

CONCEPTUAL ART EXHIBITIONS AS A DIALOGUE BETWEEN ART AND ITS CONTEMPORARIES (BASED ON THE STUDY OF EXHIBITION PRACTICE IN THE ALTAI TERRITORY IN SIBERIA AROUND THE TURN OF THE 21ST CENTURY)

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This article deals with contemporary issues in the study of the artistic life of society as a socio-cultural system in relation to everyday consciousness.

The aim of the study is to analyse the role of interaction between ordinary consciousness and art in socio-cultural evolution. The study's theoretical foundations are based on the ethnic art criticism and socio-humanitarian concepts discussed by academics such as L. Nasonov, A. Kukarkin, I. Petrov, M. Kagan, L. Nekhvyadovich and I. Nikitina. The methodology was based on modifications to the synergistic approach to cultural studies by scholars of art criticism such as N. Hrenov, V. Bransky, Y. Goncharov, M. Kagan, M. Bakhtin, Y. Lotman, D. Likhachev, N. Demkina and V. Bykovskaya.

Study perspectives

Altai and Siberia are currently undertaking an active process of developing their artistic life, and exhibition activities form an important part of this; hence the study of this process has become of great relevance. Conceptual exhibitions represent the diversity of trends in contemporary art, including realism, symbolism, romanticism, avant-garde, scandalous art, etc. The role of the curator and the designer in developing the topography and image of an exhibition space, as well as the role of information technologies in art, has therefore become very topical.

Interconnections between fine art, everyday life and everyday consciousness

Exploring the interconnections between everyday consciousness and art remains relevant to overcoming the features of cultural crisis experienced by

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contemporary society. The lack of a single system of values and meanings is a typical feature of such crisis. Art, brought into world on the basis of traditions, is a source of spiritual values; high art strengthens personal creative qualities and broadens the cultural potential of the bearers of everyday consciousness.

Everyday consciousness is understood as the combination of ideas, knowledge, orientations and stereotypes based on direct everyday human experience; it dominates the social community to which people belong. Everyday consciousness differs from the kind of awareness based on scientific knowledge, obtained by means of objective research, which provides insight into essential links which characterise nature and society. The kind of mistakes that can prevent scientific cognition of the world and promote the preservation of ingrained prejudices are common to everyday consciousness. On the other hand, the recollection of oft-repeated links observed between things and people (folk wisdom) typical of everyday consciousness provides opportunities to draw correct conclusions which are verified by the practical realities of everyday life.¹

The notion of everyday consciousness is closely connected with the notion of “everyday life” which is a popular trope in the humanities at present. It is interpreted widely and variously. The modern situations and contexts in which terms such as “everyday life,” “everyday consciousness/cognition” and “common sense” are used have their own explicit historical-cultural specificity. The philosophical problems of everyday life stem from the fact that the evaluation of its three constituent components - everyday reality, everyday consciousness (knowledge) and the philosophy of common sense - do not coincide. From a cognitive-sociological point of view, everyday life represents a social use of the results of cultural creative work. Individual creative achievements (innovative technologies, pieces of art, philosophical and religious ideas, etc.) owe their origin to their specific authors and, acting as signifiers of a gap in cultural succession, receive their inter-subjective form in the processes of social use, laying the foundations for new traditional mechanisms.

In the methodological plan of this study, everyday life represents the result of an analytical procedure in which a synchronous cut of cultural migration is carried out. Everyday life can be seen as a static image of the world, where creative, innovative processes are artificially paused; only the stable, unquestionable bases of human life and activities are distinguished (traditions, rituals, stereotypes, categorisation systems). Everyday life makes the phenomena by which it is characterised sacral, imbuing them with the status of everyday myths. Examples of everyday life are also determined by

¹ Kondratiev 2006, p. 138.

the sphere of human society to which they belong. Everyday life as a reality is based on the relative permanence of social conditions. As a kind of consciousness, it consists of effective governance by collectively-held socio-psychological structures (archetypes). As a form of cognition, everyday life is expressed through the processes of cognitive socialisation, adaptation to new conditions and adoption of archetypes. However, in all its hypostasis, every day life does not, as a rule, correspond to any autonomous sphere; there is no substance to the everyday. Its hypostases are insufficient and do not exist outside the other manifestations of human existence and reality.

To characterise everyday life, it is important to distinguish two types of social situations - everyday and beyond everyday - equally typical of human consciousness and existence. Everyday life is a notional problem connected with a number of fundamental pair oppositions. Aberration and truth, existence and potential, secular and sacral are analogous pairs the terminological difference between which is determined by the difference of subject areas. These opposing poles of cognitive process, moral consciousness and religiosity form two dimensions in culture which can be denoted as everyday and myth. The entirety of human life can be seen in their interaction and tense standoff; its content is determined by approaching and moving away from these poles, in varying orientation towards one or another direction. Everyday life, in order to find significance, requires reference to sources and prototypes; it requires the creation of myth and mythic substantiation. Philosophy and the humanities always take everyday life in its various forms as their object of investigation, constantly teetering between bringing it down to the level of routine consciousness and practice or exalting it to the myth-like horizon peculiar to modernity.²

The problem of the correlation between everyday consciousness and art is connected with the problem of the connection between art and worldview. Different aspects of this problem are presented in works of aestheticians (M. Kagan, S. Rapport, E. Volodin and I. Nikitina³), while B. Vysheslavitsev writes about how professional art belongs to the non-everyday level of artistic consciousness.⁴ In his opinion, the rise from subconscious impulses to the supreme values of the human spirit can be explained by the human ability for imagination:

“The subconscious mind is that underground source from which fantasy sprouts and, at the same time, the dark pool upon which sparkling images

² http://enc-dic.com/enc_epist/Povsednevnost-517.html, accessed 25 June 2014.

³ Nikitina 2003; Nikitina 2004.

⁴ Vysheslavitsev 1994.

fall, in order to live there and move down to inaccessible depths. The subconscious mind is fed by the images of imagination and feeds them.”⁵

According to Vysheslavtsev, the correlation between creativity and labour varies across human activity: “The good is evaluated not according to the quantity of labour, but the quality of implemented creativity.”⁶

“Labour is impersonal; it is a mass phenomenon, based on imitation. Labour is confronted by creativity, characterised by rarity, initiative, the beginning of causative range, release, finding paradise.”⁷

Fantastical images do not have analogues in fact: a person feels their truth intuitively, he or she should believe in them. The subconscious mind obeys the imagination; everyday life and everyday consciousness are transformed by means of fancy. This is why the most sincere work of art is that of authentic fiction: “The criterion of truth in an image lies in its sublimating power, in the fact that it transforms life. In essence, creativity is a mythogenesis.”⁸

Interaction between everyday consciousness, everyday life and art takes place when the viewer contemplates works at an exhibition on a different level; such dialogue between the viewer and the work of art is especially active at conceptual exhibitions.

Dialectics of traditions and innovations in organisational practices of conceptual art exhibitions, in terms of developing artistic life

Art exhibitions represent a valuable source of information for analysing the interaction of art, everyday life and everyday consciousness. Artistic life is a dialogue between art and its contemporaries. Nonlinear development, accompanied by periods of decay and activity, is typical of artistic life. Taking a special place in the cultural life of society, art both reflects culture and presents the required conditions for its development. Its historical dynamics are based on the dynamics of artistic production and consumption. Nevertheless, it remains unmistakable that the leading role belongs to artistic creativity. It is assumed that this dialectic is personified in the social relationship between artists and the public, and is implemented through their mutual activity.

Towards the end of the 20th century, the notions “conceptual exhibition” and “curator” began to appear in academic literature. Articles by art critics, primarily mainstream ones, were full of straightforward judgments about the fact that the painter is “a secondary-level participant in

⁵ Ibid., p. 50.

⁶ Erina 2006, p. 52.

⁷ Ibid., p. 51.

⁸ Vysheslavtsev 1994, p. 56.

the exhibition, while the curator has a decisive role” (D. V. Demkina). But who is in charge? There is no need for a curator without any pieces of art - such an exhibition would fail. The body, root, core and heart of the exhibition is, first and foremost, the artist’s creative work. The second issue lies in the fact that all is subject to the curator’s intensions. What should be done about the conception of the piece and the intension of the painter? It is now common to say that under the conditions of postmodern aesthetics, anything exhibited in a museum or gallery can be declared a piece of art, but a piece of art is that which is created using artistic means, in a state of inspiration, with the participation of the imagination.

One type of conceptual exhibition dealt with in this study involves artists’ anniversaries; such exhibitions are based on constructing a general panorama whilst tracing the developmental line of the painter’s creative work. The anniversary exhibition space can be compared to a virtual world where past and present move freely, live in colour, submerging the viewer in communication with signs and symbols of the past and present. The anniversary exposition of the Altai painter V. S. Shubin (2011) (**fig. 1**) can be considered an example of this.



Fig. 1. Opening of the exhibition of V. S. Shubin in the “Universum” Gallery of Altai State University (Barnaul, 2011)

By his 75th anniversary, Vitaly Semenovich Shubin was known as the creator of many fictional works presenting images of the spectacular Russian region of Altai. Mountain and plains, views of villages and towns, as well as images of contemporaries and figures belonging to Russian history form the main content of Shubin’s creative work. The painter was born in

1936 in Kurochkino village, Kirov region. In 1966, he became member of the Russian Union of Painters. His works can be found in the State Art Museum of Altai Territory, the State Museum of Altai History and Culture, the All-Russian Memorial Museum (in the V. M. Shukshin conservation area), in various art galleries in the territory and in private collections abroad (Israel, USA, Italy, Ukraine).

The exhibition's warm, lyrical title *Sweetheart Stories* underlined the painter's determination to create harmonious artistic images. Lyrical landscapes predominated. The presence of a considerable number of female portraits was also a feature. Portraits are a rare phenomenon in modern fine art, particularly those executed as per the principles of classical art; indeed, classical art was revived in this exposition. In his wife's portrait, Shubin was inspired not only by the model, but also by the concept of European Renaissance, namely, that man is a paragon of nature. Nevertheless, this is a modern piece. The portrait is enriched with a semantically saturated background; it has a semantic field in which the form is not a task of artistic creativity, but "acts as a symbol of complex worldview notions ... the line, as a symbol, takes the main role, as it can speak."⁹ Ultimately, the painter created a spiritual image of a beautiful woman, situated in accordance with the world around: the painter's imagination was the main source in creating the image of his contemporary, based on revived Renaissance tradition.

Viewers' attention was also attracted by the narrative, multi-figured composition devoted to the Russian poet A. S. Pushkin. Extensive research carried out by Shubin in collecting subject matter for the picture contributed much to this piece, but ultimately it was a creative labour. The painter studied the interior of palaces, researched historical costumes and noted the various personages who might have participated in such a ball. It is an interesting picture to observe: its historicism is convincing and the poet's image dominates everybody - he is the compositional and semantic centre of the work. The colour score is joyful and sunny, and the placement of the poet's figure in the foreground seems to pacify the dynamic gestures, dramatism, active communication and emotions of the guests at the ball.

Such narratives are rare in provincial art. Apart from Shubin, the theme of a ball attended by historical personages was taken up by the Altai painter A. A. Drilev (b. 1938) who taught at the St Petersburg State Academic Institute named after I. E. Repin, in Yu. Neprintseva's studio of painting. Drilev's large-scale work, *A Ball of Highland Officers in an Assembly of Nobility in Barnaul in the Second Half of the 19th Century* (created 1999-2003) is a large-scale piece, set in the interior of great hall. The figures of attendees are personalised: among them are participants of a ball held in Barnaul in 1856,

⁹ Kuznetsova 2012, p. 77.

P. S. Semenov-Tyan-Shansky and F. M. Dostoevsky; the painter depicts himself in the image of old general of 1812. Such pieces are not only historical, they are attractive: their content represents knowledge of the humanities spiritualised by a creative imagination. For the Russian philosopher V. V. Ilyin, it is “the semantic determination, the value-conscious causality present in those cognitive examples that distinguish the search of the humanist.”¹⁰ Shubin is, undoubtedly, a painter and a humanist.

An important cognitive process in the sphere of humanities is the use of dialogue that leads to understanding; it could be said that an exhibition always represents a dialogue between the painter and the viewer, and that the purpose of any art exhibition is to present universal human values to modern society.

Conceptual exhibitions in Altai present a new dimension of regional art. Tradition is presently one of the most urgent problems of contemporary society, and is widely discussed in academic publications. The relevance of this problem is connected with the potential disappearance of original cultures closely connected with traditions. Traditions should not be understood as something outmoded and ancient. D. D. Blagoy describes how in works of the great Russian poet, A. S. Pushkin, interest and respect for the past (tradition) is combined with love for modernity, with the energy of creation; as he puts it, the poet valued “the taste of clever antiquity.”¹¹ The researcher underlines that “clever traditions, passed from ancestors to descendants, are a precondition for the progressive development of society.” Tradition, under certain conditions, can turn into formal traditionalism, losing its connection with modernity through which it can develop and “take on new life.”¹² Blagoy illustrates this through the example of the development of Russian culture in the 18th century, making reference to Pushkin’s words:

“For a long time, Russia preserved its aloofness from Europe. Admitting Christianity from the Byzantine Empire, it participated in neither the political upheavals nor the mental activity of Roman world.... The great destination was determined for Russia.... Its vast plains assimilated Mongolian power and stopped their invasion on the extreme border of Europe.”¹³

Peter I turned Russia towards European culture, whilst at the same time preserving the national characteristics of his empire. In developing a city plan for his northern capital, Peter I relied not only on construction

¹⁰ Ilyin 1985, p. 45.

¹¹ Blagoy 2005, p. 28-29.

¹² Ibid., p. 30.

¹³ Ibid., p. 32.

techniques from Amsterdam, he also drew upon Old Russian architectural traditions. Pushkin mentions this in his poem *Mednyj vsadnik*, describing how “Peter’s rampant horse planted his hooves on the native land.”¹⁴ Following Pushkin, Russians are exhorted to fulfil their duty to serve their nation, their traditions.

Studying aspects of modernity such as traditions and the processes of globalisation remains a priority in academia, attracting the attention of historians, culturologists and fine art experts. N. A. Khrenov’s article, published in *Traditsionnaya kultura*,¹⁵ juxtaposes different views concerning the place of traditional culture in societal life and how it is influenced by globalisation processes.

It is the destructive role of globalisation with regards to tradition which arouses the concern of academics. N. A. Khrenov notes that globalisation is, in fact, an ancient phenomenon. He refers to the philosopher V. Soloviev, who noted the differences in “ideal” and “real” acts of globalisation. Ideally, globalisation presupposes the integration (interpenetration) of nations and cultures, but in reality what we see is the unification (homogenisation) of cultures, resulting in destruction of the originality and uniqueness of local and national traditions. Interpenetration presupposes a dialogue between cultures. In practice, we see the dictates (monologue) of the market leading to mass culture; cultural values become goods and are assigned a market value. Researchers tend to agree that the processes of globalisation are driven by the West, mainly the USA.

Traditions are formed over long time periods. Taking an intermediate position, Russia actively assimilates the values of Western culture but, at the same time, tends to preserve manifestations of traditional culture, for instance, folklore (songs, images, fairy tales, etc.). The thought has been expressed that statehood represents the mind



Fig. 2. G. A. Belyshev. A fabric design based on ornamentations typical of nationals of the Altai Mountains, 1970

¹⁴ Ibid., p. 35.

¹⁵ Khrenov 2005.

of a minority and traditions the mind of the nation.¹⁶ Globalisation propagandizes mass culture, distributing it through market mechanisms, while tradition is conceived of as “a combination of social races.”¹⁷

Culturologists define tradition as “a special mechanism of social memory.”¹⁸ Traditions can be divided into simple and complex, naturally developed and artificially made, long and short-lived, and according to the degree of connection with the material. They can exist as stereotypes (ethnic, local, regional, etc.).

In Altai, it was decided that in terms of how traditions were handed down, they should not be limited by “vertical” links (from antiquity to modernity), but that succession should take place through “horizontal” links, i.e. “the mutual transfer of cultural traditions from region to region, from nation to nation.” This process is expressed particularly clearly in the spheres of cultural and artistic creativity. There are convincing examples of the synthesis of the national artistic traditions of Altai nations with Russian schools of art. The incorporation of the Altai Mountains territory into the Russian state resulted in a significant mutual enrichment of the cultural traditions of both the Russian and Altai nations.

G. I. Choros-Gurkin created an art encyclopaedia of the Altai nation; he also created a nationalist image of the Altai Mountains based on the traditions of Russian academic landscapes. Modern Altai painters accepted the tendency towards the animation of nature applied by Gurkin in his mountain scenes, developing it further (V. P. Chukuev). The creative work of the painter C. Dykov is full of archetypical motifs and folkloric images of Altai nations, in a fruitful maturation of the idea of isomorphism from origins in pagan artistic consciousness. The school of Russian textiles was enriched in the works of V. A. Belyshev with motifs from Altai national ornamentation, which he studied in museum collections and through direct contact with pieces of Altai decorative and applied arts (fig. 2-3).

The formation of these painters’ worldview was promoted by acquaintance with



Fig. 3. G. A. Belyshev. Fabric design based on motifs of Russian ornamentation, 1970

¹⁶ Ibid., p. 57.

¹⁷ Stepankaya 2005, p. 133.

¹⁸ Ibid., p. 134.

the works of Russian philosophers, including G. P. Fedotov (1886-1951) who developed the theory of the “Russian idea.” Concerned with the fate of Russia, he wrote: “We overlooked the values and eternity of the spiritual hierarchy. There should be a distance between teachers and students, between writers and readers, between thinkers and popularisers. Otherwise, there will be nothing to be taught.”¹⁹ Fedotov’s thoughts - in particular that the only meaning of any human endeavour lies in its creativity, in the truth it reveals and the beauty it creates - are close to those of these painters. The philosopher was concerned about the return of merit to creative people. The hierarchy of society, the hierarchy of values, the priority of spiritual values and belief that the blessed property of art is a vivid feeling and sincerity are all ideas found in the works of another influential Russian religious philosopher I. A. Ilyin (1883-1954).

The imagery of the Altai Mountains was smoothly included into the artistic fabric of modern Russian painters, sculptors and masters of decorative and applied arts; the interaction of traditions from national and professional cultures was of great significance in this process. In the open Siberian educational space, the assimilation of traditions and national heritage is one of the prospective directions in academic, educational and development activities. It is worth noting that tradition and its succession does not exclude the uniqueness of cultural heritage of the regions, but they must act as guardians and sources to revive the spirituality so necessary in modern society.

Traditions represent the nation’s soul, preserving its core; they are regenerated in the context of new historical situations. Traditions and their renovation in art are demonstrated in conceptual exhibitions.

Conceptual exhibitions in Altai in the late 20th-early 21st century

Some conceptual exhibitions in Altai have become traditional, for example, the annual regional exhibition-contest “A Bright Festival of Christmas,” held in the “Universum” Institute Gallery (Barnaul). The art gallery of the art faculty of Altai State University, Universum was founded by the author of this article in 2003 as an academic base to train fine art experts. An important aspect of the gallery’s activity is instructional-educational, in that it illustrates how exhibitions can be a source of new knowledge about modern art (**fig. 4**). Expositions present additional and sometimes new material for academic investigations.

¹⁹ *Russkaya ideya* 1997, p. 381.



Fig. 4. Opening of the exhibition “A Bright Festival of Christmas” (2011)

Various centres of aesthetic education, art schools and Sunday schools from 35 regions of Altai exhibit watercolours, drawings, miniatures, embroidery, bead weaving and mixed media collages on the theme of Christmas; in total, more than 800 exhibits from 120 educational institutions are displayed.

The exhibition demonstrates how young authors (aged 5 to 17) and their teachers are drawn to the traditions of folk artistic craft such as Palekh painting, Khokhloma, Gzhel, weaving and ceramics. Quilling and dolls are also presented at the exposition. The gallery space is filled with the light and joy that pours forth from the exhibits. All collectives and some authors receive certificates of participation and diplomas. The award process is highly formal, with rewards and prizes handed over by senior representatives of the Barnaul Eparchy (**fig. 5-6**).



Fig. 5. Awards for the exhibition “A Bright Festival of Christmas” (2011)



Fig. 6. Children’s Art Schools, *Christmas Night*. Patchwork

The exhibition dedicated to the artist V. S. Nekhaev (b. 1952) - a painter, poet and writer - offers an example of a different type of exhibition. The exhibition aroused various responses; viewers were astonished by the idiomatic nature of the language and narratives from the author's rich imagination. This was reflected in the name of the exhibition, "Flight of the Golden Horse."

Based on the works featured in the exhibition, a roundtable discussion on the topic of "Modern Fine Art in the Context of Traditions and Succession of Russian Art Schools" was held, chaired by the author of this article. Nekhaev also took part in the discussion, which covered the problems of professionalism in modern fine art; the consequences of unprofessionalism in different types of art; the question of artistic merit; the culture of art perception; and the professionalism of the fine art expert. Participants (teachers and students) focused their attention on the problems of artistic merit and the peculiarities of postmodernism. Using Nekhaev's works as a basis, participants formulated views on the levels of perception that could be brought to bear on the exposition, distinguishing emotional-evaluative, intellectual, psychological and objective levels (fig. 7-8).



Fig. 7. Painter V. S. Nekhaev



Fig. 8. Participants in the roundtable discussion

The conceptual exhibition "Flight of the Golden Horse" proved that a highly developed imagination is one of the preconditions for the birth of the artistic image.

The exhibition "Creative Impulse" (Barnaul, 2011) presented works by teachers and members of two higher educational institutions of Altai territory's capital: Altai State Academy of Culture and Art and Altai State University. The project met the spirit of times, calling for togetherness, the integration of cultures and creative cooperation, providing viewers with new opportunities to learn about the richness and complexity of the culture of

the magnificent place in which they live. It is culture - especially artistic culture - that makes each city unique. The world of art feeds and supports the city; cultural differences make cities extrinsically valuable.



Fig. 9. D. V. Demkina, *Café*, 2010.
Oil on canvas



Fig. 10. E. Stepanskaya, *Cherry*,
2010. Collage

The “Creative Impulse” exhibition aimed to assist the development of design and contextual thinking amongst teachers and students. It presented the individuality of contributing authors, expressing their relations with reality and the world through still-life paintings, portraiture, landscapes and animal motifs. The techniques used were varied: oil, watercolour, ink, pastel, coloured pencil, collage and even bead weaving were featured. Different generations were represented among the artists, but all were united by pedagogical activity and dedication to their work. The diversity of works motivated a dialogue between authors and viewers.

The problem of artistic merit is one of the main subjects of conversation and discussion. Art is developed through contradictions, but at present there appears to be a more romantic individualism, which is why so often the painter’s personality is a criterion for exhibition of his or her composition.

The exhibition was built on monographic principles. In general, it presented a mosaic of modern Altai art on a modest scale, from classical realism to manifestations of postmodernist aesthetics. Lyrical realism was presented in the works of S. M. Pogodaev, N. V. Grechneva, N. I. Seltsova, while the genteel images of V. I. Bochkovskaya were symbolic. O. Yu. Konyshcheva’s graphics also inclined towards this trend. Decorative origin was found in N. E. Kiseleva’s beautiful still-life. The author of this article tried to demonstrate spatial thinking and a feeling of colour harmony in the

collages *Cherry* (fig. 10), *Family* and *The Four Seasons*. S. V. Matyazh's animalistic drawings enriched the exposition. Characteristics of the nature of Zmeinogorsk were expressed in L. V. Shokorova's pastel drawing, while the works of D. V. Demkina demonstrated her grasp of the European Picturesque tradition. The same could be said of the philosophical composition *Dream* by M. G. Churilov. There was a special decorative accent in the bead weaving composition of L. V. Ivoylova,²⁰ while L. N. Turlyun's dynamic composition proved that computer graphics can produce a special type of art.²¹

"Creative Impulse" was an image, sign, metaphor, association, i.e. a multi-layered event in the cultural life of Barnaul. It highlighted one of the main tendencies in Altai modern art, to favour lyricism over demonstrations of theatrical optimism and pathos. New creative generations tend to find ways out to other spaces of picturesque vision. Works by painters of the late 20th-early 21st century present a complex, mosaic image of native art, ranging from classical realism to the newest modern tendencies (fig. 9-10) - it is in such contradictions that art develops.

At the beginning of the 21st century, a new phenomenon in the artistic life of Altai emerged: exhibitions of private collections. There are good reasons for considering the exhibition of private art collections in Altai to represent a valuable aspect of cultural life. The Russian philosopher and historian G. P. Fedotov wrote that "the first prerequisite of culture is man himself." The collector's personality makes a collection unique.

The exhibition of pieces from the collection of Father Superior M. S. Kapranov (1944-2008) of Holy-Nikolsky Church in Barnaul, which took place April-May 2008 at the "Universum" gallery, represented a historical event in the artistic life of Altai and attracted widespread public attention.

Mikhail Sergeevich Kapranov's aesthetic devotions and views on art were formed with reference to the works of Russian philosophers I. A. Ilyin (1883-1954) and K. N. Leontiev (1831-1891). Ilyin related the values of the Russian nation to living faith, conscience, family, Motherland, the spiritual power of the nation, organic unity with nature, personal liberty, social creativity, and a Russian brotherhood, able to hold to the idea of Orthodox Christianity with its "hearts and freedom."

K. N. Leontiev was a dedicated believer in a strong state, a protector of the Byzantine Orthodoxy and of hierarchic and aristocratic forms of social life. Leontiev tried to protect Russia from the "corrosive impact of West," stating in his article *About Worldwide Love* "I cannot understand for what we might love a modern European man.... New European humanity

²⁰ *Sodruzhestvo sozvezdiy* 2011, p. 3.

²¹ Chernyaeva, Stepanskaya 2013, p. 795.

and Christian humanity are, undoubtedly, the antithesis [of each other], difficult to reconcile.”²²

Studying the works of Russian philosophers influenced the formation of Kapranov’s personality both as an enlightener in the sphere of Orthodox culture, and as an intellectual, serving the idea of the spiritual renewal of Russia and its nations. The nature of Kapranov’s worldview was reflected in the methods by which his collection was created, in its themes and content.

In terms of its origin, the collection is unique. It was not formed on the basis of academic principles, it does not attempt to present precise historical-cultural information on a specific period of the 20th century. Rather, the collection was based on reciprocal mental currents, spiritual religiosity and emotional attachments. Numerous sincere inscriptions on the canvas-stretchers on the back of works preserve and diffuse the light of hopes and hearty unions, the light of memory.

The exposition involved over 100 pieces by more than 20 authors. Altai painters were widely represented. The works of Krasnoyarsk painters were distinguished by the distinctiveness of their creative manner. Images of churches, flowers, lakes, forests, mountain ranges, the four seasons, morning and evening, the sun, old Barnaul, and ancient symbols of welfare and life were all found in the exposition. Nature was presented in harmony with humans, a union expressed in works by F. Filonov, V. Konkov, G. Borunov, M. Koveshnikova, E. Yugatkin, V. Barinov, Yu. Kabanov, V. Kudrinsky, S. Dykov and others.

Contemplating art expositions is connected with spiritual relief and aesthetic pleasure. Amongst the 100-plus works exhibited from Kapranov’s collection, eight emerged from the brush of Maya Dmitrievna Koveshnikova, an honoured Russian painter (1926). Born in Novosila, Oryol Region, Koveshnikova attended the Orlovsky School of Art; in 1951 she came to Altai, participating in regional exhibitions from 1954; in 1968 she was admitted to the Union of Russian Painters. In Altai, Koveshnikova established herself as a master of still-life using particular themes and motifs; images of nature and encounters with people of Altai Region imbue her works. Kapranov liked her flower and landscape sketches. He was convinced that “the Peace of God is imprinted” in the creative work of painters. Kapranov particularly valued images of lilies of the valley, daisy wheels, forget-me-nots and cornflowers. These flowers symbolise welfare, beauty and the harmony of man with nature. The surrounding world is endlessly rich, and Koveshnikova apprehended this, soaking up its richness. For her, a still-life was not only a way to communicate with nature, but also a dialogue with the viewer.

²² *Russkaya ideya* 1997, p. 149.

Koveshnikova's still-life paintings can be perceived easily and personally by viewers; the main figure of the composition, maximally placed closer to the foreground, promotes this. Koveshnikova's colour palette is also characteristic. She presents the world in light shades and bright spots of colour: these are emotions, feelings, a way to manifest the soul. Sometimes her still-life compositions take the form of a rhombus or a pyramid, and sometimes the composition is chaotic, as, for instance, in the still-life pictures *Grass* and *Cosmos of Summer*. With a special rhythm, the decorative origins of the artist's still-life paintings are enriched through use of numerous reflexes and fine colour shading as, for example, in *Flowers* (1964), *Field Flowers*, *Lilies of the Valley* and *Lilac* (1996). The work *Pumpkins* held a special place in the exposition. A pile of large, yellow, sunny pumpkins is depicted in the foreground; in the distance is a stack of wood, a blind fence with homespun carpets hanging off it and trees perfused with radiance. Placing a still life within the surrounding environment is a typical device in Koveshnikova's art.

Koveshnikova's works brought a cheerful, inspired and light character to the exhibition, which corresponded well with the image of the compiler of the collection. As a priest, M. S. Kapranov bore the burden of national Orthodox culture confidently and with love, spreading its light widely among his contemporaries.

Exhibitions of family art collections have become widespread. An exhibition of just such a collection took place under the symbolic name "Confederates" in 2009 at the Shchetinins Art Gallery, Barnaul, devoted to the 80th anniversary of Altai painter and sculptor Prokopy Alekseevich Shchetinin (1928-2004). The exhibition name bore the conceptual subtitle "Prokopy Shchetinin and his generation." The exposition presented works from the Shchetinin family collection, including sculptures, paintings and graphics, created by P. A. Shchetinin's contemporaries.

"They lived in one country, in one century, they were raised by one culture - great Russia - participated in one national historical tragedy - the Great Patriotic War of 1941-1945 - and realised themselves creatively on one Altai ground."²³

Among the contemporaries of P. A. Shchetinin, many widely-known names were featured, such as N. P. Ivanov, S. I. Chernov and G. F. Borunov, as well as talented artists of another temperament who are also worth mentioning: N. I. Surikov, G. K. Tarsky, D. A. Komarov, M. F. Zherebtsov, V. I. Goldyrev, P. S. Panarin, V. A. Zoteev, P. G. Kortikov and F. A. Filonov. Each of these names is somewhat significant and weighty. The creative work of painters of this generation grew on Altai ground, they

²³ Stepanskaya 2009, p. 7.

derived the sources of their masterpieces from the traditions of native schools of art.²⁴ Many pieces in the exposition were exhibited to the public for the first time, deepening viewers' understanding of these painters. Much attention was attracted by the drawing *A Portrait of Rigan* (1947) by G. K. Tarsky, picturesque sketches *Katunsk Backwater* (1980) by N. P. Ivanov, *On Kasmal* (1996) by G. F. Borunov and *Spring Water* (1993) by F. A. Filonov. The pictures *The Last Beam* (1958) by N. I. Surikov and *The City of Childhood* (1971) by L. R. Tsesulevich were revelations for the viewers.

The exhibition of this unique private collection, which covered the period from 1947 to 2003, allowed viewers to evaluate Altai art of the second half of the 20th century from the perspective of modern artistic culture and art academia. The exhibition of private collections opens up new dimensions in regional art.

Conclusions

Everyday consciousness can be overrun by means of creativity and art perception; the development of artistic consciousness is based on the synthesis of artistic traditions of previous epochs and contemporaneity. Artistic consciousness acquires a multi-layered character, moves towards a higher level, as seen in conceptual exhibitions of not only capital cities but regions, demonstrated in this article through the example of exhibitions in Altai.

The influence of art on everyday consciousness and everyday life is multi-faceted: modern exhibitions of artworks motivate viewers to engage in dialogue on new ideas and symbols - the high-minded, tragic and beautiful - directing them towards traditional values and promoting individual interpretations of modern artistic images.

The issues discussed in this article are urgent and require further study and analysis. Conceptual exhibitions, as a dialogue between art and its contemporaries, are valuable sources for those investigating this problem.

²⁴ *Xudoʻznikii Altaia* 2005, p. 55.

**Conceptual Art Exhibitions as a Dialogue between Art and Its Contemporaries
(Based on the Study of Exhibition Practice in the Altai Territory
in Siberia around the Turn of the 21st Century)**

(Abstract)

This article discusses the role of private art galleries in the conceptual organisation of exhibitions in the Siberian region. It describes specific art exhibitions, held in the late 20th-early 21st century in the territories of Siberia and Altai, presenting the typology of exhibitions as well as underlining their concepts and innovative features.

The study's objectives are to show the interaction of fine art, everyday life and everyday consciousness, applying assumptions that have been developed in cultural studies, aesthetics and art criticism to the analysis of exhibition activity in capital cities and regions. The study takes art exhibitions as a source for analysing the interaction of art, everyday life and everyday consciousness, specifically exploring conceptual exhibitions held in Altai around the turn of the 21st century.

Based on specialist academic literature on this topic, as well as the study of exhibition practice in the territories of Altai and Siberia, the author offers the following conclusions:

1. Artistic life is characterised by a nonlinear development, accompanied by periods of decline and activity;
2. Artistic life is a reflection of the cultural life of society and an important condition for its development;
3. Interaction between everyday consciousness and art enhances social and cultural dynamics; culture expands the creative potential of the society;
4. Creativity and perception of art at exhibitions contribute to society, going beyond the boundaries of ordinary consciousness;
5. Exhibition experiences show that the harmonious development of artistic culture requires a synthesis of traditions and innovations, professional and folk art. This synthesis provides a multilevel artistic consciousness;
6. New divergent points-of-view are currently being formed in the public mind concerning exhibitions and curators of exhibitions.

Bibliographical Abbreviations

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- Russkaya ideya* 1997 - *Russkaya ideya: sbornik statei*, Moscow, 1997.
- Sodruzestvo sozvezdiy* 2011 - *Sodruzestvo sozvezdiy: Katalog*, Barnaul, 2011.
- Stepanskaya 2005 - Tamara Stepanskaya, *Traditsii v kulturnom nasledii Altaya*, in *Kulturnoe nasledie*, 7, 2005, p. 87-91.
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- Xudozniki Altaia* 2005 - *Xudozniki Altaia: biobibliograficheski slovar*, vol. 1, Barnaul, 2005.

Keywords: globalisation, sublimation, everyday consciousness, everyday life, tradition, exhibition, creativity, art.

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 seminara. 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'yu "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 tekhnicheskiye 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 Arkheologiya. 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	- Tulski 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.