

ETHNOCULTURAL TRADITIONS AS A BASIS OF NATIONAL ORIGINALITY OF SCHOOLS OF ART

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The problem of the originality of national schools of art is one of the fundamental questions, not only in art history but also in artistic practice, because its solution allows determination of the type of artistic phenomenon and, as a result, the source of idiosyncrasies in the school's creative method and style.

In the terminology of art, a "school" (from Greek and Latin *skholē* - leisure, occupation, reading, conversation) is defined as "a long-term artistic unity, continuity of traditions, principles and methods."¹ In art history, this term carries multi-levelled meanings, but it always underlines commonality, alongside uniqueness and originality. The term may be applied, firstly, to the art of a country; secondly, to the art of a particular geographical area or city, (in cases where it is marked by the obvious originality of features) within the limits of definite chronological boundaries; thirdly, to a group of painters similar in their creative position; or fourthly, to a group of students or disciples of a master.²

The first attempts to classify schools according to their type can be traced back to antiquity. Such classifications developed further, particularly in the art history of the Renaissance epoch, for instance, in the application of terms such as "the Sienese School,"³ "the Florentine School," "the Venetian school," and so on. As applied to the art of the 19th century, a broader, national application of the term came to prevail, for instance, "the Russian School."⁴ National art history of the 20th century interprets the school of art as a category of historical-artistic process which, being localised in time and space in accordance with chronological, territorial and

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¹ Kantor 1997, p. 691.

² Ibid.

³ The Sienese school: a school of Italian painting, Italy.

⁴ Nekhvyadovich 2009, p. 97.

geographical principles, finds reflection in national (regional) art.⁵ According to T. M. Stepanskaya, the basic features of the Russian School of easel painting are: the presence of common motifs; the stability of compositional schemes; the common character of coloristic developments; the relatedness of textural developments; the presence of facts of mastering general motifs in aquarelle, lithography and linoleum engraving; and also the significant role of landscape painting as a spiritual constituent of the picture.⁶ In this regard, the significance of artistic traditions and their role in developing the artistic canon is great, as such traditions are smoothly absorbed into the systems of the school itself offering, on the one hand, their unique characteristics and a way in to the study of the school's national idiosyncrasies and, on the other, their particular ethnocultural memory.⁷

The term "Russian style" is used in native art studies to describe the creative works of masters who draw upon traditions from Russian national art. The notions "Russian," "Russian tradition" and "national identity" are connected with native Russian artistic traditions, reflecting the originality of sources from within Russian culture.⁸ There is a theory that the originality of the Russian School arises from the mutual influence of two spatial-temporal models: the archaic-mythological or folklore model and the national-spatial model.⁹

The archaic-mythological (folklore) model is characterised by its connection with Slavonic pagan mythological traditions.¹⁰ Material for its reconstruction is provided by the analysis of folkloric works and the study of the more archaic and stable images in Russian decorative and applied arts. The national-spatial model of the world arises within the context of two influences. Firstly, there is the influence of natural-geographical factors (character of the landscape, typical climate, hours of daylight, local flora, etc.) which form not only the subject matter but also a number of archetypical images and, consequently, shape the worldview of Russian painters. Secondly, there are historical-ethnographical factors (specific location within the territory, population density, prior types of labour activity, threatening factors relating to the survival of the artist's ethnos). Essentially, the author of this theory, E. S. Medkova, insists on the role of ethnocultural tradition as a source of the national distinctiveness of the Russian School.¹¹

⁵ Vlasov 1998, p. 599.

⁶ Stepanskaya, Melehova 2013, p. 87-93.

⁷ Nekhvyadovich 2009, p. 97.

⁸ Kirichenko 1997, p. 8-10.

⁹ Medkova 2009, p. 113.

¹⁰ Ibid.

¹¹ Ibid.

V. M. Petrov, an expert in fine arts, offers a hypothesis regarding the role of geographical space: where different national cultures function, individual styles of each national school arise.¹² He suggests that the particular preferences of the Russian School have their roots in geographical circumstances, and their distinctiveness is determined according to the prevalent national “light-colour model.” The “light-colour model” is based on the concept that sunlight occupies a central position in the system of humanity’s visual life. With regards to local peculiarities of sunlight, Russia is a northern domain, whose light-colour model is characterised by diffuse solar rays; consequently, its model tends towards the use of white. The Russian school, in the opinion of investigators, can be characterised by the trinity of white, red and green.¹³ In the authors’ opinion, art in practice prevents the literal confirmation of this hypothesis, as artists’ interpretation of the surrounding world is characterised by variety and individuality of perception, creative method and style.

Historical circumstances prevented it from becoming the leading artistic idea of the epoch and creating a stable and mature tradition. As well as everyday themes, the emerging Russian genre painting was also characterised by a diversity of narrative material and a search for stylistic individuality. Y. V. Bruk states that the “genre issue in Russian art is a problem of art seeking a way into national life.”¹⁴ This was reflected in genre paintings of the mid-18th century: in pictures of Russian life, the “costume tableaux”¹⁵ of J. Le Prince, the depiction of Moscow streets by J. Develi, national portraits and “heads”¹⁶ by P. Rotari, and sketches of Russian peasants by A. Losenko. The second half of the 18th century saw efforts to distinguish the purely genre picture from other types, thus around this time the first examples of Russian genre painting appear. In 1770, the Academy of Arts started a “homework” class.

Two of M. Shibanov’s works, *The Peasant Dinner* (1774) and *The Celebration of the Wedding Contract* (1777), are considered to represent the origin of ethnographical themes in Russian genre painting. The pictures are held by the State Tretyakov Gallery.¹⁷ Let us consider the composition of

¹² Petrov 2004, p. 32.

¹² Ibid., p. 32-34.

¹³ Ibid., p. 32.

¹² Ibid., p. 32-34.

¹⁴ Bruk 1990, p. 231.

¹⁵ Costume tableau: a theme in Russian fine art of the 18th-first half of the 19th century.

¹⁶ The head: a type of small picture, where young girls, women and youths are depicted as far down as the shoulder or breast.

¹⁷ The State Tretyakov Gallery: A Federal State Budgetary Cultural Institution “All-Russian Museum Association *The State Tretyakov Gallery*” (STG), Moscow, Russia.

the picture *The Peasant Dinner*. We see the scene, full of inner significance and almost ritual solemnity. An old woman puts a dish of food on the table with gravity, whilst a young peasant is cutting the bread. His soft glance is turned to his wife, who has taken off her quilted jacket, and is gazing admiringly at her child. There is a feeling that she attracts him with her careful movements. Her face is lit with the expression of motherliness and hidden sadness. This barely perceptible expression, subtle, coming from eyes, adds to the heroine's spirituality. Essentially, in this picture, Shibanov conveys the poetry of peasant life and, at the same time, its hidden sadness.

The figures are depicted full-sized; they are placed in a group, close to each other. The action comes to the foreground. There is magnanimity in the position of the figures, in their calm actions. The location of the figures is subject to the rules of circular composition: the lines of silhouettes repeat each other, connecting individual figures to an organic whole. The detailed depictions of ordinary items such as a bowl food, a loaf of brown bread and the icon in the corner are attributes personifying the fundamental principles of peasant life. The graphic structure of the picture, the balance of colours in red-brown and golden-pink shades conjure thoughts of Russian ethnocultural traditions as a possible source of inspiration for the Russian master.

An ethnographical approach is also evident in Shibanov's *Celebration of the Wedding Contract*. The authors specifically highlight this picture from amongst all the artistic heritage of the 18th century for the way in which it demonstrates the painter's interest in depicting scenes from peasant life, underlining the peculiarities of everyday life typical of that district. The precision with which the costumes and headgear worn by Suzdalian peasant women are depicted, not to mention the detail in the embroidered motifs of the bride's dress, follows from this.

The picture's compositional structure has the following features: the location of figures is symmetrical with the main figures - the bridal pair - in the centre; they are emphasised by light and colour, in full accordance with academic rules. Seated male figures on the right and left denote the foreground, while a woman in a smart kokoshnik (decorative head-dress) is placed behind the young pair. The compositional and colouristic layout indicates the impact of the principles of historical painting. Y. V. Bruk correlates this phenomenon with general tendencies in Russian artistic culture:

“In their drive for authenticity, the Shibanov's pictures find their place in the range of such phenomena of Russian culture in 1779 as the first collections of national songs; the first ‘dictionaries’ and ‘lexicons’ providing

descriptions of folk festivals, plays, legends and superstitions; [and] the first comic operas, where vernaculars and dialects are used.”¹⁸

Art historians of the 19th century agree that Russian genre painting begins with the works of A. G. Venetsianov (1780-1847).¹⁹ The novelty of their ethnographical narrative and the originality of their artistic manner ensured the persistent significance of these works for many decades to come; indeed, they are seen as defining the national originality of the Russian School. Russian genre painting is seen as a variant of the peasant genre. In Russian genre painting, peasant scenes are accompanied by nature, set against a background depicting the landscape. The fine art expert M. Allenova characterises the value of Venetsianov’s artistic heritage, writing:

“Through his works, Russian art attained its picturesque language, its patterns of rhythm and colour, where not only the ‘face’ was expressed, but also the character, ‘the soul’ of Russian nature - the plain rural landscape of the Russian interior with a dim high sky, long soft lines [and] the melancholic colour of a monotonous desolate vastness.”²⁰

Canvases of the artist such as *In the Field: Spring* (1820), *During Harvesting: Summer* (1820), *The Soldier’s Return* (1830) and *Zakbarka* (1825), testify to this.

The determination of nationalist issues resulted in the development of national-historical painting in the Russian fine art of the mid-19th century.²¹ This theme was vividly expressed in the arts of historical and genre painting, which were closely interrelated. National-historical narratives were subject to significant change, but one that remained constant over a long period of time was the connection of historical themes with modernity. As the art historian, A. Benois, states, “Historicism, as if embedded in modernity, became the internal property of art, overcoming genre boundaries.”²²

In the second half of the 19th century, the development of the Russian School took place under conditions of the formation of a national identity and the search for a new, personal identity by the Russian man; a movement which found personification in images of Russian nature. In academic literature, there is no definitive agreement on either the chronological boundaries of the Russian landscape painting tradition or the content of this genre. Among the variety of viewpoints, the fundamental one is the comparative-historical concept, developed by A. A. Fedorov-Davydov,²³ F. S. Maltseva,²⁴ V. S. Manin²⁵ and V. A. Lenyashin.²⁶ Defining the

¹⁸ Bruk 1990, p. 231.

¹⁹ Yakovleva 2005, p. 13.

²⁰ Allenova 2008, p. 100.

²¹ Yakovleva 2005, p. 17.

²² Benois 1998, p. 33.

²³ Fedorov-Davydov 1986.

²⁴ Maltseva 1952.

chronological frame, these academics state that Russian landscape painting existed as an independent genre from the 18th century, but its original national character formed gradually during the 19th century, and it was not until the second half of the 19th century that a mature school of Russian landscape painting began to develop, in which national artistic traditions were manifested in the depiction of nature. The artistic canon which forms this school has a particular dynamic. However, in its semantic, historical-typological and stylistic aspects, it is defined by certain limits, conditioned by historical-ethnographic and geographical factors. The beginning and peak of the Russian school of landscape painting is represented by the creativity of the Itinerants (Peredvizhniki) of the second half of the 19th century, such as A. K. Savrasov, I. I. Shishkin, V. A. Vasilyev, V. D. Polenov, I. I. Levitan and A. I. Kuindzhy. This was a period of intense development of the Russian style of landscape painting; it became a dominant genre within the fine arts of Russia and a central example of artistic integrity, a way to express not only aesthetic, but also social, moral, civil, patriotic, philosophical and religious ideas.

According to Russian academic tradition, realism, as a creative method, constitutes the conceptual basis of Russian landscape painting and determines its style, the range of themes and motifs, and the artistic means of expression. With regards to artistic content, the typical general feature is the use of motifs of the natural landscape of provincial Russia. Epic context is conveyed through the depiction of forest areas, boundless plains, roads and large expanses of water. The views of Russian villages are lyrical, as well as the paths covered with snow, forest edges and small pools; sunny mornings or midday scenes - transient states of nature - convey the feeling of tranquillity. The lyrical style of Russian landscape painting initiated by A. K. Savrasov was developed to its highest peak in the creative works of I. I. Levitan and K. A. Korovin, the masters of the Russian Painters' Union; the epic style grew out of the creative work of I. I. Shishkin, A. F. Vasnetsov and others.

As an example, let us consider the variety of artistic approaches to the World Tree image. In the creative work of I. I. Shishkin, this image occurs through motifs of forests of conifers (fir, pine) and deciduous woods. Published recollections of his contemporaries testify that, "Shishkin was a phenomenal expert in and lover of the forest. He knew the anatomy of different species of trees perfectly."²⁷ The work *Oak Wood* (1887) offers a deep sense of the oaks as a symbol of immortality and endurance; they are

²⁵ Manin 2000.

²⁶ Lenyashin 1985.

²⁷ Allenova 2008, p. 367.

similar to strong, wise old men, with young trees nearby, approaching them. The image of the World Tree appears here in genealogical divisions: from the forefathers to the current generation to the descendants (temporal sphere). Another variant of such interactions can be found in canvases where the dominant motif is of pines, a symbol of inviolability and long life, for instance, *Pine Forest: Mast Timber* (1872), *Pine Forest* (1885), *A Morning in the Pine Forest* (1889) and *A Pine* (1892). As a formal principle in his works, the painter uses features of Russian realist landscape painting: mytho-poetic imagery, monumentality, panoramic characteristics, planned nature, precision of detail, light-and-dark modelling, line and silhouette. Shishkin's forest landscapes offer a stable and majestic worldview.

The World Tree motif is also a conceptual constant of the landscapes of A. K. Savrasov. The picture *The Rooks Come Flying* (1871) presents the author's artistic reconstruction of this archetype: the trees join different levels of the world order, but are connected by means of the birds. The creative work of I. I. Levitan illustrates another angle in the interpretation of the tree motif. In his lyrical landscapes *Birchwood* (1885-1889) and *Over the Eternal Peace* (1894), realistic motifs of nature present a special world of complex mood. Ethnocultural motifs help the author to create a national colour and to deepen the ethnopsychological constituent of images. A striving for monumentality and epicism in landscape painting was dictated by the character of the Russian nationalist ethos, as well as the academic principles of the Russian School.

A particular feature of the artistic imagery of Russian realist landscape painting is the depiction of depth: a three-dimensional system of spatial composition is the one of the tradition's most stable aspects. The foreground, as a rule, is more energetic in terms of the colour, contrast, detail and depth of objects. Further back, the characteristics of objects become less prominent. They become softened by air and light. Moving away from the viewer, objects lose their depth; their colours become less intense, acquiring the shades of atmospheric mist.

Another consistent feature of Russian landscape painting is the tradition of reproducing the colours of natural objects, taking into consideration their tonal relationships and state of illumination. The tradition is pictorial, based on the conditions of nature, out in the open air. One major artistic contribution by Russian landscape painters lies in their development of techniques for tonal painting. Two types of tonal colouring were developed: dramatic, based on the contrast between light and shadow; and colour-based, utilising the contrast between colour tones. The main tendency of open-air transformations in Russian painting of the period from 1880 to 1890 was the move towards a life-like, three-dimensional environment, which was reflected in the formation of the

decorative tradition (A. I. Kuindzhy). In the composition of such landscape paintings, colour saturation was deepened in order to underline the conceptual accent and increase the emotional resonance of the artistic image.

Painting technique is another important aspect of the Russian landscape painting tradition; specifically, in the way the painter lays patches of colour onto the canvas. The main pictorial techniques of the Russian school of landscape painting were oil painting, watercolour, tempera and pastel drawing. The dominant artistic form was the picturesque landscape executed in an oil painting.

At the turn of 21st century, as the source of originality in Russian national artistic heritage again became an urgent problem, the phenomena of late 19th-early 20th century Russian art received renewed academic interest. If it is possible to juxtapose the facts of artistic life with the features of this epochal period, then the crisis in structure can be described as being connected to changes in the way of thinking, to the transition to a new philosophical model of perception of the world, to new images of man and the world. Historians of art note that for the (then) modern artistic image, an integral philosophical-aesthetic concept was required, based on which new artistic devices could be developed. Striving to create a national artistic style had become the main direction for painters by the end of the 19th century. This became the modern or new style in Russia.²⁸

In the search for a national style, the painters of the late 19th-early 20th century looked to the ethnocultural heritage of Ancient Rus. In their artistic interpretation of Russian ethnocultural traditions, art historians distinguish three stages: 1. folklore-realistic (1880s-1890s); 2. decorative-stylised (end of the 1890s - mid-1900s [decade]); 3. retropectivism (mid-1900s to mid-1910s). It should be noted that due to the large volume of extant material on this topic, the authors have limited themselves to the most typical examples which demonstrate the general concepts and typical features of the Russian School.

The activities of the Abramtsevsky Colony (1878) played a significant role in the actualisation of Russian ethnocultural traditions in art. At different times, A. M. Vasnetsov, M. V. Vrubel, K. A. Korovin, I. I. Levitan and others were all members of this club. The activity of these painters was connected to the renewal of folk crafts and the search for a national style. The artists connected folklore with the enrichment of realism and the revision of genres with fine art. The researcher V. I. Plotnikov in his monograph *Folklore and Russian Fine Arts in the Second Half of the 19th Century*

²⁸ Neklyudova 1991, p. 37-55.

distinguished two directions in the activity of the club: 1. national-folklore; 2. landscape-open-air.²⁹

The analysis of Russian fine art around the turn of the 20th century makes it possible to distinguish ethnocultural archetypes and mythological images. In the perception of Russian painters, the landscape is the origin: it is given semantic meaning, imbued with numerous subtexts relating to vital topics of Russian thought in the spheres of philosophy, aesthetics, morality and artistic cognition of the world. V. M. Vasnetsov, N. K. Rerikh, I. I. Biblin, M. A. Vrubel and A. P. Ryabushkin added a new element to fine art through the selection and interpretation of ethnocultural material. Russian folklore became the main object for artistic presentation. Narratives and motifs such as the World Tree, stones, images of mythological birds, characters from fairy tales and epic heroes were depicted based on the principles of Russian realist painting. Alongside this, an improvisational element appeared more actively in the systems of artistic imagery which suited the character of national folklore. Thus, for instance, a motif of a stone, connected in ethnocultural tradition with the selection of a path, forms a semantic element of works such as *A Knight at the Crossroads* by V. M. Vasnetsov, *About Ivan Tsarevich*, *The Firebird* and *Big Bad Wolf* by I. Y. Biblin, *A Giant's Tomb* by N. K. Rerikh and *Sitting Demon* by M. A. Vrubel. Art critic S. K. Makovsky suggests that “in Vrubel’s painting, there is something stony. Does his *Sitting Demon*, created in 1890, not appear from the chaos of monstrous stalactites?... Is Vrubel’s “Pan” not carved from stone ten years later ...? Vrubel’s “Bogatyr” is the same: ... the horse appears as if sculpted from a primitive block.”³⁰ The image of sacred stone also appears in the N. K. Rerikh’s painting *The Treasures of Angels* (1905). The spatial composition of this work is reminiscent of icon-painting: the sacred stone is depicted at the base of the picture, on earth, and the figure of the Angel is located near it; rows of angels stand in the central part of the composition with trees full of mythical birds rising above them; the top layer is taken by New Jerusalem with its white-stone walls. The play of light and shadow on the sacred stone, angels’ wings, and tops of trees is communicated through the contrast of golden and emerald hues. In its entirety, the compositional structure of N. K. Rerikh’s canvas is aimed at revealing the symbolic content of the image, as is further proved by examining his other works *Ilya of Murom*, *The Holy Procopius who is Praying for the Unknown*, *Floating Everlasting Expectation*.

The motifs of sun, birth, roads and the cycles of nature are applied as symbols-signs in the creative works of the Russian Symbolist painters.

²⁹ Plotnikov 1987, p. 39.

³⁰ Makovsky 1999, p. 82.

Metaphorical and associative approaches appear in folkloric pictures by M. A. Vrubel (*Tsarevna Volkhova*) and V. M. Vasnetsov (*Three Tsarevnas of the Underworld*, *Sirin* and *Alkonost*). A comparative analysis of these pieces with the works of I. I. Shishkin and I. I. Levitan shows that the conventional-ornamental form, as distinct from artistic realism oriented towards three-dimensional space, corresponds more closely to the symbolic content of modern art. It should be mentioned that in V. M. Vasnetsov's works *Sirin* and *Alkonost*, *The Song of Joy and Sadness* (1896) and *Gamayun* (1898), the dominant motif is that of mythological birds. In Russian ecclesiastical poems, the sirin is a bird-maiden who comes to earth from heaven and fascinates people with her singing. In Slavonic mythology, the sirin is a wondrous bird who drives away sorrow and grief. The gamayun in Russian folklore is a prophetic bird that can speak. Its name comes from "gam" or "cam," which is also the root of the words "quack" and "shaman." In Old Russian tradition, Gamayun served Volos and Kolyada. V. M. Vasnetsov is considered in art history to be one of the most important representatives of the national-folklore movement, having had significant impact on the development of fairytale-mythological themes in Russian art.³¹ Further evidence for this is provided by the artist's programmatic pieces *After the Battle of Igor Svyatoslavovich with Cumans* (1880), *Flying-Carpet* (1880) and *A Knight at the Cross-Road* (1882). The image of the bogatyr appears in Vrubel's work *Bogatyr* (1898). The motif of epic peace is stated in the picture. The painter selects artistic devices relevant to this narrative, striving for simplification of form and a close-up, immensity of figure.

A mythologem of femininity became a regular feature of Russian painting of this period. In these creative works, special place was given to female characters of a fantastical or fairytale nature: princesses, snow maidens, mermaids and nymphs. In Russian ethnocultural tradition, the female figure was connected with the image of motherland and cultic-magic pictures of Tellus and Bereginya were traditionally used in folk art. The nature of the soul and the originality of the Russian nation were revealed in the anthropomorphising of the image of the Motherland, the native land in its historical perception, into female form as seen, for instance, in Vasnetsov's *Alenushka*, *Three Tsarevnas of the Underworld* and *The Snow Maiden*. The image of the Russian land is revealed through the image of women in works by M. Nesterov, M. Vrubel, N. Rerikh and K. Petrov-Vodkin.

The influence of ornamental devices from the traditions of amateur and folk arts was also brought to bear on professional artistic forms of painting and graphics. Examples of this can be seen in the works of A. P. Ryabushkin and F. A. Malyavin, where the arabesques and brilliant colours

³¹ Plotnikov 1987, p. 39.

found in the decoration of traditional clothes and furniture are depicted, bridging the gap between fine art and the ornamental forms found in folk art. In the works of A. P. Ryabushkin (1861-1904), the main narrative subject is of ceremonial events (round dances, Russian holidays). The bearers of “historicity” in these works are national costumes and objects in the environment, reconstructed with authentic precision. E. I. Kirichenko, analysing the creative method of the painter, states, that “the ideal of beauty of Ryabushkin is inseparable from the ideal representation of Russia, is the most logically expressed in female images.”³² There is no direct appeal to Russian ethnocultural tradition in the creative work of the painter, but its influence transforms the artistic-imagery system of his paintings: he works with pure colours, avoids the three-dimensional interpretation of forms, and strives for ornamentality of colour and delicacy in the lines of figures and objects, as seen in *Russian Women of the 17th Century in Church* (1899), *Moscow Woman of the 17th Century* and *Northern Idyll* (1888).

Ethnocultural sources also provide the basis for the artistic imagery of paintings by F. A. Malyavin (1869-1940), as E. I. Kirichenko writes:

“He is considered in art history to be a painter of peasant themes ... The images of peasant women become a symbol and the personification of everything Russian for Malyavin.”³³

This can be seen, for instance, in *Two Maids*, *A Peasant Woman* and *The Singing Peasants*.

In the Russian art of the period under consideration, ethnocultural traditions are of great significance; their source is the artistic heritage of Ancient Rus. Examples of this can be found in the creative methods of N. S. Goncharova and E. V. Tatlin (1885-1953). N. S. Goncharova’s idiosyncratic approach is most vividly demonstrated in *The Mystic Images of War* (1914). Fine art expert N. Guryanova describes this cycle as a unique phenomenon of artistic expression for which it is difficult to find a direct analogue not only in Russian and Occidental art, but also in the work of the master who created it.³⁴ In this graphical series, the painter unites novelty with strong influences from Russian ethnocultural traditions. Firstly, Goncharova provides a generalised image of battle; secondly, the composition of the cycle is built on the collision of sequential and simultaneous effects; thirdly, it directly appeals to the traditions of bast books, based on the principle of symmetry, and actively using the devices of citation and pastiche.

³² Kirichenko 1997, p. 383.

³³ Ibid., p. 384.

³⁴ Guryanova 1989, p. 63.

A tendency to draw upon Russian popular prints and folk art is demonstrated in much Russian art of the 20th century. The development of this tendency was connected with the desire to create an original national style. To demonstrate this, the works of painters such as E. Strulev, N. Nesterova, V. Sumarev, A. Ishin may be cited.

The consolidation of the role of ethnocultural traditions in art is also found in the creative output of the Vladimir School of Landscape Painting. A central movement in visual arts, the Vladimir School originated with the creative work of V. Y. Yukin (1920), K. N. Britov (1925) and V. G. Kokurin (1924). The nature of Mstera town³⁵ and Akinshino village³⁶ in the Vladimir Region³⁷ formed the subject-matter for these landscape painters, who created a new artistic language, characterised by a wide range of expressive means and support from Russian ethnocultural traditions. In other words, the source of the style of this school of landscape painting was nature and folk art. The creative methods of these artists were based on the principles of ornamental painting, incorporating stylistic features of folk art into the image-bearing system of professional fine art.

As a Russian artistic community, the Vladimir School of Landscape Painting existed up until the beginning of the 1980s. However, in the second half of that decade, fine art expert O. N. Nikulina, analysing materials in exhibitions, noted the artists had broken away from the idea of collectivity.³⁸ The value of the Vladimir School was not limited by the results of the artistic works of individual members. Much as with other artistic associations, the Vladimir School foreshadowed changes in Russian art of the turn of the 21st century, namely, an appeal to the ethnocultural traditions of the artist's own region. In this period, other associations with similar aims were being formed in Moscow, the Volga Region, the Far East³⁹ and Siberia. All these regional schools, distinct in their character and composition, breadth of activity and significance to the history of Russian art, had a similar social-cultural meaning: they were considered workshops of the regional style.

Thus, the artistic school is a relevant source of information for the study of ethno-art. Its originality arises from the historical conditions that

³⁵ Mstera: an urban settlement in Vyaznikov District, Vladimir Administrative Division, Russia.

³⁶ Akinshino: a village in Novomoskovsk Administrative Division, Moscow, Russia.

³⁷ The Vladimir Region: part of the Central Federal District of the Russian Federation.

³⁸ Nikulina 1987, p. 45.

³⁹ The Far East: the Eastern part of Russia, including the regions of river basins running into the Pacific Ocean, as well as Sakhalin Island, Kuril Islands, Wrangel Island and Komandorskie and Shantarskie Islands.

led to the formation of an ethnically-oriented mentality, from a complex interweaving of worldviews which have their base in local traditions, united in the formal-content and image-bearing structure of its artworks. The consideration of all these factors in combination is necessary to understand the source of originality in local art schools from the broader perspective of the history of art.

The use of ethnocultural traditions in the fine art of the turn of the 21st century is connected with the processes of globalisation, localisation and decentralisation. The transformation of the cultural context in which national identity is formed determined the nature of expressions of ethnicity found in Russian art: at first we see the non-purposeful manifestation of local influences based on the artist's own psychological basis in ethnocultural traditions; then comes conscious confirmation of ethnic origin, introducing a programmatic character to their works. This tendency highlights the need for further study of this subject.

Ethnocultural Traditions as a Basis of National Originality of Schools of Art

(Abstract)

In contemporary art, the problems of historical roots, ethnic and cultural identity, and intercultural dialogue are very relevant. Ethno-cultural traditions are naturally a part of the formation of schools of art; they contribute to their characteristics and provide a way to look at the school's national identity.

This article aims to define the role of ethnic and cultural traditions in shaping the ethnocultural identity of Russian schools of art, based on the works of Russian artists.

Its findings are as follows:

1. A school of art is a historically-constituted, stable community of artists, characterised by a common ideology, principles of creative method, and style.

2. Ethnocultural traditions represent a mechanism for the conservation, development and broadcast of the ethnocultural experience of the people and their values, created in the process of historical development.

3. The uniqueness of the natural and geographical environment; the common historical past of ethnic groups; the multiethnic and multi-religious character of images from mythology, folklore, arts and crafts; and creative method as a set of principles reflecting the ethnic worldview are all part of creating the ethnocultural uniqueness of the Russian School of art.

4. The Russian School of art is unique, valuable in itself and yet international; it is a part of world heritage, presented through the "cultural codes" of Russia. Its continuity manifests in the inheritance and preservation of ethnocultural traditions, artistic and aesthetic ideas and the principles of realistic painting.

With the development of globalisation, which proclaims the equality of all the traditions of the multi-faceted world, this topic has significant research potential. The results of this study suggest the direction of further theoretical and methodological questions regarding the relationship of ethnos and art, such as exploring the degree of

influence ethnocultural traditions have on the formation of the creative methods and styles of national schools.

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Ethnocultural Traditions as a Basis of National Originality of Schools of Art

Yakovleva 2005

- Nonna Yakovleva, *Istoricheskaya kartina v russkoy zhivopisi (podarocnoye izdaniye)*, Moscow, 2005.

Keywords: school, national originality, style, ethnocultural tradition, Russian art school.

LIST OF ABBREVIATIONS

AA	- Acta Archaeologica. Copenhagen.
AAL	- Asien Africa Lateinamerika. Zeitschrift des Zentralen Rates für Asien-, Afrika- und Lateinamerikawissenschaften in der DDR. Berlin.
AAMT	- Advances in Archaeological Method and Theory. Orlando.
AAnt	- American Antiquity. Society for American Archaeology. Washington.
ABM	- Alaska Business Monthly. Anchorage.
Acta Asiatica	- Acta Asiatica. Bulletin of the Institute of Eastern Culture. Tokyo.
AO	- Arkheologicheskiiye otkrytiya (1965-2013). Moscow.
AOASH	- Acta Orientalia Academiae Scientiarum Hungaricae. Institute of Oriental Studies. Budapest.
AP	- Arkheologiya Podmoskov'ya. Materialy nauchnogo seminar. Institute of Archaeology Russian Academy of Sciences. Moscow.
ArchOttoman	- Archivum Ottomanicum. Wiesbaden Ottoman Archives. Wiesbaden.
Ars Judaica	- Ars Judaica. Bar-Ilan University. Ramat Gan.
Art-menedzher	- Art-menedzher. Business magazine considering culture and art as a resource for the social and economic development of society and offering various technologies and methodologies of management of this process. Moscow.
Bibliosphera	- Bibliosphera. The Siberian Branch of the Russian Academy of Sciences. Novosibirsk.
BKF	- Baltiiskii filologicheskii kurer. Immanuel Kant Baltic Federal University. Kaliningrad.
BM	- Byulleten' Moskovskogo obshchestva ispytateley prirody. Otdel biologicheskyy. Moscow Society of Naturalists. Moscow.
BMMS	- Byulleten Muzeya Marka Shagala. Marc Chagall Museum. Vitebsk.
Byilyie godyi	- Byilyie godyi. Sochi State University. Sochi.
CAn	- Current Anthropology. Chicago.
CHR	- The Canadian Historical Review. University of Toronto Press. Toronto.

CIS	- Culturulogicheskie issledovania Sibiri. Omsk State University. Omsk.
Comparativ	- Comparativ. Leipziger Beiträge zur Universalgeschichte und vergleichenden Gesellschaftsforschung. Universität Leipzig, Global and European Studies Institute. Leipzig.
CRJ	- Classical Reception Journal. The Open University (UK). Oxford.
Den'gi	- Den'gi. Publishing House "Kommersant." Moscow.
EDV	- Ekonomicheskaya zhizn Dalnego Vostoka. Geographic Society. Khabarovsk, Amur.
EHQ	- European History Quarterly. University of London. London.
EJNH	- European Journal of Natural History. The Russian Academy of Natural History. Moscow.
Ethnos	- Ethnos. Journal of Anthropology. London.
Études/Inuit/Studies	- Études/Inuit/Studies. Association Inuksiutiit Katimajit Inc. Québec.
EZ	- Evolucijazni na Zemle. Tomsk State University. Tomsk.
Femida	- Femida. Media Corporation "ZAN." Almaty.
Florilegium	- Florilegium. The journal of the Canadian Society of Medievalists. Ottawa.
Forsait	- Forsait. Higher School of Economy. Moscow.
Francia	- Francia. Forschungen zur westeuropäischen Geschichte, hg. vom Deutschen Historischen Institut Paris (Institut Historique Allemand). Paris.
Fundamental Research	- Fundamental Research. Russian Academy of Natural History. Moscow.
Genetics	- Genetics. Genetics Society of America. Bethesda (USA).
Genetika	- Genetika. Russian Journal of Genetics. Moscow State University. Moscow.
Geologiya i geofizika	- Geologiya i geofizika. Institute of Geology and Geophysics of the Siberian Department of the Science Academy in the USSR, Novosibirsk. Published by the Siberian department of the Science Academy in the USSR. Novosibirsk.
Gyanovashchya	- Gyanovashchya. Dnepropetrovsk State University. Dnepropetrovsk.
HN	- Hraniteli naslediya. Altay State Pedagogical Academy. Barnaul.
HZ	- Historische Zeitschrift. Johann Wolfgang Goethe-Universität Frankfurt am Main.
Karavan	- Karavan (newspaper). Almaty.
KAS	- Der Konrad-Adenauer-Stiftung - Auslandsinformationen. Berlin.

KPZ	- Kazanskij pedagogicheskij zhurnal. Institute of Pedagogy and Psychology. Kazan.
IAIAND	- Istoriko-arkheologicheskie issledovaniya v g. Azove i na Nizhnem Donu v 2006 g., Don.
Istoriografiya	- Istoriografiya i istochnikovedenie istorii stran Azii i Afriki. Leningrad State University. Leningrad.
Istoriya i sovremennost'	- Istoriya i sovremennost'. Moscow.
Izvestia Ugo	- Izvestija Ugo-Zapadnogo Gosudarstvennogo Universiteta. Kursk.
IzvSamarsk	- Izvestiya Samarskogo nauchnogo tsentra RAN. Samara.
JBAA	- Journal of the British Archaeological Association, British Archaeological Association. London.
Kulturnoe nasledie	- Kulturnoe nasledie. Altai State University, Altai Territory, Barnaul.
Lesnoi Zhurnal	- Lesnoi Zhurnal. Izvestiia Vysshikh Uchebnykh Zavedenii. Bulletin of Higher Educational Institution. Arkhangelsk.
LKK	- Literatura i kultura v Kitae. Moscow.
LSJ	- Life Science Journal. Acta Zhengzhou University Overseas. Zhengzhou University. New York.
JAMT	- Journal of Archaeological Method and Theory. New York.
JAR	- Journal of Archaeological Research. Journal of Archaeological Research. New York.
JISV	- Jekonomicheskie i istoricheskie issledovaniya na Severo-Vostoke SSSR. Economic and historical research in the North-East of the USSR. Magadan.
KT	- Kazakhskaya tsivilizatsiya. University Kaimar Almaty. Almaty.
Marketing	- Marketing. Centre for Marketing Research and Management. Moscow.
MBD	- Molodyye v bibliotechnom dele. Youth in Library Science. Moscow.
MEJSR	- Middle-East Journal of Scientific Research. International scientific journal published by the international digital organization for scientific information (IDOSI).
Memoirs SAA	- Memoirs of the Society for American Archaeology. Society for American Archaeology. Washington DC.
MENP	- Materialy po evolyucii nazemnykh pozvochnykh. Moscow.
MIA	- Materialy po istorii i archeologii SSSR. Moscow, Saint Petersburg.
MIFFK	- Materialy po istorii fauny i flory Kazahstana. Kazakhstan.

Mir bibliografii	- Mir bibliografii. Moscow.
Mir obrazovaniya	- Mir obrazovaniya - obrazovanie v mire. Scientific-Methodological Journal. Moscow Psychology and Sociology Institute. Moscow.
MNKO	- Mir Nauki, Kul'tury, Obrazovaniya. Gorno-Altaysk.
Molodezh' Tatarstana	- Molodezh' Tatarstana. Newspaper. Kazan.
MUSEUM	- MUSEUM. UNESCO.
Narodnaya shkola	- Narodnaya shkola. Saint Petersburg.
Nauchnoye obozreniye	- Nauchnoye obozreniye, series 2, Gumanitarniye nauki. Lomonosov Moscow State University. Moscow.
Nauch.-tekhn. Inform	- Nauchnaya i tekhnicheskaya informatsiya. Russian Academy of Sciences. Moscow.
Naukovedeniye	- Naukovedeniye. Institute of History of Natural Sciences and Technics named after S. I. Vavilov of the Russian Academy of Sciences. Moscow.
Neues Leben	- Neues Leben [newspaper]. Berlin.
NIV	- Novyy istoricheskiy vestnik. Obshchestvo s ogranichennoj otvetstvennost'ju "Izdatel'stvo Ippolitova." Moscow.
NKOGK	- Obshchestvo i gosudarstvo v Kitae: XXXIX nauchnaia konferentsiia. Moscow.
NNZ	- Novgorod i Novgorodskaya zemlya. Istoriya i arkhologiya. Veliki Novgorod.
Novosti	- Russian News Agency "Novosti." Moscow.
NT	- Nauchnyi Tatarstan. Academy of Sciences of the Republic of Tatarstan. Kazan.
NTB	- Nauchnyye i tekhnicheskkiye biblioteki. The State Public Scientific and Technical Library Russia. Moscow.
Odyssey	- Odyssey. Russian Academy of Sciences, Institute of Universal History. Moscow.
ONS	- Obshchestvennuyye nauki i sovremennost. Russian Academy of Sciences. Moscow.
OT	- Otechestvennyye zapiski. Saint Petersburg.
Panorama iskusstv	- Panorama iskusstv. Sovetskii khudozhnik. Moscow.
Pervye amerikancy	- Pervye amerikancy. First Americans (Almanac). Russian Society of Indianists. Saint Petersburg.
PGI	- Problemi Gumanitarnih Issledovaniy. Russian State Institute for Regional Issues in Northern Caucasus. Pyatigorsk.
Polar Record	- Polar Record. A Journal of Arctic and Antarctic Research. Scott Polar Research Institute. Cambridge (UK).
Politische Wissenschaft	- Politische Wissenschaft. Deutsche Hochschule für Politik Berlin.

Polzunovskiy vestnik	- Polzunovskiy vestnik. Altay State Technical University. Barnaul.
Pozdneplejstocenovye	- Pozdneplejstocenovye i rannegolocenovye kul'turnye svyazi Azii i Ameriki. Institute of History, Philology and Philosophy. Novosibirsk.
Prizrenie	- Prizrenie i blagotvoritel'nost' v Rossii. Izdanie Vserossijskogo sojuza uchrezhdenij, obshhestv i dejatelej po obshhestvennomu i chastnomu prizreniju. Saint Petersburg.
Problemi filosofii	- Problemi filosofii. Presidium of the Russian Academy of Sciences. Moscow.
Proceedings Volgograd	- Proceedings of the Volgograd State Pedagogical University. Volgograd.
PsZ	- Psikhologicheskij zhurnal. Institute of Psychology of the Russian Academy of Sciences. Moscow.
PT	- Perspectives on Terrorism. The Terrorism Research Initiative (TRI) headquartered in Vienna, and the Center for Terrorism and Security Studies (CTSS) headquartered at the University of Massachusetts' Lowell campus. Massachusetts.
RA	- Rossiiskaia Arkheologija. Moscow.
Reka vremen	- Reka vremen. Moscow.
Rivista di Bizantinistica	- Rivista di Bizantinistica. Bologna.
RossEconom	- Rossiski ekonomicheski jurnal. International Academy of Business and Management. Moscow.
Rossiyskaya Gazeta	- Rossiyskaya Gazeta. Russian government daily newspaper. Moscow.
SA	- Sovetskaja Arkheologija. Institute of Archaeology, Russia, Moscow. Moscow.
SC	- Sviyazhskie chteniya. Sviyazhsk.
Scientometrics	- Scientometrics. Akadémiai Kiadó. Budapest.
Serdalo	- Obschenacionalnaya gaseta Respubliki Ingushetiya "Serdalo." Nazran.
SGV	- Saratovskie gubernskie vedomosti. Saratov.
Shagalovskii sbornik	- Shagalovskii sbornik. Marc Chagall Museum. Minsk.
SI	- Sociologicheskije issledovaniya. Science Institute of Sociology of the Russian Academy of Sciences. Moscow.
Soziale Geschichte	- Soziale Geschichte. Zeitschrift für historische Analyse des 20. und 21. Jahrhunderts. Bremen.
Spectrum	- Spectrum. The Kazakhstan Institute for Strategic Studies. Astana.
SS	- Sibirskaya stolitsa. Tobolsk State Historical and Architectural Museum-Reserve. Tobolsk.

SSM	- Social Sciences and Modernity. The Presidium of the Russian Academy of Sciences "Science." Moscow.
SV	- Sovremennaya filologiya. Ufa.
SZ	- Sociologicheskiy zhurnal. Moscow.
Tarih Dergisi	- Istanbul Üniversitesi Edebiyat Fakültesi Tarih Dergisi. Istanbul.
TKA	- Tolski kraevedchesky almanah. Tula.
Tradizionnaya kultura	- Tradizionnaya kultura. An academic almanac representing the perspective direction in complex study of ethnoculture: national outlook, pedagogics, life, mythology, customs, ceremonies, poetry and music. Moscow.
Trudovaya pomoshch'	- Trudovaya pomoshch'. Izdanie Popechitel'stva o trudovoj pomoshhi. Saint Petersburg.
Vestnik AAJ	- Vestnik arheologii, antropologii i jetnografii. Institute of Problems of Development of the North, Russia. Tyumen.
Vestnik Chelyabinsk	- Vestnik Chelyabinskogo gosudarstvennogo universiteta, Istoriya. Publishing house of Chelyabinsk State University. Chelyabinsk.
Vestnik Chuvashskogo	- Vestnik Chuvashskogo gosudarstvennogo pedagogicheskogo universiteta im I. Ya. Yakovleva. I. Y. Yakovlev Chuvash State Pedagogical University. Cheboksary.
VestKrasno	- Vestnike Krasnoyarskogo gosudarstvennogo pedagogicheskogo universiteta imeni V. P. Astafeva. Krasnojarskiy gosudarstvennyj pedagogicheskij universitet im. V. P. Astafeva. Krasnojarsk.
Vestnik Kazak	- Vestnik Akademii nauk Kazakhskoy SSR. Academy of Science of the Kazakh SSR. Kazakhstan.
Vestnik RAN	- Vestnik Rossiyskoy Akademii Nauk. Russian Academy of Sciences. Moscow.
Vestnik Samara	- Vestnik Samarskogo gosudarstvennogo universiteta. Samara State University. Samara.
Vestn Tomsk Gos Univ.	- Vestnik Tomskogo gosudarstvennogo universiteta. Kul'turologiya i iskusstvovedeniye. Bulletin of Tomsk State University. Tomsk.
Vestnik Semej	- Vestnik gosudarstvennogo universiteta imeni Shakarima goroda Semej. Shakarim State University of Semej.
Vestnik Ufa	- Vestnik Vostochnoy ekonomiko-yuridicheskoy gumanitarnoy akademii. East Economic-Legal Humanitarian Academy. Ufa.
Vestnik VyatGGU	- Vestnik Vyatskogo gosudarstvennogo gumanitarnogo universiteta: Vyatka State University of Humanities. Kirov.

Vizantiysky vremennik	- Vizantiysky vremennik. Institute of General History of the Russian Academy of Sciences. Moscow.
Voprosy Istorii	- Voprosy Istorii. Russian academic journal for historical studies. The Institute of Russian History of the Russian Academy of Sciences. Moscow.
Voprosi Literaturny	- Voprosi Literaturny. Writer's Union of the USSR. Moscow.
Voprosy filosofii	- Voprosy filosofii. Russian Academy of Sciences. Moscow.
VTP	- Istoricheskiye, filosofskiy, politicheskiye i yuridicheskiye nauki, kul'turologiya i iskusstvovedeniye. Voprosy teorii i praktiki. Tambov.
WASJ	- World Applied Sciences Journal. International Digital Organization Scientific for Information "IDOSI Publications" UAE. Dubai.
Zapiski	- Zapiski Vostochnogo otdeleniya Russkogo arkhologicheskogo obshchestva. Archaeological Society. Saint Petersburg.
ZDMG	- Zeitschrift der Deutschen Morgenländischen Gesellschaft. Berlin Magazine of the German East Society. Berlin.