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ORIENTAL  
ART

17-20.10.2017  
المؤتمر  
الدولي الثاني  
الفن  
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في الشرق

17-20.10.2017  
第一  
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当代艺术

17-20.10.2017  
השני  
בינלאומי  
בסדר  
המזרח  
המודרני

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## **Akkermans Ari**

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### ***Artists Estates in the Middle East – The Institutionalization of a Peripheral Canon***

Centered around terms such as ‘discovery’, ‘rediscovery’ and ‘situating’, the Western institutional discourse on artists from the Middle East has undergone a shift, coinciding with the globalization momentum that enabled contemporary artists from the region to enter into dialogue with the core movements of the contemporary (‘minimalism’, ‘conceptual’, ‘video-art’, ‘immaterial’, etc.) while remaining the subject of thematic and geographical reviews. Taking place throughout the last decade, the configuration of estates for the artists Bilge Friedlaender (Turkey), Saloua Raouda Choucair (Lebanon), Farideh Lashai (Iran) and Chafic Abboud (Lebanon) provides case study of how and to what degree it is possible to bring historical artists onto the forefront of the modern/contemporary conversation and divide and break through the strict hierarchies of Western curatorial discourse versus the ‘other’ and the ‘Orient’ – the result of the very poor application of postcolonial ideas in the museum setting. Paradoxically enough, the work of these estates (mainly created by families together with art dealers) has reversed the structure of knowledge in the case of modern artists: Market players have created narrative and intellectual discourse about these ‘forgotten’ artists in order to bring them into the spotlight and looking at the long-term possibility of institutional exhibitions and ultimately, large-scale acquisitions, rather than institutions producing this knowledge and trickling it down to the market level. All the case studies involved have resulted in only partial success as the artists have remained peripheral within the confines of that new Orientalist category ‘rediscovered’ which has acquired specific curatorial and commercial meanings over the course of the last decade.

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### ***Lok Chitrakar: Preserving the Tradition of the Nepalese Poubha***

Modern Nepali artist Lok Chitrakar preserves Poubha tradition, the rich form of ancient Buddhist paintings. A unique heritage of the Newars, the Poubha genre developed as part of the centuries-long cultural outpouring of the city-states of Kathmandu Valley. Poubha painting is sacred art and is extremely difficult to appreciate without a proper understanding of the religious symbolism they employ. The painting is done according to the rules and dimensions handed down by tradition, and artists cannot exercise their creativity. This tradition correspond to the smallest detail all phases of

Lok Chitrakar over their works, from conception to completion. Some of the innovations he introduces only Poubha technique, as well as several varieties of subjects. In describing his work seems right to follow the canonical aesthetics of Buddhism, which clearly differed purely aesthetic evaluation of a work of art and its spiritual content. In these circumstances, the most appropriate method can be considered iconological. Its goal - to grasp the inner content Poubha as works of art.

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### ***The Coral Mask Jamsran as an Art Phenomenon***

The Cham (Tsam) ceremony is a costumed mystery dance performed by Buddhist monks. The Cham was introduced in Mongolia in the middle of the 18th century from Tibet. Traditionally the material used for Cham masks is painted papier-mache. Famous works by the artists belonging to the Mongolian school Ikh Khuree (late 19th - early 20th century) from the collections of The Fine Arts Zanabazar Museum in Ulan Bator and the Rubin Museum of Art in New York are recognized masterpieces both nationally and worldwide. The school's foundation is a legacy of Zanabazar, the first Bogd Gegeen, a prodigious sculptor and painter. It is interesting to make a comparison between Mongolian pieces and the works of an unknown Buryat master (late 19th - early 20th century) from the National museum of the Republic of Buryatia. Today Buryat masters mostly make only painted masks of the protectors of faith. A work of the contemporary artist Gankhuyag Natsag - the image of fearsome dokshit represents a lineage of tradition, a link between generations.

Mongolian Jamsran masks have always made a lasting impression on the observer, serving as a known quality standard not only domestically. Sergey Pancheshny, a master from Murmansk, was so impressed with these images that he started creating similar masks, despite not being a Buddhist himself or having an art degree. His works are known both in Russia and abroad.

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### ***Calligraphic traceology of Zhang Qiang***

Chinese calligrapher Zhang Qiang (born in 1962, People's Republic of China) is a reputable researcher into aesthetics of the traditional calligraphy, expert in the history of the Western art, theorist of the avant-garde calligraphy and creator of the calligraphic traseology (from the mid 1990's to the present moment). Multiple exhibitions and calligraphic performances by Zhang Qiang in China and abroad made him a prominent figure in the modern calligraphy. Zhang Qiang

perceives the future of calligraphy in its roots, which are linear flourishes of the ink, which depict deep-seated acts of conscience. Zhang Qiang, in trance and with his eyes closed, makes spontaneous strokes with a brush, which leaves traces of ink on the long slips of paper, geometric figures or directly on the bodies of the assistants, who decide themselves, where and how the brush of the master touches them. Zhang Qiang engages interaction of the male and female energy, thus creating new forms of calligraphic expressiveness, while implementing the internal connection with the basics of the traditional aesthetics. Zhang Qiang's works are the most radical attempt at Sinification of the western avant-garde art.

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### ***S. H. Raza: Depicting Bindu***

The phenomenon of the Indian artist Sayed Haider Raza (1922–2016), who popularized Indian concepts and iconography in the framework of his geometric abstract painting, is almost unknown to the Russian audience, was not reflected in the national art criticism literature. At the same time the geometric painting of S. H. Raza was widely appreciated by his compatriots during his lifetime – he became one of the most «expensive» Indian artist of our time.

Within the framework of the report, the author sets a goal to update Raza's painting, trace the origins, influences, compare the concept of the geometric abstraction of Raza with the concepts of his foreign contemporaries, and also pay special attention to his national characteristics and motives.

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### ***Image of Far East Countries in Context of Mass Cultural Events (the case of holding events dedicated to China, South Korea and Japan in St. Petersburg from 2007 to 2017)***

Over the last decade, the number of mass public cultural events on various subjects has increased dramatically in St. Petersburg as a kind of intellectual leisure for residents and visitors of the city. Due to the strengthening political relations, changes in visa regimes, active academic mobility of St. Petersburg university students and abundance of travel agencies' offers for trips to China, Japan and South Korea, contacts between Russia and these countries are becoming stronger, and interest in travel and their culture is growing. Nevertheless, despite the availability of information on the Internet and high attendance of events, many of which are fact-finding and educational, based on visitors' questions and discussions during events one can conclude that in the eyes of a layman the

image of these countries does not match the objective interpretation of information about their history and culture and assessment of current events.

The report presents the results of a study with statistical and content-related analysis of the events held in St. Petersburg from 2007 to mid-2017, the participants, organizations in charge of these events, the main features presented by the culture of the listed Far East countries. In addition, a classification of the events was carried out as well as their chronological comparative analysis of the presented information quality; a number of cultural inaccuracies in shaping the image of these countries and inaccurate placement of key emphasis were identified. Based on the results of the detected shortcomings, a number of recommendations were developed to improve the quality of content presented at the event and the most promising and interesting features of the culture of China, South Korea and Japan were identified as well as popular organizations and participants of these events. The report reflects the key features of presenting integral attitude of residents and guests of St. Petersburg to the culture of the Far East countries, it shows the qualitative and quantitative changes in perception of these cultures and contains practical tips and recommendations to improve the formation of the image of China, South Korea and Japan in St. Petersburg, which will be useful both for participants and organizations holding these events, and can serve as an administrative resource for municipal cultural institutions and official representative offices of various countries in St. Petersburg and other cities.

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### ***Contemporary Trends in Jingju Beijing Opera Art***

Beijing opera *Jingju* (lit. “Capital theater”) is one of the most vivid instance of the Chinese traditional art. Being a distinctive, coloristic and multifaceted genre, Beijing opera of today has three individual types.

The first of them, the “traditional” drama (*chuantong jingju*, 传统京剧), was spread not only all over the country, but also got a worldwide acknowledgment as a Chinese theater art quintessence because of its bright visual component (make-up, costumes), stage acting, actors’ acrobatic skills and specific manner of singing in the high-pitched register.

Another type, the “contemporary” drama (*xiandai jingju*, 现代京剧), was born inside the communist regime and it differs from traditional drama with its propagandistic plots and realistic scenography. There are many plays are growing up with government contracts, but in fact just few of them are remaining in the repertoire.

The third type, the “newly written” drama (*xinbian jingju*, 新编京剧), includes plays created recently, often inspired by western plots (“Hamlet”, “Turandot”, “Oedipus the King”), but theatrically and musically are based on traditional drama. Such experiments arouse interest among dramatists, composers and public that induce the Beijing opera troupes to take contemporary performances in their tours abroad China. Thus, this seamless mix of cultures of East and West could be considered quite successful.

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***Women in the Noh and Kabuki Theater: the Challenge of Tradition***

My paper will raise an issue concerning the role and the place of female-actresses in the traditional theaters of Noh and Kabuki in modern Japan. First I will briefly speak about the movement in favor of gender equality on the stage of traditional theater in the 20<sup>th</sup> century in the context of the collision of two positions - fighters for the preservation of tradition and innovators. Special attention will be given to the problem of transformation of aesthetic principles in modern Noh and Kabuki, which is closely connected with the features of theatrical criticism in field of traditional performing arts.

Disputes about the possibility of professional performance of Kabuki and Noh by women have been conducted among critics since the beginning of the 20<sup>th</sup> century. Since that time, critics used two main arguments against women in traditional theatre – the inappropriate physique and voice, which is inferior in strength, intensity and depth to the male. As a compromise was drawn a proposal to allow women to perform exclusively female roles, but it was met with a new wave of resistance, since realism contradicts the aesthetics of *monomane*.

To this day, the term "female Noh/Kabuki" does not go out of use in critical literature, which is connected with the principal distinction in perception of actors and actresses who perform Noh and Kabuki. To remedy this situation, the older generation of performers created an extensive support network for their followers throughout Japan, providing them with places for training and sponsoring performances. I will tell about the influence of such women's communities in supporting the performers of Noh and Kabuki in our days.

**Chervonnaya Svetlana**

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***The Architectural Conception of the Modern Islamic Center in the Paradigm of the Theories “A Mosque is the Whole World” and “A Mosque is our Common Home”***

The material to be analyzed in the report is collected by the author during the field research in Turkey, UAE, Tunis, in the countries of Western and Eastern Europe (firstly in Germany, Poland, Lithuania, Hungary) and in the Crimea, as well as in Muslim regions of Russian Federation (Tatarstan, Bashkortostan, The North Caucasus). It is partly included in the monography “A modern mosque. The national and world experience of contemporary history”, published by the Institute of World Art Research in 2016. Some of its points are emphasized in the report given.

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***Opening of the Private Museum of Chinese Contemporary Art "Yuz Museum" in Indonesia as a Basis for Deepening Cultural and Museum Ties between China and Indonesia***

Introduction: private collecting as an instrument of intercultural dialogue II. Budi Tek - a collector and art philanthropist of Chinese-Indonesian origin; the story of his fascination with the collecting of Chinese contemporary art, his principles and goals. The role of the origin of the collector in choosing the geographical direction of the subsequent museum activity. III. The history of creation of the collection and opening of "Yuz Museum" in Shanghai, PRC. IV. The composition and significance of the current collection of Chinese contemporary art in "Yuz Museum" in Shanghai. V. Orientation of the museum to large-scale works as an important feature of preservation and museumification of works with increased complexity of storage. VI. Plans for the opening of the second branch of "Yuz Museum" in Bali, Indonesia, as an important step in the spread of Chinese contemporary art in Indonesia and the APR countries.

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***Business cards in folk style***

Constructing of cultural brands is a popular kind of socio-cultural practice nowadays. It also covers contemporary folk art, presuming mainly inter-ethnic and cross-cultural communication (due to deep-rooted preposition dealing with folk art as well as the language, folklore, local beliefs-rites as a symbol and repository of the ethnic cultural heritage). The paper deals with two interrelated questions: the first, specific ways of folk-art-based cultural branding in Central Asia and, the second, the problem of distinguishing of traditional and contemporary folk art, often presented as a "business card" of ethnic cultural heritage. The issue pays special attention to such particular points as the varieties of "business cards in folk style" (national costumes, art ceramics, weaving, jewelry, etc.) and their fields of use; the two main types of "national Souvenirs"; the authorship of leading brands and the changing role of artists, the consumers, and middlemen; finally, the criteria to distinguish the products of traditional and modern folk art (late XIX – early XX century and late XX - early XXI).

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### ***Playing with Material at the Modern Images of Buddha***

Buddha Shakyamuni's image is one of the most often reproduced images in the world. Among modern artists this image is often used out of a context of Buddhist culture, but shows philosophical reflections of authors about the ideas of a Buddhism: Form and Emptiness, pervasive nature of Buddha, general coherence, matter metaphysics, etc.

This phenomenon coincides with the general tendencies of development of the world art process which has overcome the concept "form" within the 20th century and very close approached overcoming the concept "material". Modern artists look for new materials (light, sound, tactile installations, etc.), achievements of neurophysiology and quantum physics are used, otherwise look at the concept "form" (anti-forms, anti-masses), etc. All these features mean that artists try to overstep the bounds of habitual properties and characteristics of three-dimensional physical reality. From this point of view of work of the artists creating works in the spirit of the Buddhism or with using image of Buddha, such as "the thawing body" Buddha from rods of a rattan of the artist of Sopheap Pich, or Buddha's image created from drops of Tsering Nyandak water are interesting as the aspiration to transfer in esthetically attractive form a vague presentiment of unity "visible" and "invisible", the relationship "shown" and "not shown".

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### ***The "Aesthetisation of the Sacred" or the "Archaization of the contemporary": Searching the new Manners of Expression in Theater and Music of Central Asia (1990s–2000s)***

In the end of Perestroika and the beginning of 1990s the theaters-studios with an experimental inclination were appeared in Central Asia: the "Awara" theater in Ashhabad (producer Ovlyakuli Hodjakuli), the theater-studio "Eski masdjid" ("The Old Mosque") in Qarshi (Uzbekistan) (producer Ovlyakuli Hodjakuli), the "Sahna" theater (producer Nurlan Asanbekov) in Bishkek. These theaters are united by a common trait – they make experiments with living traditional music, Muslim and Sufi, and archaic shamanistic rituals and epos connected with music (*zikr*, *sama*, kamlamie). An essence of this attitude is aesthetisation of the traditional sacred "material". The founder of the new direction is Tajik producer Farrukh Qasymov (1948-2010). In 1990 he staged in the experimental theater of the young spectator "Ahorun" in Dushanbe performance "Yusufi gungashta boz oyad ba Kan'on..." ("Iosif poteriannyi snova vernetsia v Hanaan..."). Here and in a performance "Shaikh San'an" (1996) producer was absorbed into spiritual and artistic heritage of the Orient, and their musical expression. Sufi poetry, traditional music, *zikr* ritual are "reconstructed" on the stage. A precedent for re-thinking of heritage in each culture is created.

A successor of this "line" was Ovlyakuli Hodjakuli, who combining "old" things – classic music (*maqoms*), folklore, sufi rituals with new and avant-gard artistic phenomena. Producer gives music and dance a function of an independent "acting person", opens their internal plastic and other "resources" ("Qobyl ila Hobyl", "A Secret of Chinese woman", "Raqsu samo", Rapshee, Mavrigi, "Jyrau-Rock. 21 C.", "Otashkada").

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#### ***Asghar Farhadi and his Movies in the Context of Eastern and Western cultures***

Over the past decade, Iranian directors have finally overcome the barrier of the local national cinema and moved towards transnational cinema with its clear commercial advantages and its pitfalls. Leaving aside the "ethnographic flavor" and turning to universal themes, not all Iranian directors manage to hold the bar set by successful Iranian masters (A. Kiarostami, M. Makhmalbaf). One of those who achieved wide recognition outside homeland and took his place in the world cinema is Asghar Farhadi.

In this report we will focus on the works of Asghar Farhadi and the influence of the Hollywood and Iranian motion picture traditions on him. We will examine his work as part of the post-revolutionary Iranian cinema. We will also identify the difference between Farhadi's approach to the main line, the specific aspects of his position, as well as the combination of traditions and genres in his work.

Furthermore, we are going to discuss the influence of Eastern and Western traditions in terms of some issues, which the director raises in his works. These issues are justice, patriarchal values, fairness etc. These themes will be discussed in the reflection of the cultural controversy of modern Iranian society. Why are Farhadi's characters helpless when facing the System? How do traditional values make them feeble and how is fairness restored? Moreover, we will analyze "money" as an instrument of rehabilitation of fairness in his movies "The Separation" and "The Salesman".

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#### ***"The Yangtze Voice is Heard on the Volga ...": about Russian-Chinese Cooperation of Cinema***

"The Yangtze voice is heard on the Volga ..." are the words from the song of 1949 about the growing friendship of the Russian and Chinese peoples. Over time, much has changed and the current state of the cinematography of both countries shows almost the opposite of the year of the song. The report will focus on the interaction of Russian and Soviet cinema for the most part of recent years and new and modern Chinese cinema, about the co-production of cinematic China not only with Russia, but also in terms of Chinese competition, the economic side of film production and its ideological content, About a particular film, for one reason or another - always different and always surprisingly unexpected - received recognition in another country. In other words, the



report is an attempt to analyze what we know about Chinese cinema to date and what the Chinese are supposed to know about Russian cinema. Of course, different levels of possession of the material, professional and spectator components, diachronic and synchronous approaches to the solution, and synchronous approaches to the problem and other parameters are taken into account, if possible.

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#### ***The Dichotomy of Friendship and Love in Raj Kapoor's Cinema***

Raj Kapoor's concept of friendship changed due to the turns of the director's personal life from the equalization of friendship and love to the total denial of friendship. *Aah* (1953), being shot on the peak of the RK team and his love-friendship with Nargis, was an anthem of friendship. Kapoor's friendship with Nargis had influenced the female lead in *Awaara* (1951), *Shree 420* (1955) and *JDMGBH* (1961), where the heroine was not only a lover but the hero's best friend. This theme had already appeared in *Aag* (1948), where the hero married a childhood friend. In some films the theme of true and imaginary friends was important. In films of the 1960s (in the absence of Nargis) the equalization of love and friendship disappeared; in *Sangam* (1964) friendship was more important than love. In *Mera Naam Joker* (1970, the disintegration of the RK team), the institution of friendship itself was completely debunked. If the love interest was not a friend, Kapoor used to apply the method of bifurcation, with a male friend acting as hero's alter ego. In *Barsaat* (1949), the hero splits into ideal/carnal egos, in *Aah* – into Child/Adult egos, in *Sangam* – into an extrovert and an introvert.

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#### ***Contemporary Japanese Ceramics: Resistance of Material's Theory***

Due to its unique plastic nature clay became one of the most prominent materials of modernist crafts, sculpture and *objet d'art* in the 20<sup>th</sup> century. Having a long and glorious artisanal tradition, Japanese artists took the frontline in the hunt for modern artistic language.

We can trace two contrary approaches in the contemporary stoneware and porcelain art-works. On one hand, the virtuosity of working knowledge allow to enforce the natural qualities of clay and to refine it, showing the complete overcoming of "material resistance". The porcelain paper of Nishimura Yohei (род. 1947), newspapers and pasteboard boxes of Kimiyo Mishima (b.1932) as well as stoneware flowers of Sugiura Yasuyoshi (b.1949) show illusionistic transmutation of

natural material. On the other hand the artists like Suzuki Osamu (1926-2001), Kamoda Shoji (1933-1983) or Akiyama Yo (b.1059) are long to the abstract and organic shapes in rough clay, emphasizing its natural texture, color and plastic nature. Representing itself, clay can strike a deep emotional chord on audience and to provoke some associations and reflections. Thus the pathos of nature transformation gives place to the idea of following the material, which looks equally traditional in Japan and forward-looking for the contemporary world art. The report is to examine the creative methods of Japanese artists and to specify the variety of stylistic trends in contemporary art.

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### *Tradition and Innovation in Contemporary Ceramics of Uzbekistan*

The report examines the main trends in the development of ceramics of Uzbekistan of 20-21<sup>st</sup> centuries. At the turn of 19–20<sup>th</sup> centuries the traditional craft of ceramics is experiencing a crisis in connection with the development of factory production and increased imports of ceramic ware. However, the colonial authorities show interest in crafts, conducting all-Russian and international exhibitions.

After the revolution of 1917 and the formation of the Soviet republics, there are two opposite tendencies: the persecution of craftsmen working individually, and the establishment cooperatives of artisans. In the 1930s, ceramic plants were created, which introduced new ways of decorating. The development of artistic ceramics was stimulated by state structures: exhibitions, Institute of the art industry, the local unions of artists. In the late 1960-1970 Moscow artists made an effort to preserve the traditional ceramics of Uzbekistan (edition of the album, exhibitions, orders for the Central art salon, purchase for Museum collections).

In the 1930s, the author's ceramic was appeared, the makers of which used the national image. (the works of S. Rakova, A. Kedrin, R. Akbaryan) In the 2000s, artisanal ceramics changed its essence – this is not folk art, but souvenir or artistic production. The state no longer intervenes. You can talk about the emergence of the crafts in the place of old centers: Rishtan, Gijduvan. The exhibitions of contemporary ceramics in Tashkent, in the State Museum of decorative-applied and folk art and the Museum of fashion in Moscow of the last years have become the most important events.

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***Satirical Engraving by Kobayashi Kiyotika “How Raijin Scared till Death the Russians” (1904).  
Iconographic History of Japanese God of Thunder***

History of occurrence and modifications of Shinto-Buddhist Thunder God – Raijin the drummer, familiar to every Japanese, who is interpreted as the patron Saint of the country during military actions.

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***Satoshi Kon: between Reality and Fiction***

Japanese animation has significantly influenced modern Western culture. It becomes especially noticeable in science fiction: the most vivid example of that might be The Wachowskis' «The Matrix» trilogy that borrows from such cult animated pictures as «Ghost in the shell» (1995) and «Akira» (1988). Japanese screenwriter, director and artist Satoshi Kon (1963 — 2010) had a huge influence on such A-list directors as Christopher Nolan and Darren Aronofsky. Kon's world is a world between reality and fiction, eternal battle between subconscious and the outside world. While the most famous of his cartoons — «Perfect Blue» (1997) and «Paprika» (2006) — has borders between real and imagined erased on a field of dreams, «Millenium Actress» (2001) shows obliteration of borders between cinema and personal story of a legendary actress who revises her life and career during rare interview. Reality and fiction diffusion is achieved by special cuts that smoothen the transition between two worlds and launch the machine of human imagination. Kon invites spectators to a journey that has become possible due to neatly thought-out plot and immense possibilities of animation. The report will focus in detail on the specificity of Kohn's style and influence of his works on Japanese and Western mass culture.

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***The Experience of Transforming the Classical Museum into the Total Installation. «Cai  
«Guo-Qiang. October» at The Pushkin State Museum of Fine Arts***

Exhibition of the Chinese artist Cai Guo-Qiang opened at The Pushkin State Museum of Fine Arts in Fall 2017 and dedicated to the October Revolution anniversary appeals to everyone as an individual and creator of history involving certain people in the creation of large-scale installations. The idea of cooperation and involving of crowds for the works creation is one of the artist's methods whose youth coincided with the Great Proletarian Cultural Revolution.

Exploring the potentialities of gunpowder as an art technique he creates gunpowder paintings and pyrotechnic installations that brought him fame all over the world: in 2008, Cai Guo-Qiang was responsible for visual and special effects at the opening and closing ceremonies of the Summer Olympic Games in Beijing. During the preparation for the Moscow exhibition Cai engages the audience to the creation of the gunpowder drawings, destroying unipersonal position of the artist as the one and only creator of the artwork.

This article analyzes the dramaturgy of the exhibition space in the context of the artist's installations created for the Pushkin museum's project. The mountain of baby cradles and birches blocks the viewer's entrance to the museum, changing the familiar image of the museum-temple. A large sheet of silk cloth with the words from the Internationale, a field of wheat with hidden signs reflects in the mirror ceiling, large-scale gunpowder paintings – the artist's works are akin to a theatrical decoration, where we are invited to enter and reflect our emotional experience. Having studied stage design, Cai Guo-Qiang presets a viewer's behavior, involving him into an unexpected space and focusing his attention from the collective to the individual, from the history of the country to the personal history.

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#### *Letters in the Contemporary Art of Dagestan*

In our study reveals one of the important components of the national school of Dagestani culture. Observing the creativity of many artists of the Dagestan it is possible with sufficient degree of certainty to say that the desire to make calligraphic texts, and often their imitation, than on a variety of real and invented languages, using a variety of visual strategies is one of the characteristics of this school at the present stage. Practically in this way can be represented almost all the leading contemporary artists of Dagestan, which is widely used in the compositions of their works Cyrillic alphabet, Arabic script, Latin, and even runic script. "Letters in the contemporary art of Dagestan" is a report on multiple strategies of artistic renderings of the idea of words and text, which can be detected by analyzing modern art is represented in the region.

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#### *Vulnerable, Weak and Lost Gaze of Iranian Cinema*

The profanation of W. Benjamin's logic to the binary principle "if not the aesthetization of politics, then the politicization of aesthetics" determines the limitations of analytical optics applied to Iranian cinema. Researchers of works of A. Farhadi, M. Haghghi and particularly J. Panahi often note a phenomenon of "blinding" and "blindness", but eliminate its to the characteristic of

historical and political conditions. While the films of these directors – even if it appear in limiting circumstances – exceed the local (political/regional) and thematize the essentially filmic. Films of Panahi, Haghghi and Farhadi contribute to rethink the cinema phenomenon and an act of viewing through an experience not of strength, hardness and accuracy of vision, but through an experience of gaze's weakness and vulnerability – up to loss. Loss of sight becomes the only guarantor of this sight. Panahi's cinema comes from the inability to see and make films, over compulsion to renounce the director's profession ("Closed Curtain", "This is not a Film", "Taxi"); Haghghi's cinema fixes the fictitiousness of the vision, which turn out the naturalness of this vision ("Modest Reception", "The Dragon Arrives!"); Farhadi's cinema exposes the conditionality of the gaze, the lack of independence ("The Salesman"). But with a considerable difference in the aesthetic and thematic decisions of these directors, they all argue the removal of the authoritarian and strong position of the gaze (both director's and spectator's).

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### ***Creative Works of Korean Artists "Literary Scholars" (muninhwa): Heritage and Modernity***

The report focuses on Korean painting of "literary scholars" (*muninhwa*), that developed under the influence of traditional Chinese painting *venzhenhua* or "painting of intellectuals" and managed to embody in a bright art phenomenon with distinctive features of its development to occupy an important place in the history of medieval art in Korea. In modern Korean art against the background of rapid globalization, erasing national borders and traditional values, *muninhwa* often speaks of their custodian. Having successfully integrated into the global world, Korean artists find ways to combine tradition and modernity, demonstrating a high level of professionalism and spiritual fullness that distinguish this line. Keeping their identity, fused with traditional and new values, their creativity ultimately establishes the actual concept of modernity.

The aim of the report is to examine the peculiarities of *muninhwa* Korean art development on the example of the analysis of certain individual monuments of the creative practice of Korean 'intellectuals' artists in the context of the historical situation, philosophical and aesthetic concepts and authors' personal ideas in identifying the features of artistic language used for their visualization.

The report concludes that the importance of this *muninhwa* phenomenon in Korean painting, which is differentiated by spiritual richness and depth of artistic ideas, is that it follows the tradition and new aspirations of the present.

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### ***Universal in National: Phenomenon of Asghar Farhadi`s Cinema***

At the heart of our research lies analysis of the Iranian director Asghar Farhadi`s work, one of the most successful modern Iranian directors: in 2012 his film "Divorce of Nader and Simin" won the Oscar for the Best Foreign Language Film, thereby becoming the first Iranian film to do so in the history of the award. In 2017 he received the same award for "The Salesman".

The reason for this success, in our opinion, lies in the set of themes explored by the director, as well as the language of his films — it is universal. This language is familiar to a viewer anywhere in the world. Farhadi transforms strictly national motives into transnational truths, doing so subtly and working skilfully with an outline of narration. The audience finds answers to global questions through the prism of Iranian society, for its problems must be familiar to the West. In Iran, as in Europe or USA, marriages suffer breakdowns and the younger generation is in conflict with the older. The difference lies only in the fact that these issues are complicated by the religious intolerance and moral double-standards — a typical characteristic of authoritarian regimes. The director was able to build a bridge between the Eastern and the Western cinematography and consolidate status of the Iranian cinema to world audience following A. Kiarostami, M. Makhmalbaf and others.

## **Imamutdinova Zilya**

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### ***Islamic Rap in the Context of Modern Religious Music Culture of Russian Muslims. On the Issue of Tradition and Innovation***

The report reveals the specifics of the development of the musical tradition of Muslim Turks in modern Russia. The disruption of continuity in the religious culture of Tatars and Bashkirs during the Soviet period generated the necessity to revive the traditional melodised ritual forms. This process (including the tradition of the melodious reading of the Qur`an) began in the 1990s, when historically rooted tunes (munajat, Mawlid, Tarawih du`a, etc.) started to revive, and it became possible for the traditions of modern Islamic East to get adapted.

At the same time, the transformation of traditional religious forms, in particular, the tradition of celebrating Mawlid (Prophet Muhammad`s birthday), conducted in megacities on Grand concert halls and realized as a multi-cultural project, is taking place. It initiates new religious practices such as the "Ramadan Tent" (timed to the Muslim fasting), approaching the scope of an international religious and ethnographic festival organized in Moscow and other places.

The report pays a particular attention to Islamic rap as a special form concordant with Islamic graffiti, which on the whole points to the emergence of a new youth subculture and the process of Westernization of Russian Muslims' way of thinking in the late XX century in the Russian Ummah (community).

This means the inclusion of the musical culture of Russian Muslims in the twin process of globalization, oriented to the East and the West.

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### ***Musical Art of the Southern Siberia`s Turks within the Context of Modern Education***

The process of entering the traditional musical art of the Sayan-Altai`s Turks in the practice of educational institutions of the Southern Siberia (Tyva Republic, Khakassia Republic, Altai Republic) has its own specific features. There is the problem of the relationship between inherent properties of folk music with the state model of musical education. Ethnomusicologists and music teachers offer a variety of models preserve ethnic types of music art and create a methodological teaching on throat singing and playing folk instruments. In educational institutions of the region creative teams actively function and then shape the professional folk groups. The activities of modern folk-groups is considered as a phenomenon of "new minstreltion", which translates and transforms the ethnic tradition. The report is contributed to create a picture of the modern existence of ethnic music of the Southern Siberia`s Turks within the context of modern education.

### **Karpushina Inna**

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### ***The Decolonial Turn in the Architectural Work of Hijas bin Kasturi***

A search of national identity and cultural self-identification is an important task for the states that have become independent recently. To realize its collective identity any social group needs to share the experience of understanding the events that have consistently formed it. This statement belongs to the British historian John Tosh and is very relevant for Malaysia in the format of the assertion of a new postcolonial political and socio-cultural paradigm, which is mostly reflected in the new architecture of this country.

The desire to realize the collective identity in Malaysian architecture reflected in the neo-vernal concepts and the sentimental revival of folk building motifs. The direct citation of the examples of the "international" style has been also developed. The office buildings made of glass and concrete

make Kuala-Lumpur and the major part of the others Malaysian cities undistinguishable from world capitals.

Hijas bin Kasturi's work is a vivid example of how the decolonial turn in Malaysian architecture was realized and is being realized nowadays. His approach to contemporary architecture is not limited by a critical study of the colonial past or a sentimental interpretation of traditions but differs in a systematic search for a new architectural language. The architect creates works that contain reminiscences of iconic buildings and structures related to the local regional tradition, while remaining in line with global architecture trends and using a huge range of modern architectural tools and techniques.

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### *Artistic Style and Ways of Development of the Contemporary Azerbaijan Cinema*

The history of Azerbaijan cinema was written by A. Babaev, E. Quliyev, R. Ojagov, R. Ibragimbekov and other famous masters. The classic period of the cinematography of Azerbaijan is characterized by combination of the style of socialist realism and the local (sometimes folkloric) traditions of the Transcaucasus region. Radical film of V. Mustafayev "The Scoundrel" (1988) manifested a departure from the Soviet cliches in favor of avant-garde techniques and free forms of expressing the author's intention. However the economic problems of the early period of Azerbaijan's independence and strict censorship control led to the obvious and prolonged stagnation in the realm of domestic film industry.

Today Azerbaijan filmmakers are either the older generation of directors, who were educated at VGIK and continue in their works the traditions of the Moscow school in techniques of shooting and understanding the essence of cinema, or they are young filmmakers, many of whom are interns in the West and try to make popular film projects, but not infrequently forced to take the middle path. It seems that modern Azerbaijan cinema "has lost its way in time and space" and is just beginning to look for its own unique method of development. Most of the best works of Azerbaijan authors are realized in cooperation with Russian colleagues, since often directors live and work for two states or at least maintain close ties with professionals from Russia. Thus, at present Azerbaijan films are largely produced with an eye to Russia and the tastes of CIS festival jury.

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## ***Differences Between World's Perception in Eastern and Western Cultures on the Example of Fatih Akin's Movies***

Fatih Akin is an ethnic Turk, who lived all his life in Germany. Sometimes it seems that immigrants in the second generation do not yet identify themselves completely with the new homeland, but no longer belong to the people of the state in which their parents were born. Such a borderline position allows Akin to describe in his works both German and Turkish culture, creating heroes equally remote from both of them. Thus, analyzing the work of the director, it is possible to reconstruct not only the picture of the world specific for contemporary immigrants, but also to see the features of the interaction of eastern and western traditions through the view of an alienated, isolated immigrant subject.

For this study will be used Akin's films like "Soul Kitchen", "Head against the Wall", "At the Edge of Heaven". And such documentaries are "Crossing the bridge: the sounds of Istanbul" and "Garbage in the Garden of Eden". The last film is of particular interest, as it tells about the attempt of Akin's own dialogue with the Turkish authorities. Standing on the positions of civil society, he tried to achieve a ban on the construction of a landfill near the village, where he once rented "At the Edge of Heaven." This example shows ambivalence in Akin's daily life, thoughts and actions as a typical representative born in immigration: his active civil position in Turkey does not work.

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## ***Korean Folk Performances in the Contemporary Monodrama***

The increasing interest to one actor theatre in Korea is caused by the presence of pansory in Korean folk tradition. Nowadays the Korean folk performance tradition is widely used by directors in contemporary monodramas. We analyze two performances: "The Byeoksok fairy" by Bae Sam Sik (director – Sohn Jin chaek, actress – Kim Sung nuy) in which traditions of the Korean folk performance madan nori are used; and "Mother Courage and Her Children" by B. Brecht which was staged in pansory style (director – Nam In woo, actress – Yi Ja ram).

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## ***Syrian Painting in the Context of the Country Independence***

The importance and relevance of the described period for the cultural development of the country. Syrian painting during the French protectorate. Historical events in the life of the country in the paintings of artists as a way of preserving national identity. The development of the domestic and the portrait genre, neutral and apolitical, in the context of absence of freedom of expression. The

independence of the country as a powerful impetus to the formation of national identity. The creation of administrative art institutions in independent Syria. Development of art during this period. New names and their view of art. Reflection of the significant events of modern life in painting – one of the significant achievements of independent Syria. The main directions in which Syrian painting will develop in the future.

The experience of the first years of independence, its undeniable importance in shaping the future of Syrian painting. Painting as the most important component of the development of art in the country.

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***Syncretism as a Basis and a Connecting Thread Between the Past and the Present of Indian Theatrical Art***

It is impossible to disclosure of any topic relating to Indian theatre without referring to its ancient origins. Two thousand years ago there was created a special "teaching of drama" – the treatise *Natyashastra* which set forth the main provisions related to dramatic art. As the main postulate of this manuscript it was noted that the actor (if he really wants to be «an actor») must learn to wield singing, dance, pantomime and stage speech, that is in order, initially, to be able to conform to the principles of Syncretism as the inevitable feature of universal professional versatility.

In the course of the historical development that traditions of theatrical art were being multiplied and transformed, but retains its original essence. Because of this reality, the modern Indian stage practice (despite the inevitable emergence of new trends) has not lost its characteristic features, among which the main syncretic basis of acting is still remains unwavering. This adherence to traditional canons in any way does not prevent, but rather contributes with equal success to carry out in different States of the country some staging performances based as on episodes from ancient *Ramayana* and *Mahabharata* and as in the stories of Shakespeare's plays. At the same time a considerable interest has the creative productions in South Indian theatres in cooperation with Western ballet companies, which are based on complex but harmonious interweaving of the diverse theatrical-choreographic systems. Increasingly frequent references to the origins of syncretism, appearing in Western art, raises the question about the possibility of using Indian theatrical traditions in contemporary European theatre practices.

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***The Interpretations of a Mosque: Between Religious Significance and the Architectural Image***

There are many attempts to study the mosque iconography and identify the symbolism of its planning and structural elements in modern science. There is a significant difference in tasks and approaches to the research. Analysis shows that authors from Islamic countries pay much attention to a spiritual component, ignoring the architecture itself while most European and Russian scientists turn to the monuments, thus following the practice of analyzing temple architecture. The absence of religious standards and the ability of mosque architecture to change raises the question: what is predetermined by Islamic criteria in a mosque building as a cult object and what is the reflection of non-religious impact.

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#### ***Metalanguage and Metamorphism in the Islamic Art. The Ontology***

The art philosophy is a metalanguage of art history one could use for describing the characteristics of some other language. However, this discipline still remains one of the philosophic categories. It does not make much sense for Liberal Studies, for this reason, the art science has developed its own metalanguage, based on the style category and the concepts of artistic synthesis.

The metalanguages of creationism are the sources of Revelation and the hypertexts are the result of the counter inspiration of a man and God. Such concepts as oblation, canon, style and artistic integrity correspond to the postulates of Faith and gnostic art, which is not the artistic aesthetics of form, but the very existence of religion. The core of its ontological “structure” is the hypostasis of the sacrifice, that is the giving of life to God.

Metamorphism is what allows us to clarify the metalanguage principles of art. In a broad sense, it characterizes civilizing tendencies as opposed to the clannish interests of society, the economies of countries, corporations, individuals - the prevalence of universal values over blood and clan values, which is a problem for Islam.

The ontology of Islamic art meets the following meta-linguistic factors: a) iconic circumstances and figurative predestination with a complex symbolic exchange of words as semiotic conditions of historical functions; b) awareness of ontology in terms of metalanguage as a consequence of the sacrificial existence on the axis of “the earthly world - the heavenly world”

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#### ***East Inspiration: Teaching the Traditional Japanese Sumi-e Painting***

Eastern painting (here: painting in the far eastern region) has a long history, seeming different areas and schools. Born in China in approximately the turn of our era, it absorbed multiple philosophical-religious teachings. In IV–VI theoretical reflection on the painting occurs and the formation of its fundamental laws and principles VII–X appear main-North and South-school. Supporters of the last focus not so much on the playing object on its content and expression. Not

accidentally, the southern school is often referred to se-ear as «to depict an idea». This school in many respects ideas of Chan–Buddhism, was introduced to Japan and had a decisive importance on the development of national monochrome painting, Sumi-e.

The term Sumi-e specifies not just on monochrome ink-this particular man's attitude to the creative process, a series of rules and skills appropriately implement the plan. The concept of integrity as a basic principle of artistic creation was first examined by the painter Liu Chi: "get involved in individual cases is to express the thought in a small and thereby lose a key in his work. Students coming to the art studios of Oriental painting of St. Petersburg, trying to get closer to understanding a se-ear. That is why the task of teaching are becoming such characteristics: lack of unnecessary detail, conciseness images, asymmetry, other features, thanks to which the space image acquires integrity and dynamics.

Experience different learning rapporteur artistic allows to synthesize the achievements constantly working in technology East letters painters and young, budding artists, both delight and admiration before the art of Sumi-e with traditional practices of European traditions.

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### ***Francis Newton Souza: Deconstructing Modern Indian Art***

Following changing perspectives in social relationship in Indian society, coinciding with the year of Independence (1947), artists made a leap from the ways of imported and institutionalized British academism and revival tensions of Indian tradition. Artistic thought became more free in marginal groups, such as «Progressive Artist's Group» (shortly called PAG) which was formed in Bombay in the same 1947 by Francis Newton Souza, who then manifested: «Today we paint with absolute freedom for content and technique, almost anarchic; save that we are governed by one or two sound elemental and eternal laws of aesthetic order, plastic coordination and color composition».

By all means we can study his paintings like the pattern of images from hindu and christian imagery, and see the bridge made by him between eastern and western paradigm. But these two polarities do not exist in his art in that way. Traditional subject is deconstructed and penetrated the modern, and this opens the potentiality of the vivify artistic language, which rethink priorities of trashy and sanctified and goes for exhibition of affective way constructing reality. Due to this semantic differences in his images are merged.

This is the way how Francis N. Souza made a contribution in synchronization of Indian avant-garde art with global modern art.

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***The Modern Dry Stone Garden of Japan: from Tradition to Innovation. Works of Shigemori Mirei***

The art of the dry stone garden, which today has become essential part of temple inside space, is at the stage of it's new prime. The interest towards it is so great, that lets researchers to speak about "Renaissance of garden art in Japan". Speaking about new tendencies in art of "dry gardens" and about the problem of necessity of it's revival, one can't forget the art of Shigemori Mirei, who put new ways of this art's development. He opened New Age in the history of "dry near temple gardens". Based on a deep knowledge of Japanese tradition but free from formalities, he pursued his own aesthetic and spiritual ideal to create outstanding, avant-garde works throughout Japan. It looks like that traditional name of dry gardens *karesansui* ("dry mountains-waters, i.e. "dry landscape") doesn't absolutely fit for Mirei's gardens, for their topics are much wider than just nature motifs. Mirei's gardens have a clearly defined subject; they are telling a story. Mirei was the first artist in Japan who proved that the stone compositions might be considered as the language by which one can convey the deepest religious and philosophical ideas, they have the power to communicate the most profound spiritual truths. His works were based on a thorough understanding of the classic and the modern, the East and the West, and the past and the present. It is a demonstration of this art great potential in the ways of it's manifestation.

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***Keeping Rights of Traditions in the Age of Change. Central Asia Art Schools – Between East and West***

The modern stage of global cultural development is characterised by the intense formation of new national schools. Is it possible to call it the national cultural identity when we talk about those styles of national modern art that were formed in 1990s? Is it some sociocultural and professional experiment with a view of modern and ethnocultural peculiarities? Historically speaking, the nations of Central Asia were always at the crossroads of cultures, East and West cultural fusion (avant-garde of Central Asia, the art of Gandhara, I-III P.X.). When analysing all the mechanisms that came into play when Kazakhstan's National Art Schools of the 20<sup>th</sup> century were being formed, one can distinguish certain patterns. It can explain the division between two completely polarising tendencies. Like in many developing countries, art is torn by the archaic tendencies on one side and by the Eurocentric ones on the other. It remains true whether we talk about combining East and West; Professional, Contemporary Art and Folklore.

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### ***Traditional Vietnamese Art in the Works of Hervé di Rosa***

For several decades French artist Hervé Di Rosa realizes new dimensions of culture, traveling to different continents in the study of traditional art forms and techniques under his «Autour du monde» project. Experience in communications leads to the grotesque synthesis of the author's pictorial specificity and authentic craft practice. In 1995–1998 Di Rosa worked on inlaid mother of pearl and shells on painted panels in Vietnam. The beginning of Di Rosa's «glocal» creativity is the time of reviewing the art strategies, actualized the issue of post-colonial art, which has become the epicenter of curatorial and artistic reflections of coming years.

#### **Mehmood Sultan**

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### ***A Page from History: Henri Cartier-Bresson's Photographs of India (1947-1948)***

French photographer Henri Cartier-Bresson captured India and the Indian society in its formative years of 1947 to 1948. The documentary photographs are a clear testament of why Mr. Cartier-Bresson is considered the undisputed master of depicting “decisive moments”. As he himself states in his magnum opus, *The Decisive moment*, which is also the source of pictures to be analyzed in the presentation through a social and political angle:

*“There is nothing in this world that does not have a decisive moment”.*

In documenting the inception and the earliest years of India through the photographic medium, Mr. Cartier-Bresson not only depicts the challenges facing the great Indian nation on the eve of independence, but also the towering personality of the founding father of India Ghandi, as well as the implications of his death on the Indian psyche and the Indian spirit.

In the presentation, I want to analyze formative years of Indian independence as seen through the lens of Mr. Cartier-Bresson.

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### ***Artworks of Modern Painters of North Yemen about the Depth War***

In Yemen for a long time there was an interdiction for painting people. Yemeni figurative arts were emerged only in the second part of 20<sup>th</sup> century and were staying in the background even in Arab world until recently. After “The Arab spring” in 2011 and then during wartime in Yemen the world opinion is attracting attention to Yemeni painters. In the depth of the war young modern painters asserted themselves. And they work in different art techniques.

Famous Yemeni painter Mazher Nizar has series of art works about war. His favorite subject is woman's figures, which amounted to a symbol of pain and sorrow.

Until the revolution of 2011 Ahmad Jahaf was just a graphic designer on television. From scratch the war Jahaf started the series of graphics, on which he fixed the number of the days of war. The main object of his works is the geographical contour of Yemen. Some of the works are topical caricatures. For newspapers Murad Subay's nickname is "Yemeni Banksy". Subay made a few art performances with partnership of citizens.

Saba Jallas is a young woman who lives in Sana'a. Saba works in an unusual technique. Inspired by the works of Palestinian artists, she transforms photographs of explosions on a smartphone into drawings from a peaceful life: where the explosive fume becomes a dove of peace or becomes the silhouette of a smiling girl. Saba's pictures are the escape from reality and an attempt to change it.

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### ***Epic Text as a Score: Salavat Yuzeev's Novel "Do not Interrupt the Dead" in the Aspect of Synthesis of Arts***

Literary creativity of the modern Tatar film director Salavat Yuzeev gives a lot of material for thinking about intercultural interactions and problems of synthesis in art. This is due to the Russian-speaking nature of his texts, dedicated to Tatar history and modernity and actualizing the "eastern" narrative strategies, and with the interdisciplinary nature of his activity (the literature of the filmmaker), and using in the creation of the literary text of languages of other arts, visual and audiovisual (cinematography, music). The report is devoted to the discovery in S. Yuzeev's new novel "Do not Interrupt the Dead" (2016) of the musical "code", which is read, first, at the level of problems and a detailed system of musical leitmotifs that attract a number of works of European classics and folk art, and secondly, at the level of macro-poetics of polyphonic text (architectonics, organization and correlation of plot lines, the system of characters). Musical-noise effects are revealed in the novel of the director and at the level of micro-poetics (first of all, sound recording). Thus, the problem of synthesis of arts is revealed on the example of this work as a complex interaction of the Eastern (Tatar), Russian and Western European cultures in various aspects of musical and literary traditions.

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### *A Modern Interpretation of the Picturesque Palette of Indian Ragas*

The tradition of displaying in painting the figurative-emotional sphere of *raga* – *ragamala* that flourished in the middle ages, eventually lost its popularity. However, this does not mean its complete oblivion. Many musicians had continued to create in their imagination a pictorial-sound aura of a variety of *rasa* (feelings, expressions), laid in *ragas*; which was reflected in the special ability to "see the music and hear the art". The real embodiment of similar perception of *ragas* in artistic practice, as well as a new round in the continuation of the tradition of *ragamala* was the creativeness of the artist-musician Om Prakash.

In his early works (starting from 50-ies of the last century) he was close to the traditional representation of *ragas* through the portrayal of various characters and episodes from mythology and the lives of ordinary people. Over time, he shifted almost entirely to the expression of racial sphere of *ragas* with associative-symbolic imagery. However, since the first paintings of Om Prakash, his own brushwork began to reveal itself and a special commitment to the coloring scheme of used color - as one of the main characteristic of features of the race. Partly we can suspect in his works a reflection of the features of "synchronism" manifested mostly in the expansion of the subjects of his works (as a response to European musical culture), but not at the expense of artistic depiction of the *raga* – the phenomenon of classical Indian music.

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### *Uzbek Children Traditional Folklore and its Interpretation in the Songs of Composers*

Children song folklore, as one of a layer of traditional culture, represents a system of genres attending age interests and necessities of children. Due to an address direction, laconicism and accessibility of these genres one can see that in them, side by side with the universal regularities of music thinking, the key image meanings, intonation mode and valuable aesthetic norms of authentic culture are settled.

A stable interest of composers of Uzbekistan to this original phenomenon is conditioned by the essential and sufficient optimum of expressive means of Uzbek children folklore. The main purpose and content of this article are an analysis of a number of traditional examples and their composer interpretations.

As a result it was revealed that a musical vocabulary of Uzbek children folklore reflects language norms and mental peculiarities of national music thinking accumulating the most ancient layer authentic intonation vocabulary. It provides its basic statute for the same address social age group of song creativity of composers of Uzbekistan.

It was marked that, in spite of all varieties of individual styles, the common traits of author interpretations of children folklore are: denial for direct quoting of selected examples, conditional and selective using elements of their musical vocabulary, development of their characteristic imagery. Comparing two variants of a children call for rain which were created with difference of



half a century one can mark that it demonstrates the higher level of using of mode-tonal and harmonic resources by the contemporary composer school of Uzbekistan.

Composers' creative interest to the folklore children song is one of the key canals for introducing the new generation to traditional culture and an important condition for viability of the contemporary society.

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### ***Ashkenazi-Mizrahi Tensions in the Contemporary Israeli Films***

Mizrahi-Ashkenazi controversy stems from Zionist activity during the Ottoman Empire. Mass migration of Mizrahi Jews to Israel after 1948 pulled the trigger of their grudge match. Cultural gap cast a pall over their relations quite apart from socioeconomic problems.

Mizrahi characters appeared mostly on the fringes of main plot till 1964 when Hungarian-born satirist Ephraim Kishon directed "Sallah Shabati". This nominated for Oscar film set the new genre in motion – *sirtey burekas* – ethnic comedies and melodramas usually directed and even played by Ashkenazim pretended to be Oriental with the aid of makeup, body language, dress code, accent and so on.

Cinema of the 90s was destructive towards mythic Oriental Jews. Mizrahi male characters became more sensitive, even sentimental, vulnerable, without previous aggressive masculinity. The actor Moshe Ivgywas considered to be the symbol of such transformation with male characters.

Only after the second generation of immigrants from Orient came to the cinema production Mizrahi characters started to be deeper, more contradictory and less stereotyped. This kind of authenticity we can find in Ronit and Shlomi Elkabetz trilogy – "To take a wife" (2004), "Seven days" (2008) and "Gett" (2014).

### **Piletckaia Anastasiia**

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### ***Curatorial Practices in Turkey***

Contemporary Turkish art reflects the cultural course of the previous two centuries. Some exhibition features came here because of the ongoing "Europeanization" policy, including the organization of international exhibitions and events, internships abroad, practice of foreign experience in the organization of exhibitions, appearance of a curator figure, etc.

In my presentation, I will talk about the history and formation of the Curator in Turkey.

Curatorship in Turkey, officially appeared in the mid-1990's in the unique sociopolitical conditions for the country; it was discussed, criticized, rejected and it was strengthened on the local art scene for the past 25 years. The curatorship here arose primarily as an independent or relatively independent practice.

I will start my report with how curatorial dynamics, initiated directly by the artists themselves developing mainly in the framework of responsibilities, including the technical organization of the exhibition project showed itself in Turkey. Istanbul Biennale of Contemporary Art (founded in 1987) is an important stage in the formation of the figure of the Turkish curator. The opening of major non-state institutions, such as SALT, ARTER provided an opportunity to implement curatorial projects. Briefly acquainted with the key figures and their artistic methods, we will be able to determine the uniqueness of the figure of the Turkish curator today.

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### ***Painting of Central Asia of the 20<sup>th</sup> Century in the State Tretyakov Gallery***

The Tretyakov gallery, created in the 19<sup>th</sup> century by P. M. Tretyakov as the museum of the Russian national art, in the 20<sup>th</sup> century gradually becomes the largest collection of national art schools. For several decades, from the 1920th to the 1980th years, works of masters - painters, graphic artists, sculptors - from all national republics which were a part of the USSR arrived here. Now this collection shows the highest achievements of several generations of the artists representing the national art schools which formed and developed in the XX century.

In the report the review of collections of painting of Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan is given, historical and cultural and social aspects of their forming are considered, completing sources, structure and features of the developed fund are analyzed.

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### ***Collections of Traditional Handicrafts of the Central Asia and Kazakhstan Peoples in the Peter the Great Museum of Anthropology and Ethnography (the Kunstkamera)***

In modern conditions, in the era of intensive changes in all areas, when the interest in the destinies of peoples' cultural heritage has increased, museum collections are the most important source for studying the various aspects of the traditional culture.

The formation history of the ethnographic fund for the Central Asia and Kazakhstan peoples in the Peter the Great Museum of Anthropology and Ethnography (the Kunstkamera) of the Russian Academy of Sciences, (MAE, Petersburg), the heir to the first Russian museum has evolved for almost one century and a half, from the second half of the 19<sup>th</sup> century.

This collection was formed from different sources and is distinguished by its diversity in the composition of the collections, the thematic range, chronological coverage; it allows to get acquainted with the activities of many collectors, researchers of the region and just amateurs *with which cooperation* helped to create a modern complex of museum materials in the region.

Over time, the museum has played an important role in the study and preservation of the cultural heritage of the Central Asia and Kazakhstan peoples, constantly adding to its collections new acquisitions, including traditional crafts of the 19-20<sup>th</sup> centuries (weaving — samples of Bukhara artisanal fabrics; embroidery on everyday objects and clothes; pottery, including ceramics in the form of fantastic animals; wood and metal treatment — festive decorative trappings of a horse; jeweler's art) is often due to targeted researches.

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### ***Reconstruction of the Sound of Musical Instruments of Ancient China***

The history of musical instruments in China spans over thousands of years. Chinese instruments tradition is extremely diverse in fabrication materials, playing techniques and the specific traditional place/area of use. The technique and the area of use are the most distinctly specific characteristics. Starting from the earliest classification of instruments (the period of spring and autumn) we will look at how it evolved over the following historical periods. Just as varied are the methods of simulating the sound of the traditional Chinese instruments by means of the modern piano. Providing the most vivid example of this process would be the piano music of Chinese composers of the second half of 20<sup>th</sup> - beginning of the 21<sup>st</sup> century, with the piano improvisation taking front stage. In the 70s of the last century a number of piano transcriptions came to rise that were based on music with the traditional instruments origin. This rise of transcriptions was collectively initiated by Chinese composers. Numerous techniques of piano imitation of the traditional instruments – according to their authors - are often associated with the image of China (Chu Wanghua, Lee Yinghai, Tan Dun and others.) Piano improvisation, moreover, serve to greatly enhance the notation and acoustic capacity of the instrument. Not only do they introduce the world audience to a rich heritage of traditional musical culture, but also facilitate creation and implementation of new means of expression. The various techniques of artistic and linguistic simulation of the sound of different traditional instruments like guqin, lute, surna, erhu, etc. serve to greatly enhance the capacity of modern music performance, which undoubtedly enriches not only the Chinese but also the pianistic tradition world over.

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### ***The Confluence of the Orient and the West in the Works of Makoto Fujimura***

Biographical features of Makoto Fujimura explains the confluence of traditions of Japanese Nihonga painting and Abstract Expressionism of the USA.

The refraction of Christian philosophy through Japan culture. Christian symbolism and oriental meditateness of Fujimura's works. The role of postmodern philosophy. Word 'sanbi' which literally means 'adoring God with beauty'. Illustrations for The Four Holy Gospels for the 400<sup>th</sup> anniversary of the King James Bible.

The dialogue between the Orient and the West. Features of the style that show the confluence. The expressive Fujimura's manner has roots both in Japanese painting and Abstract Expressionism where the employment of dashing strokes, spots, sags and splashes combining with variety of textures were borrowed. Traditions of Japanese painting and calligraphy imply the exposure of natural features of materials. The sheet of the work accumulates expressive and adroit motions of artist's arm which applies pigments in multi-layer technique. Painting is an action that is recorded in dyes (the idea of Jackson Pollock). The role of prayer practice in the process of the painting. Performance and collaboration with musicians as a method of execution of the work, accumulating of music sounds in the image. The penetration of elements of the figurative painting which depict definite Christian symbols in the abstract composition. The leading role of colour in the composition, exquisite colour combinations are influence of both Japanese tradition and Color Field painting of Mark Rothko. Colour not only impacts on viewer but also conveys symbolic meaning.

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### ***Orientalism in the Works of the Ceramic Laboratory of Northern Italy and Production Technology***

Ceramic laboratory of Northern Italy are concentrated in Nova. As it was called in Soviet times, the mono-town where 98% of the population is employed in the manufacture of pottery and painting. On the scope of work of the potters is the fact that if in St. Petersburg there are only two ovens for firing ceramic products minimum height of 2 meters, then only one of the laboratory there are two such furnaces. The work is organized in a medieval manufactories in the best sense of the word, when some wizard busy making forms, other painting. Orientalism selling well especially in USA because in the region there are several American military bases. As our Belarusian colleague Leon Bakst, the Italians performed quite original stylization of the East.

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### ***The Study of Chinese Porcelain in the Training Program of the Department of Ceramics and Glass***

In the training program priority is placed on porcelain as a kind of top of ceramic arts. For this reason, the course includes an introduction to Chinese traditions as well as the application of material and the evolution of shaping and decoration. In the overglaze painting examples of the

oriental porcelain show a wide range of compositional solutions, techniques and plots. Besides, copying of Chinese porcelain gives the students the opportunity of choosing methods for their future works.

In classes, which take place in a presentation form, we introduce students to the current state of porcelain production in China. Such an acquaintance with the traditions of the oldest porcelain centers allows to assess all the potential of porcelain.

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### ***Meditational Space by Andô Tadao Between Tradition and Contemporaneity***

Contemporary Japanese architect Andô Tadao characterized his buildings as “receptacles for the human spirit”. Based on this spiritual vision of the contemporary architectural space, I am going to concentrate my analysis on the dialogue between aesthetic tradition and technical innovation in *the Meditational space*. The remarkable building from irradiated Hiroshima’s granite is commissioned in 1995 by UNESCO in Paris in celebration of the 50th anniversary of the adoption of the Organization’s constitution. It was built near a *Japanese garden* (1959, Noguchi Isamu), which was conceptualized by Andô as an integral part of his own project. The architecture of the *Meditational space*, symbolizing peace between nations and religions, allows to be crossed without opening any doors. This architecture embodies a subtle interplay between the materials, the surrounding water, the light falling from above, the shadows and empty spaces. This visual organization of the religious space can be traced through the traditional notions of Japanese aesthetics: *nôtan* 濃, the harmony between light and shadow, *ma* 間, the interval and *nagare* 流れ, the flux. The aim of my presentation is to answer the following question: How do these traditional notions of Japanese aesthetics resonate with the new type of architecture – *the Meditational space* – created by Andô Tadao?

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### ***Modern Religious Architecture of Baku***

Tolerance and multiculturalism are concepts, which characterize social relations that historically established in Azerbaijan. In the years of independence construction of the religious buildings gained a new dimension. Along with mosques erected and restored temples of all major religious confession.

The most interesting architectural solutions in the field of religious construction are concentrated in Baku and the surrounding settlements of Absheron. Among them the largest one is the construction of Bibi-Heybat mosque (architect Sabir Orujov), which is publicly used the motifs and forms of the traditional architecture of Azerbaijan. The central volume of the mosque has the

shape of an octagonal prism, which is typical for the layout of the medieval tower mausoleums of Azerbaijan and some other Turkic regions.

The Orthodox Church of Saints Myrrh-bearers was restored on the basis of the project prepared by Elchin Aliyev in Baku in 2003, and in 2008 the architect acted as one of the authors (together with P. Rucheiro) of the building of the Catholic Church of the Immaculate Conception of St. Mary (Blessed Virgin Mary). The external appearance of the Catholic Church is settled in the form of the Neo-Gothic architecture. And the decor of the interior of the Orthodox Church reflects the motives of Azerbaijani applied art. A significant event both in the spiritual and architectural life was the construction of synagogues of European and Mountain Jews (architect Alexander Garber) in one of the central districts of Baku. The plastic art of synagogue facade is associated form searches of Italian architecture from the 1970s and the 1980s connected with the name of Aldo Rossi. The report analyzes in detail the stylistic and compositional features of the mentioned religious buildings.

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### ***Porcelain Objects of Ai Weiwei in the Context of Globalization***

The theme of China's post and present plays a significant role in artistic and social activities of a scandalous Chinese conceptual artist Ai Weiwei.

All artistic techniques used by Ai Weiwei traces back to the European and American art of the 20<sup>th</sup> century (the artist lived and studied in the USA for a long time), but he combines these modern attitude and techniques with traditional Chinese handicraft techniques. Besides Weiwei's works contain political implication as well as identify such categories as globalization, totality, mass character, urbanization and media culture.

The artist often refers to traditional Chinese technique of porcelain modeling and painting. One of his most grandiose projects was the installation of «Sunflower seeds», exhibited both in the Tate Modern Gallery (London, October 12, 2010) and in the Mary Boone's Gallery in New York (January 7, 2012). The installation included 100 million of ceramic seeds made and painted by Chinese ceramists during 2,5 years.

These seeds occupied a hall of 1000 square meters. They became symbols of multi-million Chinese people as a huge nation, a mass consisted of individuals. During the Chinese Cultural Revolution of 1966-1976 the leader of that period Mao Zedong was depicted on placards as a symbolic Sun illuminating lives of ordinary people reaching for him as sunflowers. The installation of tiny seeds addressed an important issue of a role of individuality in modern society. Another installation called «The Crab House» (2011) included a video about a festival of river crabs and hundreds of porcelain crabs piled upon the center of the room. It was created to draw attention to ecological problems and disharmony of urban life.

In a while another porcelain project «Vases of the Han dynasty covered with automotive paint» was implemented into practice. The artist used paint for Mercedes-Benz and BMW cars as a symbol of consumption and power in today's China. The original texture of eight antique vases was hidden under a uniform layer of universal metallized paint. The techniques used by Ai Weiwei are relevant not only in his homeland: they emphasize global processes of the impact of a new information field on people's thinking, politics, economics and culture of different countries,

the destruction of former traditions and ethnos as well as emergence of new ones but not always favorable for humanity ways of interrelation between national and global.

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### ***“The Parallels of Journeys” is an International Kazakhstani Project of “Spiritual” Ceramic Installation***

Ceramics and paintings, graphics and collages of famous artists V. and E. Grigorian from Almaty are devoted to biblical and evangelical plots. Throughout the years of creative work, the “spiritual” nature of ceramics has changed from the small statuary to the works of art-land, as well as exterior and interior installations. Art-pilgrimage to the countries of the Christian world made by V. and E. Grigorian and artists-ceramists, united in the community, contributed to the development of conceptual projects. The Parallels of Journeys by art curator E. Grigorian has been carried out since 2014 in different cities of Kazakhstan (Almaty, Aktau, 2014, 2015) and European countries: France (Chateau de Fosse, 2014), Italy (Lanciano, 2016). The project in Lanciano, an ancient city known in the history of Christianity as the Eucharistic miracle, was prepared by nine ceramists from different countries including Kazakhstan, France, Italy, Holland, and Lithuania. The “Ceramics” contains 12 author's works that include creative improvisations of the “Thanksgiving Bowl” dedicated to the theme of the Divine Meal. They were installed in the catacombs under the bridge of the Emperor Diocletian, on the medieval Fonte Borgo and the gallery of the Fenaroli opera house. In the history of projects of art installation by curator E. Grigorian the reference to the themes of the Christian world view was rarely used. The author's “spiritual” pottery is a phenomenon of the artists' profound attitude to the images and symbols of Christianity. It is significant due to the desire to re-abolish postmodernism in artistic practice and to expand the horizons of action art locally in Kazakhstan just as internationally.

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### ***Japanese Art Tradition: Traits of Synesthesia***

Synesthesia is a psychological term signifying the effect, emerging when, irritating one organ of perception, the others react too, their specific way. Elements of synesthesia had been, often deliberately, cultivated within Japanese art tradition.

Eyesight and hearing are bound up with thinking and reflection, but the others - taste, tactility, smell - are deeprooted in our memory, reminding us of the far away past. The "ideal" art can make the whole "field of senses" active to present, say, a word or an image in "equivalent" kind of expression: sound, colour, scent, tactile sensation, taste. Interchangeably of human senses are

represented in the haiku by a famous poet Matsuo Basho (1644-1694), who brilliantly conjuncted the senses of taste, practicality and smell with those of seeing and hearing.

Synesthesia is also represented in the art of Tea Ceremony (*cha-no yu*), which had been (together with calligraphy, ink painting and others) an integral part of the traditional Japanese arts. It shows us an example of multiplied, artistically active factors.

The subject of perception in this kind of traditional art is more active, than in commonly known Western ones. And, by analogy with music, a participant of the Cya-no yu plays a role resembling the one of a musician performing in full sound a composer's piece. All channels of perception in the art of Tea Ceremony show an extraordinary activity close to a kind of synesthesia.

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### ***Preserving Traditions and Nature of Small Peoples as an Inseparable Part of a Single Nation Culture of Russia***

In the center of Russia, on the left bank of the Volga between Kazan and Nizhny Novgorod, the Mari (a Volga Finnic ethnic group) keep their culture and religion based on the belief in the power of nature.

In connection with the growing interest in the preservation of tradition and nature of the small peoples, it is important to consider the formation of the image of the "primitive soul" and its reflection in the Mari culture (religion, art, morality) in the context of their identity, as well as to address the impact on the preservation of the traditions of socio-political factors.

The information and analytical reviews of multiculturalism in Europe have been conducted and political terror in Mari El has been considered. In addition to that, the material on Mari religion, presented by the Japanese photographer Kuwadgimi, has been analyzed together with the film "Celestial wives of the meadow Mari" by A. Fedorchenko. The result of this analysis and research work has led to the problem of the representation of folk culture, and has become the basis for the development of the system of artistic techniques and the use of modern technology – multimedia and animation - in the picture "COOK KAIYK" by Stepanova N. E.

To focus on the condition of culture, on its continuity as a social memory. Tradition appears with a man and is connected to the process of nation establishment – ethnos. Reflection is formed later and is associated with the development of knowledge. Tradition and knowledge serve as a fundamental basis of culture throughout its history and only in the modern era they give way to the human life, which is understood as an expression of "the real fullness of reality" (Vladimir Solovyov).

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***Hussein Amanat: from the Past to the Future***



The period of the second half of the 20<sup>th</sup> – the beginning of the 21<sup>st</sup> centuries in Iran revealed a whole galaxy of gifted architects who made a significant contribution to the modern architecture of the country. One of the brightest representatives is Hossein Amanat - an amazing personality in the history of modern architecture. His creative life appeared to be surprisingly divided into two parts: the first one covers the time before the events of the Iranian revolution of 1979 and the second started after it, when the life of the Iranian society radically changed. In 1966 while a young specialist H. Amanat managed to win the largest national contest, which was dedicated to the erection of the building on the landmark date - 2,500 years of Iranian statehood. As a result, the *Shakh Tower* (now it is called the *Azadi Tower* (The tower of Freedom)) is up today one of the main national highlights.

Later on embodying his designs the architect often turned to the architectural traditions of his country and in the whole Muslim East: he erected buildings with the traditional Muslim inner courtyard, strict geometry which is so typical for the oriental architecture, etc. Even the entrance zone of the main building of the embassy in Beijing (1983) refers the spectator to the forms of traditional Persian *aivan*, while a cosy green space with a rectangular pool and small takes the visitor to the famous gardens of Persia.

After the Iranian revolution, H. Amanat was forced to leave the country. However, he did not break down and having moved overseas - to Canada, he managed to organize his own architectural bureau. There are noteworthy buildings in Israel, Canada, USA, China. They correspond to both modern architectural realities and the traditions of the countries-customers.

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### ***Enemies of a Man are his Menage: Rethinking the Image of the Father in the Modern Cinema of the Middle East***

The phenomenon of paternity, the role of the father and his functions in the traditional and nuclear families of the turn of the twentieth and twenty-first centuries are reflected on the screen and deserve careful scientific analysis. The family as a social institution undergoes constant changes, these changes directly relate to both the status and the position of the father in the family. At the same time, the transformation of the essence of paternity occurs not only in the Western rapidly changing world, but also in the East, with seemingly more stable traditional vectors of behavior. With all the differences in the Israeli and Iranian societies, there are points of intersection: the commitment of a significant (if not more) part of the society to traditional values. Therefore, the image of the patriarchal father appears regularly on the movie screens of these opposing countries. In the pictures of Iran and Israel, the father, defending his position in the family, often has to defend himself and confront the world around him. The tragedy of paternity on the eastern screen seems to reflect the problems of society: often the father is only capable of holding power with violence. The Eastern Father will be forgiven cruelty rather than weakness. Modern cinema of the Middle East is a prolonged history of the divorce of modernity with tradition. "Yabloko" (Iran), "Kadosh" (Israel) - films about the pernicious consequences of blindly following the tradition. "Get" (Israel), "Nader's Divorce and Simin" (Iran): the morality of self-denial increasingly loses

the new moral law of self-fulfillment. We have no right to judge the East, because it has preserved the Father for us.

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***Japanese Kyogen Theater in the 20<sup>th</sup> Century. New Limits of the Tradition***

The 20<sup>th</sup> century became one of the most saturated and most important phase of the Kyogen theater history. As a result of reforms known as the Meiji Restoration (1868-1889), Kyogen entered the new century as a dying, archaic genre. However later the role of iemoto, the leading masters of the two survived schools of Okura and Izumi, was rethinking, patronage programs were created, to renovate the repertoire were attempted, a lot of experiments with innovations in the canonical structure of the stage plays were made.

The research support was organized and special institutions were created that provided an expert review of the traditional theatrical genres. So, at the 50-60-th of the twentieth century was marked an extraordinary interest in the Kyogen Theater, which in Japan was called the «Kyogen-boom». The uniqueness of this phenomenon is that the components of the traditional stage plays and the Kyogan technique itself, were gradually perceived as a certain theatrical language, the methodology that the masters of the schools of Okura and Izumi could combine with other genres in experimental representations. This is how the new limits of the Kyogen theatrical tradition were defining. Preserving its historical originality, nowadays it may be used as an artistic solutions of the stage plays, for example, in the production of Shakespeare's "The Comedy of Errors" presented in 2001 at London theater by the Izumi school, the Nomura dynasty. Here is a summary of the report.

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***Fractal Architecture of Hindu Temples and its Applications in Contemporary Architectural Form Generation***

Hindu philosophy views the cosmos to be holonomic and self-similar in nature. The procedures and methods used in the construction of Hindu temples bear a striking resemblance to the procedures of fractal geometry, including discretization, fractalization and extensive use of recursive procedures, with self-similar iteration. The instructions given in ancient Vastu shastras (texts on architecture) work like general programmes to generate various types of temples. The two part paper will draw attention to the similarities between the procedures and resulting forms in computer graphics and Hindu temple architecture, explain the relationship that exists between the form of the temple and the concepts of Hindu philosophy. It is proposed that Hindu temples may be viewed as examples of 3-dimensional fractal architecture and that the fractal principles used in them along with the parametric and algorithm based-form generation processes, have special significance to the emerging new discipline of Fractal Architecture world-wide.

The second part of the paper will show the applications of the fractal procedures as seen in contemporary architecture as a new methodology of creating architecture which follows a parametric, procedure based form generation approach, rather than the intuitive approach. The fractal approach leads to architectural output which is organic and holistic, with an integrated physiognomy similar to that found in natural structures; and a semantic dimension capable of expressing deep meanings. The talk would be illustrated with examples of contemporary works of architecture from across Asia – both experimental and built architecture, ranging from individual structures to community networks. Fractal principles are drawing great attention in the architectural community, and a large body of work is emerging both as conceptual and also built architectural forms.

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#### ***Astana. The Great Architectural Installation in the Steppe***

In less than twenty years the architectural appearance of Astana, new capital of Kazakhstan, has changed almost beyond recognition. A distinctive feature of great construction is complete mixing of all stylistic lines of world architectural practice. There is place to both neoclassicism, and deconstruction, religious symbolism, and symbiosis of the east western architectural traditions in a compartment with nonlinear lines of world architecture of the present.

Feature of steppe urbanization is that here, in realities of current time, there are absolutely different regularities in perception of a futuristic image of the urban environment. It is known that plasticity of architectural forms of a modernism and postmodernism lead to serious changes in consciousness of modern person. That clearly emerges in architecture of Astana: the space of whole left bank area of the city represents an image of architectural collage where large-scale coordination of objects becomes one of difficult issues

These and other issues, connected with huge construction of a century in Kazakhstan, had been raised in the text of the report.

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#### ***Tatar National Costume: Interaction of Turkic and Islamic Traditions***

At the present time, with the influence of Ethnical-religious factors, an attitude to the appearance of person is changing. New tendencies in the interpretation of National costume are emerging. Some of them altering traditional forms, from one side, bring universal business trend components, from the other, elements not inherent to the Muslim culture of Tatars (particular in the wearing of headdresses). A main role in the problem of modern costume is lying in the origins

– historical specificity of the Tatar costume and regulations, concerning clothes in Koran. It influenced the forms of Tatar national costume, in which underlined factors favored Ethnical self identity and, at the same time, tolerance to the European culture. The study of National costume development lights new aspects in the problem of its preservation and revival.

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***Buddhist Sculpture Workshops in Modern Japan: the Case of the Kohan Seki Studio in Tokyo***

The production of wooden Buddhist sculpture is one of the traditional crafts still preserved in modern Japan. This tradition does not perish, although massively produced statues and other ritual objects imported to Japan make up the bigger part of the current Buddhist production market. What kind of form does this traditional craft take nowadays? What kind of tasks do the modern sculptors and woodcarvers face? What is the process of making wooden Buddhist images in a modern workshop and to what extent we can call it 'traditional'? The case of Kohan Seki's studio in Tokyo will be the basis for the discussion of these questions.

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***Modern Iranian Cinema, Veil and Concealment of Face in the Artistic Paradigm of Muslim Culture***

The present paper does not belong to the genre of cinema studies in the strict sense of the word, although the starting point of our speculations was the work of such famous Iranian directors as A. Kiyarustami, M. Majidi, M. Makhmalbaf, A. Farhadi, etc. In modern Iranian and wider - Middle Eastern cinema is widely used image of a woman in the veil, an image reflecting not only the "ethnographic exotics", but also largely symbolic. In no less degree, the symbolic character are those frames where the woman in various circumstances raises the veil, thereby revealing her face. If we leave aside the formal side of the question, i.e. norms of shari'a, it is worth noting that the veil is not only the everyday women's garment, but it is an essential element of Muslim culture. In our paper, we will discuss on the basis of the works of Sufi authors, medieval miniature painting and classical Persian poetry the symbolical sphere of the veil being, its role in epistemology and aesthetic representations of Iranian culture, as well as those contexts of the iconic expression of the veil that entered the visual narratives of Iranian filmmakers.

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### ***Tradition for Sale? Does the Indian Contemporary art Exports the Tradition?***

Easy-to-read plots of Indian contemporary art, which bear an ethno-cultural features, evoke a pleasant feeling of "recognition" for the viewer. A professional art-critic have a double feeling and a state of questioning: how much is this a tribute to tradition? or is it nevertheless interpreted by the world art-market, avid for such statements, interpreted as personal criticism? How deeply do this artist understand the tradition? And what is behind the copying of the works of the Ancients? These issues will be raised in the report on the example of the works of Indian artists whose works are adorned with world museums of contemporary art and biennales.

### ***Ceramic Vessel in Indian Culture and its Translation into the Contemporary Art***

Despite the fact that Indian ceramics have not become such an outstanding artistic phenomenon influenced the world art, like the ceramics of other Asian countries, especially China, Korea, Japan, Iran, nevertheless, the art of ceramics plays an important role in the country. Despite the rapid entry into the modern life of plastic and cheap metal alloys, in India traditional pottery still continues to enjoy a smaller, but still in demand. In each region of India there is a tradition of ceramic production, which is maintained today. In a variety of bazaars, you can see mountains of ceramic dishes, one that was used many centuries ago, created by hereditary potters. These elements of Indian culture inspire contemporary Indian artists to create works of contemporary art. Since ancient times, ceramic vessels in various modifications not only served in everyday life, but also were important sacral objects, aesthetically and philosophically meaningful, and they continue to remain to this day. A ceramic vessel, a pot made on a potter's wheel, is used not only in everyday life, but also in religious rituals, dances, is a musical instrument, an integral part of temple structures, and also an element of installations. The semantics of the vessel, the comprehension of which has been from the earliest times, communicates the works of contemporary art, of which it is an integral part, the necessary depth of reading and interpretation.

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### ***Art as an Instrument of Power in Turkmenistan***

In recent decades, the tendency of revival of ethnocultural traditions has intensified in Turkmenistan. The appeal to the cultural past has become not so much a part of the state policy on preserving material culture, ancient rituals, crafts and monuments of architecture, but as an ideological manipulator and is associated today with the search for an ethnocultural identity.

The implementation of this project goes in several directions, including the renovation of old and the construction of new museums of national art, where richly decorated exhibition expositions

tell the public about local customs, way of life and culture; Attraction of young people to original crafts and artistic tradition and folklore - for this purpose schools of art are opened in the country, where students are taught carpet weaving and embroidery, and the jewelry business - folk handicrafts, which today received the status of national brands; Propaganda of folk art is conducted through the media and TV.

Samples of handicraft products, once part of home life, are now elevated to the rank of the main symbols and attributes of the country. Images of "rare in beauty Turkmen carpets, unique in the elegance of national ornaments and original national dresses ..." are found everywhere - on food labels and souvenirs, are seen in the design of printed publications, fragments of jewelry are used in urban architecture, samples of decorative objects are found on street banners And banners, traditional carpet ornaments - five goths - framed the national flag of the republic.

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### ***Abkhazian Religious Beliefs in the Movies Based on F. Iskander's Works***

Religious composition of Abkhazian society is not homogeneous. There are Sunnis Muslims and Orthodox Christians in Abkhazian society in present days. In addition, for each Abkhazian it is important to behave in accordance apsuara (abchazity) system. The research literature describes apsuara as native traditions and costumes based on the alamis or conscience. Apsuara with some reservations could be described as "Abkhazian popular religion" because it includes some forms of prays and sacrifices.

The based on F. Iskander books movies reflects in a satirical way some of the abkhasian religious culture' elements. The comedy-movie "Detective from Chegem" shows cunning Mullah who used his position for mystify one of the Chegem villagers. The movie reflects that Abkhasians believes that clerics can to help during difficult period and can to put a spell on the guilty.

The "Crooked arm" film which is dedicated to Chegem villager Shabaan Larba, also touches on the subject of religion but as "popular religion". The movie shows the function of the sacred places and diviners-apshui. The main character is feeling unwell and comes to women-diviner who predicts his death causing his anger. This same women-diviner is among those who perform the rite of the curse of Hitler. The film is set during the Great Patriotic war and villagers believe Hitler is the source of all their troubles. Iskander's images are popular and actual now.

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### ***Existing of Classical Music of Oral Tradition in the Modern World (on the Example of the Tajik Shashmakom)***

Last century the basic principles of interaction of professional music of oral tradition and new national culture of the western model which exerted strong impact on structure and the nature of

musical culture in general were created. Under the influence of the European system of music education the new type of the musician which owns both skills of oral transfer of tradition, and written forms (musical notation) are formed presently. There is a new kind of such notation– the self-notation of music. The new class of researchers – tradition carriers is formed. It is possible to distinguish certain changes in a system of the performance classical music, thinking of the musicians who got such bilateral education.

The few masters who are brought up only in oral tradition and adopted the art from great musicians of last generations continue creative activity. A research of their activity, system of traditional training in the principle *usto-shogird* (the master – the pupil), recording by audio and video means of their performance of classical music (*Shashmakom*) acquires special relevance in view of gradual disappearance of similar practice. All means of modern science, including computer technologies have to be for this purpose applied.

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### ***The Teachers and the Students*** ***The Formation of Soviet Art in the Central Asian Republics***

The formation of figurative fine art in Central Asia begins in the post-revolutionary years as a result of socio-political transformation in the region. The natural course of development of the national artistic culture was stopped. Artists faced a dual challenge: to master the new plastic system and to create Soviet art.

The solution to this not simple challenge is of great interest. First, it raised a number of theoretical problems associated with the formation of a cultural art language which was new for the region. The artists had to master the European plastic system through the prism of Russian art. Secondly, the task of the formation of Soviet art revealed a number of cultural issues that contained many meaningful aspects of interpenetration of the estranged cultures in the period of transformation of a socio-political system.

The main attention will be paid to the problem of “matching” of the national artistic thinking to the new conditions.