhina Leningrad Higher School of Art and Design to Krasnoyarsk in 1960.

In the second half of the XX-th century the structure of professional sculptors practically remained invariable, almost the same as opposed to painters or graphic artist. Monumentalist-decorator SH.D.Davidov and sculptor B.I.Musat. arrived in Krasnoyarsk in 1970.

J.P.Ishhanov played the main role in formation of the Krasnoyarsk center of a sculpture. Its works were considered as models that were followed by artists of the regional centers. In 1964 the first exhibition of a sculpture was organized in Krasnoyarsk. There were exhibited about J.P.Ishhanova's 40 works (numerous portraits, sketches of decorative sculptures and monuments).

Sculptural products of this time differ in sequence, combination of genres which mutually enrich each other. Both easel and a monumental sculpture got their development. The genre of a sculptural portrait is domineering (the key figure there is the Siberian man). Round sculpture became mostly claimed, consisting of statues, groups (two or several figures making a single whole), busts, reliefs (both bas-reliefs, and high reliefs). There are several types of genre classifications: a historical portrait (the monuments devoted to famous figures, writers, artists); and sculptural group (allegories of hope, justice, love; themes of myths, an animalistic genre, a decorative sculpture revealing various themes).

Key themes of a regional plasticity are a Lenin theme; a theme of Siberia, a Motherland theme; a Way theme (“An iron’s way” – J.P.Ishhanova’s memorial ensemble, architect A.S.Demirhanov). Sculptors try to master and work with various materials as wood, concrete, marble, sandstone, and granite.

Russian government was among the customers of a sculpture in the second half of the XX-th century as political events of Soviet period devaluated such customers, as church and private clients.

Modern steps of professional sculptural formation in region are the Krasnoyarsk State Art Institute, Easel Sculpture Department and a creative workshop of a sculpture, “Ural Mountains, Siberia, the Far East” Department of the Russian Academy of the Arts. The national artist of Russia, academician L.N.Golovnitky worked with the first graduates of sculptors (till 1994). Then they were supervised by a workshop president of the Russian Academy of the Arts, professor J.P.Ishhanov.

Nowadays, there are workshops of sculptor K.M.Zinich and A.E.Tkachuk in Krasnoyarsk which are designing and creating monumental

sculptural compositions, monuments, memorial tablets made of bronze and a stone.

The basic expressive art means of a regional plasticity are still monumentalism, static character, the sculpture is constructed on volumes, and there is no accurate portrayal of details that is why there is no focus on interaction with the spectator from the distance. The sculpture is focused on the position in the city space (in the street), and is located in the squares and is pointed at a simultaneous dialogue with a considerable quantity of people.

The modern sculpture of Krasnoyarsk region has mainly entertaining character, and is a so-called “ornament” of the city. A sculpture is an integral part of leisure activity in Krasnoyarsk and there are different legends and superstitions concerning this or that sculpture (to “rub a nose” of Pozdeev, to throw a coin into a ring of a sculptural group “Cat”, to stroke a “Pregnant woman” in Tomsk, to meet each other near the “Heart” in Novosibirsk).

Example

Specificity of the Siberian sculpture in a context of the all-Russian values

Sculptural products are mostly claimed in the city environment of Krasnoyarsk region as they are capable of forming ideals of its citizens. Monumental plastic arts, a decorative sculpture according to the destination, solve some problems such as an architectural one. Sculptural objects are very often an integral part of architectural ensembles and create certain spatial compositions. Sculptural monuments represent the works of art filling in the city space and it leads to the socially-ideological role of a city sculpture. Directly or indirectly, the city sculpture defines outlook of the citizens, forming it in a definite way. The descending power defines each sculptural composition.



Fig. 1. A monument of Alexander Kolchak by V.Klykov

Analytical survey of the Siberian plastic art has allowed to find out the sculptural products revealing universal ideals, standing “above” any ideology (such objects are very often made on a special request of the citizens), actual at all times that are ideals of hope and love, a family and belief.

The modern sculpture of the Siberian region is various and has a lot of types:

1) monumental monuments, busts, breast-high images. This is a plastic sculpture, devoted to the person or a group of people, eulogizing and glorifying the represented hero. It is necessary to notice that such kind of a sculpture is very popular in Krasnoyarsk region, especially in big cities of the Siberian region like Novosibirsk, Tomsk, Kansk, or Irkutsk. This kind of a sculpture is aimed at glorification of important figures of our region that are political,

historical, and military as well as art workers (writers, poets and etc.). They are the following monuments:

- Krasnoyarsk: the Monument to “Andrey Pozdeev” by the architect M.Merkulov and sculptor J.Zlotja, the Monument to the Archbishop Luke by the sculptor B.Musat, the monument to Astafev by the sculptor I.Linevich-Javorsky, V.I.Surikov’s Monument by the sculptor J.Zlotja.
- Novosibirsk: the Monument to architect A.D.Krjachkov by the sculptor A.Grigoryan, B.Bogatkov’s Monument by the sculptor M.Menshikov, A.I.Pokryshkin’s Bust by the sculptor M.Manizer.
- Irkutsk: the Monument to Alexander Vampilov by the sculptor M.Perejaslavets, the Monument–bust to Beloborodov by the sculptor G.Motovilov.

Besides the listed representatives, there are such monuments almost in every city, which immortalize the history of the Russian state, and here first of all it is necessary to note such a famous personality as V.I.Lenin – whose statues and busts are in each city. Also, there are those of writers, musicians and other public figures (monuments and busts of A.Pushkin, A.Chekhov, V.Vysotsky).

A.Kolchak’s monument is established on a historical place. In 1920 A.Kolchak was executed by shooting as the Head of “white” movement by the order of Bolsheviki. The monument consists of two parts that are a high pedestal, and A.Kolchak’s full-length statue. The height of the monument is 5 meters, made of forge copper. The sculptural image of A.Kolchak models the qualities of heroism and courage.

2) Sculptural group. Firstly, it is a monument immortalizing one or another event, the phenomenon, and also heroism which

is not concretized by a group of people, for example, border guards or soldiers, and which also distinguishes itself in majestic forms. Moreover, the sculptural group can be presented as “ensemble”, the architecturally-sculptural composition devoted to event, the phenomenon and consisting of a number of the interconnected dimensional-plastic elements (it is possible to refer fountains to them). It is also likely to refer sculptural compositions to them which reveal various allegories (hope, justice, love) and can be embodied in the image of anthropomorphous figures, animals, geometrical volumes and other. Themes, used by local sculptors, mainly reflect military valor and heroism of local residents, having taken part in one or other military events, though allegories and compositions on a theme of myths are rather popular too. The following monuments are among these representatives:

- Krasnoyarsk: a Sculptural composition “Intergenerational continuity” by sculptor E.Drobnitsky; a monument to children evacuated from Leningrad to Krasnoyarsk by sculptor K.Zinich; a fountain “The Rivers of Siberia” by sculptor K.Zinich; “The abduction of Europe” by sculptor A.Tkachuk.
- Novosibirsk: the Composition “Siberian open spaces” by the sculptor J.Burika, memorial ensemble “to the Feat of Siberians in the Great Patriotic War, 1941—1945”. (The Glory monument) by the sculptor B.Ermishin, Square of Heroes of Revolution (Memorial square Fallen in days of Civil war) by the sculptor V. Sibirjakov, A memorial of memory of students and employees of Novosibirsk Military Transport Engineers Institute by the sculptor T.Gagarin.
- Irkutsk: the Memorial complex “Citizens of Irkutsk in days of the Great Patriotic War” by the sculptor V.

Smagin, “to Fighters for the power of Councils” by sculptors V.Cheremis and O.Rjashchentsev.

“The rivers of Siberia” (2006-2008) represent a complex composition from bronze, marble and water. The fountain is constructed on a terrace which is going down from Opera and Ballet Theater to the Yenisei quay. It consists of eight statues that are seven nymphs which are symbols of the small rivers of Krasnoyarsk region, dancing round Yenisei-father. Each of them has its own author: Yenisei and Angara – K.Zinich, Tunguska and Khatanga – A.Kijanitsyn, Bazaiha and Kacha – A.Nicheporchuk, Birjusa and Mana – V.Mosielev. Figures of girls are molded from “nature” – sculptors were posed by townswomen. In the center we can see “Yenisei-father” that is the most majestic of all sculptures settled down. An image of the aged man is a collective one. In the figure basis there is a stone where animals, being representatives of fauna of Krasnoyarsk region, are shown. Yenisei was considered to be the biggest and the deepest river of Eastern Siberia since the ancient times that is why one can see the attribute in his right hand which is a boat.

monumentalism, solemnity, unity of machismo and femininity are outstanding features of the given sculptural group.

“An iron’s way” (J.P.Ishhanov). In 1826 there was a Moscow road that passed through Krasnoyarsk that was a transport way crossing the territory of Russia from Moscow to Vladivostok where thousands of exiled politicians and state convicts took their way. The sculptural monument consists of three parts of the memorial composition which symbolize three generations of fighters: Decembrists, commons (people not of noble birth) and proletarians. The given monument has the basic volumes of human figures, without any detailed elaboration that is monumental



Fig. 2. An Irons Way, J.P. Ishhanov

and only be traced. Isolation the stone form, rigid geometry of forms defines the idea of a composition. Representation about territory as space, first of all, strong is modeled by spirit of people.

The architectural art composition “the Siberian open spaces” is located on crossing of the Red prospectus and the October highway in the central area of Novosibirsk. Four sables hold the stylized dome of Novosibirsk Opera and Ballet Theater and a fragment of the first bridge across the river Ob. The height of the central figures of the composition is 3, 5 meters; the height of the whole object is 5 meters. The monument combines both elements of a round sculpture, and architectural elements. The Architectural art composition symbolizes the unity of the historical past, the present and the future Novosibirsk. It reflects the history of joining Siberia to Russia and underlines the main role of a city, one of the richest areas in the world. The unity of epoch is embodied in heraldic figures of four sables reminding

of the historical arms of Siberia and about present municipal arms of Novosibirsk and the Novosibirsk region.

3) Decorative sculpture. It has the objects that are aimed as a whole at making environmental decorations. Samples of a decorative sculpture are very popular among citizens as one can see them in parks, squares or avenues. Samples of a decorative sculpture embody various daily ideas such as everyday life, character and the city environment where they are established. Among them one can trace favorite themes and images of simple people such as sanitary technicians, workers, lovers and ordinary citizens. It also includes heroes of cartoon films who have already became cult and are very popular. There are many abstract sculptures having allegorical plots, and following monuments are among their representatives:

- Krasnoyarsk: “Uncle Jasha and the trainee” by the sculptor A.Kijanitsin, a sculptural composition “A Man with a doggie” by the sculptor K.Zinich, “the photographer” by sculptor A.Kinijatsyn, a monument to the designer and printer worker by the sculptor T.Kuzmin, etc.;
- Novosibirsk: a set of sculptures located on “Appeal Avenues” and in Pervomajsk square. The most famous are a sculptural composition “the Meeting” by sculptor A.Djakov, a sculptural composition “Love” by sculptor A.Bortnik, a sculptural composition “A Guardian angel” by sculptor A.Markin, “The Birth” by sculptor N.Porubov, “Angela, expecting awakening of the mankind” by sculptor A.Parfyonov, “Lying abstraction” by the sculptor P.Troshin.
- Tomsk: «The Pregnant woman” by the sculptor N.Gnedyh, “Anton Chekhov in the eyes of a drunk man”, a monument “to the Lover”, a Monument to Happiness



Fig. 3. Love, A.Bortnik



Fig. 4. "The pregnant woman", 2005 N.Gnedyh

- by the sculptor L.Usov, "Ljubochka and the plumber" by the sculptor S.Noryshev.
- Irkutsk: "the Madonna with the baby", "the Fat man and the Intellectual" by L.Los.

The sculpture "The pregnant woman" (2005, N.Gnedyh) is established opposite the building of the Siberian State Medical University in Tomsk. The body of mother is made of metal skeletons through which her future child is visible. A motherhood theme, which emphasizes the key backbone, showing the essence of motherhood, is shown laconically enough, that is the woman bearing a child, who is inside her, and he is her integral part.

Basically, the administration of the centers of the Siberian federal district, through a sculpture announces history ideals that are military feats, military heroes, and a huge share of monuments preserves the Soviet ideology (numerous monuments to V.I.Lenin). Also a

powerful part of them is taken by the image of known people of art (writers, artists) as well as politicians, both contemporaries, and classics. The state glorifies and immortalizes known figures of different areas both regional, and all-Russian levels. They are represented by original "heroes" and models.

*The philosophical art criticism
analysis of model monuments
of Krasnoyarsk sculptural school
A monument to the Prelate (Archbishop)
Luke (2002, the sculptor B.Musat).*

Walking in the center of Krasnoyarsk, it is possible to see a sculptural image of the elderly man dressed in clothes of the Archbishop, sitting on a massive armchair with the hands combined in a prayful gesture. The secret corner of silence and calmness appeals the passer-by and attracts the idea of entering the square space of Episcopal house, in a wish to disappear from city rush.



Fig. 5. A monument to the Prelate (Archbishop) Luke, 2002, B.Musat

On the one hand, being a part of city space and on the other hand, being as if sanctuary and a sacred place, the monument leads to unification, self-contemplation and dismissing active daily routine.

The monument is established in honor of the 125 anniversary from the date of a birth of the cleric and the world famous surgeon of the Archbishop Luke (in the world known as Valentine Feliksovich Vojno-Jasenetsky, 1877-1961), ranked as a locally venerated Saint. Valentine Feliksovich was repeatedly in exile for his religious sermons in the region territory; in 1940th he officiated in the only working St. Nikolsky Krasnoyarsk temple in a rank of the bishop of the Krasnoyarsk diocese. Theoretical and practical findings St. Luke in the field of surgery have saved life of hundred thousand people (the author of 55 proceedings on surgery and anatomy, the book “Purulent surgery” has sustained 3 editions) in days of the Patriotic war.

The low pedestal raises an image of sitting Saint over the surrounding space, thus sitting St. Luke is proportional to the standing person, making him the Chosen one. Moreover, the monument is located against arch spans of the church, defining him as Saint Luke in Intercession.

In the plastic decision of the image of Saint Luke the attention is not focused on the demonstration of a high archiepiscopal title (from his attributes there are only a panagia, a klobouk with a cross), but on the representation of his spiritual force and dignity of this person. St. Luke is deeply emerged in a silent inner prayer that is testified by a distracted gaze, a prayerful gesture, beads, and a panagia as constant speculative presence of divine grace with the Saint. A quilted jacket (clothes of exiled and prisoners), having been thrown off the shoulders the Saint, is represented as attribute of the exiled time, persecutions on religion and remaining firm as

well as preservation of fortitude and dignity over the worldly circumstances.

The hands of Saint Luke are closed in prayerful gesture in strong knot. Strong hands represent a trade connected with an arduous toil of the surgeon in which they are the basic tool. The position of hands of the Saint is simultaneously represented both as prayer reading, and washing hands before an operation. Moreover, there are beads on the left hand of the Saint, however the right hand is represented as a symbol of scientific activity and the gesture of their interconnection is a symbol of unity of two activities representing the idea of service to God by rescuing human lives and healing the souls with a pray.

As a result, the monument is not as an emblem of a modern Saint, and reveals its multidimensional function, representing not only a general priest activity, healing human souls, and a doctor activity, rescuing human bodies, but it also shows an image of the modern spiritual associate, the person strong in his spirit and faith, living among us and ready to support us in a difficult situation. Pushing the spectator and showing him the way of having an inner monologue, the given monument forces each citizen to stop and reflect on righteousness and piousness of his way, and about the necessity of revival of religion, and true religiousness in each of us.

The sculptural product reveals an ideal of the wise aged man, the spiritual associate, living among us and ready to act as the teacher, a support in a difficult situation. The monument establishment of a contemporary locally venerated Saint testifies to the necessity of revival of faith in people, true religiousness for every citizen.

*A monument to the artist,
2000, J.Zlotja*

“A monument to the artist” is more known to Krasnoyarsk citizens as the Monument to Andrey Gennadevich Pozdeev (1926-1998), the authorship

belongs to the architect M.Merkulov and sculptor J.Zlotja, and the opening took place in 2000 and was timed to an anniversary of the Krasnoyarsk artist. “A monument to the Artist” is located in the bustling historical center of Krasnoyarsk on the spot of the original pedestrian crossing between two central city streets of K.Marks and Mira prospectus. The monument is successfully located in a city center, is proportional to the spectator, having the small pedestal slightly raising a sculptural image over city rush. A similar way of an arrangement of monuments is a tribute of world tradition of “dissolution” of a sculpture in the city space (for example, “Citizens of Calais”, 1884-1888, by O.Rodin).

There is presented an elderly man under the opened umbrella and with a painter’s case thrown through his left shoulder, taking a step towards Mira prospectus. A bit exaggerated figure of a strange person with an umbrella, with his back to the majority of people, hastening on their own affairs from street of K.Marks, forces us to come nearer and glance, while searching the answer of who he is. Without any visible attributes of social or a political affiliation, a clear enough image comes to light before the spectator: an open coat under which the comfortable home-made sweater is visible, open gesture of hands, an open face with widely opened eyes, the high open forehead, the open umbrella, shapeless from wear boots and lose trousers represent before a spectator is shown a simple, clear, usual person, giving the chance to come nearer and accept convenient position for a desirable photo. Moreover, deep mimic wrinkles in the corners of his eyes and lips easily show us a smiling and a cheerful elderly person. What is more, massive work-weary and tired out hands, saying about an arduous toil this person is engaged in, capture our attention.

There is a lot taken from the image Ole Lukkoye in this plastic decision of an image



Fig. 6. A monument to the artist, 2000, J.Zlotja

of the artist: eccentricity, ease and simplicity, even peculiar childishness is represented within clearness and frankness of his smile, and even an umbrella has as a peculiar sign of the wizard. This is an original emblem of the wizard or the kind old man.

The absence of a pedestal, to be exact, an obvious border between art and reality, instantly makes some changes in the behavior of a spectator, allowing him easily get in touch with the monument (to rub its nose or umbrella, to half-rise to the figure of the artist) and a monument itself, also suggesting the visitor to walk around it, is easily entered in the general stream of human crowd and becomes an integral part of city rush, having to tactile requirements of the spectator, allows to touch it, to rub it, and the parts of the monuments, polished to shine, show for themselves.

Few and obvious attributes of “the Monument to the Artist” are an umbrella and a painter’s case which aren’t typical to the traditional sculptural decision of an image of the artist, there are neither palettes nor paints, neither brushes, nor the process of creativity itself. The umbrella is depicted as a charm or amulet, protecting the one under it. And one can really see the umbrella cave in to the gusts of wind, but on the other way we see gentle, straight folds of clothes of the artist. In this case the umbrella is to create safe, intimate space of hemispherical form where the image of the artist is a central one. Radially dispersing spokes of an umbrella are similar to the beams of the sun, dawning upon world around, capable to accept you and to cover with its charm.

The second and the only attribute, that refer us to an image of the artist, is a painter’s case which is carefully covered by the left palm and

is a little moved on a back of the artist. There is A.Pozdeev's signature on the painter's case that unconditionally refers us to the creative personality of a famous Krasnoyarsk artist. A painter's case is a place of storing an art material for creation of works of art, and also it is a fount of wisdom of works that have already been created by the master. Thus, the artist's caring gesture of a hand and a monument arrangement (the way from the quay side towards the house-workshop on the Lenin's street which is one of A.G.Pozdeev's favourite places of painting landscape and city etudes) are clear to us, and passers-by used to notice the artist there in city turmoil. Open hands of the artist, one of which holding the umbrella handle, and the second covering the painter's case, create special, secret space wherein the spectator can easily get to.

There one can see a special, intimate space thanks to the right depiction and arrangement of these attributes and it is available to every interested person who wants to see, to understand, and to come nearer. On the one hand, this space is hidden and personal; on the other hand, it intends to be opened and safe. The image of the artist is built on interrelation of such qualities as secrecy, intimacy and simultaneous desire to be understood and to accept the spectator in his world. The artist, the one who preserves the child that is works of art, also completely reveals himself before the spectator, without hiding and without concealing anything.

That is why, in more attentive approach while studying the sculptural product, there is a comprehension of the monument and notion of many-sided nature of this sculptural image. If one tries to synthesize elements of the sculptural image of the artist presented to us, one can easily trace some conventional signs of the old man-wizard, the fantastic character, the artist, and the elderly person. And on the point of the content, a many-sided nature of an image is revealed and

substandard conventional signs of the artist are opened as well as intrinsic qualities of a creative person, such as being frank, intimate, opened, qualities as miraculousness and fabulousness, everything that isn't bound to certain time, a place and the person. An ideal of the person is different not only in beauty of the external image and drawing such qualities as heartiness and friendliness, these selected works and simultaneously equal and clear to me. It's an ideal of a person, who is different in his creative quality, possessing quality of the creator. Is the artist the one who is praised beyond the others, who is appreciated according to world recognition? The desire to tell a carefully hidden secret of creativity provokes the spectator to reveal this secret what is possible to do only in solitude. Perhaps this many-sided nature of an image attracts citizens. It reflects a character of a city and its citizens.

*A monument to Lenin from
Krasnoyarsk citizens", 1969-1970,
a group of authors under
the direction of B.V.Pinchuk, sculptors:
J.P.Ishhanov, A.S.Charkin,
architect S.B.Speransky.*

A monument to Lenin is situated on the central square of historical part of Krasnoyarsk, on the central axis of the area of Revolution, as an architectural background the monument is served by a building of the Regional City administration. The monument catches the spectator's attention as it differs in its monumentalism and takes the central place in the organization of the architectural spatial environment of a square of the city.

The monument to "Lenin" focuses the spectator on the frontal view: an accurate vertical axis and central position. Thus the open space allows walking around it.

Monument pedestal is tetrahedral, squared, there are lower rectangular facets, retracing



Fig. 7. “A monument to Lenin from Krasnoyarsk citizens”, 1969-1970, a group of authors under the direction of B.V.Pinchuk, sculptors: J.P.Ishhanov, A.S.Charkin, architect S.B.Speransky

from two sides, tiled with granite, there is an inscription “Krasnoyarsk citizens to Lenin, 1970” on the frontal part of the pedestal. The pedestal raises a monumental figure of the leader on height of more than 7 m. Moreover, the monument is surrounded with an architectural design from the several stone plates of different height, increasing the monument height as well.

V.I.Lenin is presented to the utmost, in steady position. One hand of the leader in the pocket of his trousers, the second one holds a collar of an unbuttoned coat. The face of the leader is open; his eyes are turned towards the distance. We can easily recognize the portrait lines of the politician of last century such as a beard and a cap. The chosen position and an iconography of the politician are typical for the middle of the last century.

While depicting an image of V.I.Lenin, one can trace a tradition of antique classicism

in representation of the emperor (an erected monument – a column shaped one; an elevation – raising over the ordinary; idealized features, body typification – monumentalisation of an image of the governor; characters represent the idealized heroes, full internal calmness, confidence).

In spite of the fact that now this historic figure isn't familiar to modern generation, V.I.Lenin's monument still remains on its primary position and conclusively keeps in itself some ideals. So, the monument “Krasnoyarsk citizens – to Lenin” continues to make a monument ideal that is a leader drawing and holding everyone's attention, the chosen one positioned over crowd and showing the way to the future. It has qualities of a model leader, a hero, looking in prospect, possessing such qualities as stability and monumentalism. The ideal of the political leader, chosen by his nation, possessing qualities of the organizing basis, central, working in



Fig. 8. A sculptural composition “Tsar-fish”

prospect is presented. For the senior generation the image of the leader is probably revealed as an ideal of the gone epoch when Krasnoyarsk was awarded with Lenin’s order that is memory of a former power of a growing and developing city.

*Sculptural composition “Tsar-fish”,
near the village Ovsyanka on exit road
from Krasnoyarsk towards the city
of Divnogorsk*

The sculptural composition settles down on an open spacious platform, having a magnificent panoramic view that opens up on the nature of Krasnoyarsk region, thus showing an organic link between the Mother Nature and the Humankind. The location of the monument is also linked with some rituals (weddings, funerals), and also is a showing platform for city visitors. The space is organized on coexistence of the open area for a great number of people and several smaller ones for solitude. Universal values are revealed throughout interrelation of the person and the nature (the Tsarina of the Siberian Rivers without

any effort breaks off the fishing net weaved by human individuals). The person comprehends his small place in the world, and necessity of harmonious interrelation of the person and the nature. The regional aspect is revealed with understanding of the value of the nature of the region, expressed in the history uniqueness.

Resume

The specificity of the Siberian sculpture, first of all, is expressed not only in the themes, and the images used by masters, but also in image means. Monumentalism, generality of forms, static character, durability of materials (granite, marble, bronze) – all that is caused by the Siberian values of courage, firmness, inaccessibility, purposefulness. The unity of the people, shown in the popularity of a monumental sculpture, basically settled down on the areas, is capable to unite a large quantity of people. Popularity and an urgency of the monuments, glorifying history of our state (whether it is an image of any politician, the writer, or glorification of military feats),

are proved by necessity of education among Krasnoyarsk citizens as the citizens of the country who know and love the history, both on federal, and at regional level. The Siberian sculptural groups of classicism program attentive contemplate action from the spectator, asking the spectator to be a reasonable basis, perceiving life laws.

References

- B.I. Musat. *A sculpture*, Krasnoyarsk, 2010. – P. 47
- B.I. Musat. *A sculpture, a drawing*, Krasnoyarsk, 2006. – P. 127
- Art of Siberia. Traditions and continuity: the collection of materials of the scientifically-practical conference devoted to the 75 anniversary of formation of Krasnoyarsk region*, Krasnoyarsk, 2009. – P.102
- L.N. Doronin, *Masters of Russian sculpture of the XVIII-XX-th centuries*. – Moscow, 2008
- N. V.Trigaleva. *A sculpture of Krasnoyarsk. A short sketch of history of development / of N. V.Trigaleva//Surikovskiy readings: scientifically-practical conference*, Krasnoyarsk, 2008. Pp.139-146
- N. Eliner. *Processes of building a style in spatial arts: experience of application of the system-culturological approach*, St.-Petersburg, 2005. – P.20
- A.N. Burganov *A sculpture in a city. The collection of articles*, Moscow, 1990. – P.381
- Ju. P.Ishhanov. *A sculpture, [Album]* Krasnoyarsk., 2000. – P. 47
- A.A. Makhonina *Cultural value of classical languages at Siberian Federal University*, Journal of Siberian Federal University “Humanities and social sciences”. – 2010. – Vol.3 (No. 2), – p. 241-249
- A.A. Semyonova and Anna V. Bralkova *Visualization of the Concept of «the North» in Fine Arts* Journal of Siberian Federal University “Humanities and social sciences”. – 2011. – Vol.4 (No. 4), – p. 476-491
- A.A. Semyonova *Concept» Notion as the Base of Contemporary Culture Studies* Journal of Siberian Federal University “Humanities and social sciences”, 2009, Vol.2 (No. 2), – P. 234-246
- A.A. Semyonova *Modern Practices of Foresight Research of the Future of Social-Anthropological Systems, Including Ethnical Cultural Populations*, Journal of Siberian Federal University “Humanities and social sciences”. – 2010. – Vol.3(No. 5), – P. 667-679
- A.V. Kistova, *Childrens Art Education in Krasnoyarsk*, Journal of Siberian Federal University “Humanities and social sciences”. – 2010. – Vol.3(No. 4), – p. 581-592
- A.V. Klykova, *Iconographic Research of Paul Gauguins Masterpiece «Caricature of Tahiti Governor Lacascade»*, Journal of Siberian Federal University “Humanities and social sciences”. – 2009. – Vol.2(No. 4), – p. 560-579
- V.S. Luzan, *Content-Analysis of the Basic Normative Legal Documents, Providing Realization of the State Cultural Policy (Federal and Regional Aspects)*, Journal of Siberian Federal University “Humanities and social sciences”. – 2011. – Vol.4(No. 3), – p. 342-362
- V.S. Luzan, *Cultural Policy as a Self-Independent Type of State Policy*, Journal of Siberian Federal University “Humanities and social sciences”. – 2009. – Vol.2(No. 4), – p. 587-594
- V.S. Luzan, *Cultural Policy as Subject of Applied Culture Studies*, Journal of Siberian Federal University “Humanities and social sciences”. – 2009. – Vol.2(No. 3), – p. 323-335
- V.S. Luzan, *Peculiarities of Legal Regulation of Socio-Cultural Development of Native Small-Numbered Peoples of the North, Siberia and the Far East under the Conditions of Global*, Journal of Siberian Federal University “Humanities and social sciences”. – 2011. – Vol.4(No. 5), – p. 678-687

N.P. Koptseva, *A.P. Chekhov as a Philosopher: «Game» Phenomenon and «Existence in the Face of Death» in his Dramas*, Journal of Siberian Federal University “Humanities and social sciences”. – 2008. – Vol.1 (No. 1), – p. 22-38

L.S. Nabokova, N.P. Koptseva, *Television Myths Creation as an Analogue of Traditional Myth-Reality*, Journal of Siberian Federal University “Humanities and social sciences”. – 2011. – Vol.4 (No. 1), – p. 119-127

M.G. Smolina *Maieutic Means of Criticism*, Journal of Siberian Federal University “Humanities and social sciences”. – 2009. – Vol.2 (No. 1), – P.120-130.

N.A. Bakhova *Landscape Painting Genre of the Krasnoyarsk Art School*, Journal of Siberian Federal University “Humanities and social sciences”. – 2010. – Vol.3 (No. 4), – P.563-580.

N.M. Libakova, N.P. Koptzeva, *Native Culture of the 19th – 20th Centuries in Search After Truth. Truth of Real Human Being in Vladimir Solovyov’s Philosophy of the Universal Unity and Works of Art in the Russian Painting*, Journal of Siberian Federal University “Humanities and social sciences”. – 2009. – Vol.2 (No. 1), – P. 67-83

N.M. Libakova, *Specific Nature and Applied Methodology of Gender Theory in Cultural Studies*, Journal of Siberian Federal University “Humanities and social sciences”. – 2010. – Vol.3 (No. 5), – P. 580-586

N.M. Libakova, *Specifics of the Category of «Gender» in the Modern Krasnoyarsk Culture: Results of the Association Experiment According to the Methodology «Thematic Associations Series»*, Journal of Siberian Federal University “Humanities and social sciences”. – 2009. – Vol.2 (No. 4), – P. 727-746

N.P. Koptzeva, A.A. Makhonina, *Henrich Rickert’s Methodology and its Application for Solution of the Problem of Cultural Values in Contemporary Theory of Culture*, Journal of Siberian Federal University “Humanities and social sciences”. – 2009. – Vol.2 (No. 2), – P. 247-258

A.A. Semenova, N.P. Koptzeva, *Truth as a Form of Modelling of Integrity at Social Being Level*, Journal of Siberian Federal University “Humanities and social sciences”. – 2009. – Vol.2 (No. 1), – P. 31-55

N.P. Koptseva, A.N. Khizhnyakova, K.V. Reznikova, *Linguistic-Culturological Peculiarities of National Languages of the Northern People of the Krasnoyarsk Region*, Journal of Siberian Federal University “Humanities and social sciences”. – 2011. – Vol.4 (No. 3), – P. 323-341

N.P. Koptzeva, K.V. Reznikova, *Selection of Methodological Principles for Actual Research on Culture*, Journal of Siberian Federal University “Humanities and social sciences”. – 2009. – Vol.2 (No. 4), – P. 491-506

N.P. Koptseva, N.A. Bakhova, N.V. Medyantseva, *Classical and Contemporary Approaches to Ethno-Cultural Studies. The Kernel of Ethnos*, Journal of Siberian Federal University “Humanities and social sciences”. – 2011. – Vol.4 (No. 5), – P. 615-632

N.P. Koptzeva, N.A. Bakhova, *System of Culture in Krasnoyarsk Region: Main Subjects and Cultural Values*, Journal of Siberian Federal University “Humanities and social sciences”. – 2010. – Vol.3 (No. 3), – P. 344-381

N.P. Koptzeva, *Indigenous peoples of Krasnoyarsk region: concerning the question of methodology of culture studies*. Journal of Siberian Federal University “Humanities and social sciences”. – 2010. – Vol.3 (No. 3), – P. 554-562

N.P. Koptseva, N.N. Pimenova, K.V. Reznikova, *Protection and Development of the Indigenous Peoples Living in Circumpolar Territories: Cultural and Anthropological Analysis*. Journal of Siberian Federal University "Humanities and social sciences". – 2010. – Vol.3 (No. 5), – P. 649-666

N.P. Koptzeva, *Cultural and anthropological problem of Social Engineering (Methodological Problem at Modern Applied Culture Studies)*, Journal of Siberian Federal University "Humanities and social sciences". – 2010. – Vol.3 (No. 1), – P. 22-34

N.P. Koptzeva, *Materials on the Second Expert Seminar Formation of the Model of a New Generation Specialist for the Field of Culture and Art Held Within the Framework of the Project Research and Methodological Support of the Highly Qualified Professionals Training for the Field of Culture and Art of the Krasnoyarsk Territory (28.09.2010)*, Journal of Siberian Federal University "Humanities and social sciences". – 2011. – Vol.4 (No. 5), – p. 734-766

N.P. Koptzeva, *Materials of the First Session of Educational, Scientific and Methodological Seminar «Theory and Practice of Applied Culture Studies» on the Basis of Art History and Theory and Culture Studies Department, Institute of Humanities, Siberian Federal University, Krasnoyarsk. June 2nd, 2009*, Journal of Siberian Federal University "Humanities and social sciences". – 2010. – Vol.3 (No. 2), – P194-232

N.P. Koptzeva, *Materials of the Fifth Session of Educational, Scientific and Methodological Seminar «Theory and Practice of Applied Culture Studies» on the Basis of Art History and Cultural Studies Department, Institute for the Humanities, Siberian Federal University, Krasnoyarsk. June 17, 2010*, Journal of Siberian Federal University "Humanities and social sciences". – 2010. – Vol.3 (No. 5), – P696-725

N.P. Koptzeva, *Expert Seminar "Modern humanities knowledge and the position of a researcher as a factor of the Krasnoyarsk Territory universities' integration into the global academic space" (November 2, 2010)*, Journal of Siberian Federal University "Humanities and social sciences". – 2011. – Vol.4 (No. 8), – P. 1153-1191

Krasnoyarsk region: Culture of the XX-th century. – Krasnoyarsk, 2002

M.G. Smolina, *Maieutic Means of Criticism*, Journal of Siberian Federal University "Humanities and social sciences". – 2009. – Vol.2 (No. 1), – P.120-130.

Traditional and actual in art of Siberia, Krasnoyarsk, 2005

Artists of the earth Krasnoyarsk: the catalog of the 160 anniversary from the V.I.Surikov's date of birth, from the date of the basis of the first association of Krasnoyarsk artists is devoted to the 100 anniversary, Krasnoyarsk, 2007

The sixth Siberian art criticism readings 'the Modern art of Siberia in a context of regional exhibitions of second half of XX-beginning of the XXI-st centuries': materials of republican scientific conference within the limits of the Tenth regional art exhibition Siberia, Krasnoyarsk, 2008

Сибирская специфика скульптуры Красноярск (в контексте общероссийских ценностей)

Н.А. Бахова, Н.М. Сергиенкова
Сибирский федеральный университет,
Россия 660041 Красноярск, Свободный, 79

Статья посвящена изучению своеобразия сибирской скульптуры в аспекте презентации общероссийских ценностей. Тема статьи определена серией гуманитарных и социальных исследований, проводимых в Красноярске, в том числе: «Социальное конструирование общероссийской национальной идентичности в Центральной Сибири», «Система культуры региона Российской Федерации: базовые процессы, субъекты и культурные потребности (на материале объединенного Красноярского края)».

Первоначально изучена самостоятельность и самоценность скульптуры как вида изобразительного искусства. Обнаружены формальные признаки скульптуры, определяющие не только преимущественное положение скульптурных образов в психологии восприятия, но и пластические приемы визуализации сибирской специфики.

Предложена периодизация истории развития скульптуры на территории Красноярского края с середины XX века по настоящее время, определен спектр образцово-показательных произведений Сибирского региона. Предложен философско-искусствоведческий анализ нескольких образцовых произведений красноярской скульптурной школы.

В заключении сформулированы уникальные художественные приемы сибирской скульптуры, визуализирующие диалектику общероссийских и региональных ценностей. Доминирующая традиция классицизма в региональной скульптурной пластике определяет процесс кристаллизации ценностных ориентиров.

Ключевые слова: скульптура сибиря, образ сибиря, региональная идентичность, общероссийские ценности, красноярская художественная школа, культура красноярского края, художники красноярск, региональная арт-критика.

Работа выполнена в рамках участия в гранте ФЦП «Социальное конструирование общероссийской идентичности в Центральной Сибири».
