

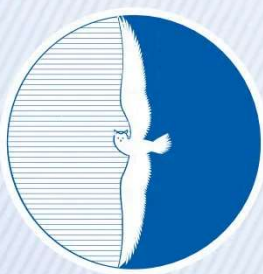
ARCTIC

ART & CULTURE

No 3 (7) • 2024



THE ARCTIC ART EDUCATION



THE ARCTIC STATE
INSTITUTE OF CULTURE AND ARTS

THE PAINTING AND GRAPHICS DEPARTMENT



A. Munkhalov

2000

The Arts Faculty was founded with the Painting, Graphics, and Design Departments at the ASICA based on the Yakut affiliate of Krasnoyarsk State Artistic Institute. The Faculty Dean is A. Munkhalov, Honoured Artist of the RSFSR, Yakutia's People's Artist, Corresponding Member of the Russian Arts Academy.

2010

The grant of the RSHF was won on implementing the international exhibition project "The Arctic Art" of the federal goal-oriented programme "Russia's Culture".

2013

«Art of ARCTIC. SAKHA-YAKUTIA» was exposed in the museum ARKTIKUM, c. Rovaniemi (Finland).

2015

The travelling exhibition "Afanasiy Munkhalov's Graphic School" was organised, devoted to the master's memory and 80-th jubilee with the support of the Culture and Spiritual Development Ministry in the Sakha Republic (Yakutia) at the regional department of Ural, Siberia, and the Far East in the Russian Arts Academy (c. Krasnoyarsk), the National Art Museum of the Sakha Republic (Yakutia) (c. Yakutsk), Churapcha ulus (c. Churapcha, the Sakha Republic (Yakutia)). The social services commissioning "Yakutsk's Street Art Development" was put into practice under the grant backing "The Popular Budget" of Yakutsk's Administration.

2016

The 3-rd International exhibition and competition "Art of ARCTIC-2016. Convergencepoint" in the National Art Museum of the Sakha Republic (Yakutia). In the painters' contest, more than 300 artists participated from the Sakha Republic (Yakutia), Magadan, Sverdlov, and Chelyabinsk Region, Krasnoyarsk Territory, Chukotka Autonomous Area, Dolgan-Nenets Autonomous District, Yamalo-Nenets Autonomous Area, Alaska (the USA), Finland, France, and Japan.

2001-2010

The internship was being organised for painting students in the Hermitage (St. Petersburg), for graphic students in the Graphics Creativity House "Chelyuskinskaya" (Mytishchi, Moscow Region), and the studio "Litho" of Russia's Artists' Union (Moscow).

2014

The Arts Faculty was renamed into the Painting and Graphics Department. The Head of the Department is T. Shaposhnikova, graphic artist, Honoured Worker of Arts in the Sakha Republic (Yakutia). The university entrants were admitted in the specialities "Painting (Easel Painting)" and "Graphics (Easel Graphics)".

2017

The travelling exhibition "Nomadic Scrolls Siberia" was organised in c. Brugge (Belgium). The participation in implementing the annual projects "Music is for Everyone" and "Draw, Everybody" began. The Sakha Republic (Yakutia)



The tutors of the Painting and Graphics Department at the ASICA. September, 2023. The Photo

2019

The social and voluntary project "Art and Life" on the art therapy was implemented in the old people's and nursing homes under the grant "Rosmolodezh (Rus. Youth)". The order of the industrial partner "The Northern Schools Institute of the Sakha Republic (Yakutia)" was completed. It was entitled "Illustrating the Reading-books in the Dolgan Language for the small Arctic Schools of Anabar Region in the Sakha Republic (Yakutia)".

2020

The new specialities were opened such as 54.05.02. Painting. Painter (Theatre and Decoration Painting), 54.05.03. Graphics. Graphic Artist (The Book Art). The following creative events were carried out: the online exhibition "Art Stratigraphy. 20 years of the ASICA", "The Power and Beauty of Cold", "Chyskhaan+K = Keepers of the World Cold" (the idea of U. Vinokurova), "Micro-graphics 2020". The exposition was held on the history of "The Person in Motion" - «Homo Mobilis/Ayan Suola». The International scientific and practical conference "The Northern Forum on the Sustainable Development 2020" (c. Yakutsk) was carried out. The animation "War and Peace in Teacher N.V. Yegorov's Letters" was made, which is dedicated to the 75-th anniversary of the Great Victory, together with the Yakut State United Museum of the North Peoples' History and Culture n.a. Yemelyan Yaroslavskiy.

2023

The scenography of the project performance entitled "The Flying Arrow Song" was created on three eposes of Yakutia, Tuva, Altay as part of the programme "The Priority 2030. The Far East". A. Takhanova's masterclass "The Altay Felt is the Nomad Heritage" was held (the Altay Territory). The international youth exhibition and competition were organised entitled "The Micro-graphics-2023. Meta Me" with the participation of the representatives from the Republic of Mongolia, Kyrgyz Republic, Krasnoyarsk Territory, and Primorskiy Territory.

2018

The Inter-regional competition of children's drawing "Art-Munkha-2018. My North" n.a. A. Munkhalov was organised with the support of the grant "Trust Fund of Future Generations".

2022

The project "Everyone is Welcome" on creating Yakutsk's inclusive environment was implemented with the grant endorsement "In the Way for the Good" by the Head of the urban district "Yakutsk City". The design of the costumes, headwear, and props in the national opera and olonkho "Nyurgun Bootur" was elaborated with the workers of the studios in the Opera and Ballet Theatre of the Sakha Republic (Yakutia). Its first night was held in Moscow and St. Petersburg.

2000-2020

150
specialists

had been **20** years
trained for

ARCTIC ART & CULTURE

THE POPULAR SCIENCE JOURNAL

No 3 (7) 2024

The popular science review includes the materials about educational, research, scientific and practical activity of the team from the Arctic State Institute of Culture and Arts, their partners, and the Northern Forum regions, the participants of the North and Arctic intercultural communication.

The Founder: The Federal State-Funded Educational
Institution of Higher Education
"The Arctic State Institute of Culture and Arts" (the ASICA).

The Priority Project of the Northern Forum: the Resolution No 233 from the
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the Edict dated the 17-th of January 2000 under No 946*



IGNATYEVA
Sargylana Semenovna
the Honoured Worker
of the Higher Education
in the Russian Federation,
the Chancellor of the Arctic
State Institute of Culture and
Arts, the Editor-in-Chief
The Sakha Republic (Yakutia)

c. Yakutsk

Dear readers,

The unique issue of the journal "The Arctic Art and Culture" is before you. It is devoted to the Painting and Graphics Department of the university. The department develops the concept, which is general for the institute, of the young artists' upbringing based on the high traditions of the academic school. Combining the methods of the European artistic school with the spiritual fullness of the folk creation, the artistic education gives a purposeful organised process of the submergence into the stream of the world culture. It feels the subsurface personal connections with the humankind development, with the people's past, present and future evolution, the preservation and growth of the Arctic peoples' centuries-old culture.

The Painting and Graphic Department is not only studios but also the representative creative ground and laboratory. The tutors participate actively in the key expert art discussions, enter Russia's Artists' Union, are the opinion leaders in the most important questions concerning Yakutia's artistic education.

The Painting and Graphic Department is chosen by the young artists with the creative type of thinking, self-belief and ability to change the world for the better. The Department is planning a progressive advance and the opening of new educational programmes introducing innovations supported with the academic traditions.

The Editor-in-Chief,

The ASICA Chancellor Sargylana Ignatyeva

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THE RUSSIAN ACADEMY OF ARTS INFLUENCE

ON FORMING THE PROFESSIONAL ARTISTIC
EDUCATION IN THE SAKHA REPUBLIC (YAKUTIA)



NIKOLAEVA
Natalya Vasilyevna,
the Painter, member of the
Artists' Union in the Russian
Federation, the Sakha
Republic (Yakutia)

c. Yakutsk

In 1903, Ivan Vasilyevich Popov [1] arrived in St. Petersburg from the remote Yakutia, Tattinskiy ulus "to become a painter", having entered a private studio of Aleksander Vladimirovich Makovskiy [2], Professor of the Pedagogical Courses at St. Petersburg Imperial Arts Academy (1903-1905, 1912-1913). Ivan Vasilyevich became Yakutia's first professional painter, his creativity addresses the Sakha people's historical and cultural life.

The early 20-th century was a period of the radical changes in all Russia's life style, Yakutia did not also stand aside from the revolutionary alterations. The building of a Soviet person's new culture began, connected with the expectation of a better life, reforms of public education systems, elimination of the population illiteracy, start of boisterous cultural and enlightening work. The great attention was paid to the teaching in a native language, the development of national schools in all country's regions. In 1934, the

The new milestone in the system of Yakutia's artistic education is linked to the opening in 1994, under the order of the first President in the Sakha Republic (Yakutia) Mikhail Efimovich Nikolaev, the affiliate of Krasnoyarsk State Artistic Institute in Yakutsk. It was founded on the initiative of the RAA Academician, painter Afanasiy Nikolaevich Osipov, Corresponding Member of the RAA, art critic Innokentiy Afanasyevich Potapov and Corresponding Member of the RAA, graphic artist Afanasiy Petrovich Munkhalov.

first Higher Education Institution that is the Yakut Pedagogical Institute was opened, where the teachers' national cadres were trained for all Yakutia. The acute shortage in the national cadres of the qualified Art and Drawing teachers as well as professional painters in different art spheres facilitates the outset of forming the artistic education in Yakutia. With the decree of the Peoples Commissars' Council at the YASSR No 233, "About Organising the Artistic College in Yakutsk-city", in 1945 [3], the first students' admission was held in the Yakut Artistic College giving specialized secondary education. The methods of special subjects training underlay such as painting and drawing developed by the All-Russian Arts Academy, the USSR Ministry

of Culture. The graduates from central artistic colleges and HEIs began to teach in the college. The very first learners showed the high quality level, many college graduates became Yakutia's first professional artists, whose art determined the ways of developing the artistic life for years. The college graduates compose the backbone of the creative space in the Sakha Republic (Yakutia) to this day.

The new milestone in the system of Yakutia's artistic education is linked to the opening in 1994, under the order of the first President in the Sakha Republic (Yakutia) Mikhail Efimovich Nikolaev, the affiliate of Krasnoyarsk State Artistic Institute in Yakutsk. It was founded on the initiative of the RAA Academician, painter Afanasiy Nikolaevich Osipov, Corresponding Member of the RAA, art critic Innokentiy Afanasyevich Potapov and Corresponding Member of the RAA, graphic artist Afanasiy Petrovich Munkhalov. The leading teachers were the graduates of the creative studios in the regional department "Ural, Siberia, the Far East" of the Russian Arts Academy in Krasnoyarsk Artur Dmitrievich Vasilyev, Eduard Innokentyevich Pakhomov, Tuyaara Efimovna Shaposhnikova.

The creative studios of the Russian Arts Academy is the unique phenomenon of Russia's artistic culture, an important link and the top in three-level system of the academic artistic education. Since 1947, at various times the creative studios under the departments of the RAA had been opened in the regional centres encompassing Russia's whole territory: in Moscow, St. Petersburg, Kazan, Krasnoyarsk, Rostov-on-Don. The most influential Russian artists of the mid-20-th century were at the onset of their establishment.

The first-stage role is played for Yakutia by the regional department "Ural, Siberia, the Far East" of the Russian Arts Academy, which has united the prominent masters leaving and working in the diverse regions of the immense Motherland for 35 years.

The regional department "Ural, Siberia, the Far East" of the Russian Arts Academy was opened in March 1987 in c. Krasnoyarsk [4]. At different times, it was headed by the prominent Soviet Masters such as Academicians Anatoliy Ivanovich Alekseev, Lev Nikolaevich Golovnitskiy, Yuriy Pavlovich Ishkhanov,

Anatoliy Pavlovich Levitin, Sergey Evgenyevich Anufriev. Since 2022, the department USFE RAA has been headed by Academician of the RAA, Doctor of Philosophy, art critic Mikhail Yuryevich Shishin. The department is conducting a fruitful scientific and creative work, the enormous organisation of the exhibition, research, and publishing activity.

Those were the first creative studios, including "the painting studio", "the graphics studio", and "the sculpture studio".

Since 1987, the painting studio had been guided by the People's Artist of the RSFSR, Academician and Vice-president of the Russian Arts Academy Anatoliy Pavlovich Levitin (1922-2018).

Anatoliy Pavlovich said about his choice of the interns in the creative studio as follows: "The most important thing is to see the germ of independent creativity in people. You know, not everyone who can draw well is a painter. The artist is the one who cannot live without creation, cannot but expressing his or her attitude to the world...". The realistic art follower Anatoliy Pavlovich Levitin has popularized it actively for all his life and he was much convinced: if realism died in Russia, it would be an irreparable loss for the whole art. Everybody who communicated directly with Anatoliy Pavlovich would always keep deep gratitude and respect to Master in their hearts.

Since 2017, the studio has been headed by the Honoured Artist of the Russian Federation, Academician of the Russian Arts Academy Vadim Viktorovich Ivankin.

The studio is special creative atmosphere where a talent is developed organically, mastery is growing, an independent creative personality is brought up with care and insistently.

In the creative painting studio, Artur Dmitrievich Vasilyev, Natalya Vasilyevna Nikolaeva, Dyulustan Afanasyevich Boytunov, Anna Afanasyevna Osipova from Yakutia interned at various times. All graduates of the studios create actively, used to teach or teach in the Arctic State Institute of Culture and Arts, in their turn, passing down their creative experience to the young generation, conserving and multiplying the academic tradition of developing and supporting the professional art school.

Having become Corresponding Member of the Russian Arts Academy in 1997, the painter Artur Dmitrievich Vasilyev was awarded with the gold medal of the RAA (1991) from the first interns in the creative studios at the RAA in Krasnoyarsk. In the studio, Dyulustan Afanasyevich Boytunov opened up not only as the painter but also as the fine book illustrator. In 2013, he was awarded with the medal of the RAA "To Worthy". In 2021, he was elected as Corresponding Member to the Russian Academy of Arts (the Department "Ural, Siberia, the Far East"). The painter Natalya Vasilyevna Nikolaeva had been teaching in the Yakut Artistic College for a long time. Since 2018, she has been working in the ASICA.

The first-stage role is played for Yakutia by the regional department "Ural, Siberia, the Far East" of the Russian Arts Academy, which has united the prominent masters leaving and working in the diverse regions of the immense Motherland for 35 years.

Anna Afanasyevna Osipova is an experimenter in the art, creates new images, using the Turkic mythology actively.

The organisation of the graphics studio is connected with the moving to Krasnoyarsk in 1988 of the Russian graphic artist, Honoured Arts Worker of the Russian Federation, Corresponding Member of the Russian Arts Academy Vitaliy Natanovich Petrov-Kamchatskiy (1938-1993) with his family. His wife Maria Afanasyevna Rakhleeva, the graphic artist, Honoured Artist of the Russian Federation, Honorary Member of the Russian Arts Academy, Professor, is teaching in the Arctic State Institute of Culture and Arts now. The opening of the Graphics Department is linked to the name of Petrov-Kamchatskiy in Krasnoyarsk State Artistic Institute, which he headed, having become its first chancellor as well as the first boss of the creative graphics studio in the Department of the USFE RAA. In 1993, the studio was directed by Honoured Artist of Russia, Corresponding Member of the Russian Arts Academy Nikolay Lvovich Voronkov. The second graduation was under

***The sculpture studio was set up
in 1987, the boss was the first
chairman of the Department USFE
RAA, People's Artist of the Russian
Federation, Academician Lev
Nikolaevich Golovnitskiy.***

his guidance in 1996. Since 1999, the creative graphics studio has been headed by People's Artist of the Russian Federation, Academician of the Russian Arts Academy, Academician of the AIAS (the Adygei International Academy of Sciences) German Sufadinovich Pashtov, who was also working in the creative studios of the Department USFE from 1993 to 1996. Under his direction, the internship in the studios was passed by the young Yakut graphic artists, the graduates of the Arctic Institute of Arts: Natalya Vasilyevna Davydova, Lyudmila Alekseevna Vladimirova, Nadezhda Sergeevna Komissarova.

The graduates' names of the creative graphics studios at the Department USFE in Krasnoyarsk such as Aleksey Yegorovich Yevstafyev, Tuyaara Yefimovna Shaposhnikova, Iosif Gavrilovich Shadrin define the status of the Yakut graphics today. They are the worthy successors of the traditions in "the Yakut graphics phenomenon", which is famous in Russia and abroad.

The sculpture studio was set up in 1987, the boss was the first chairman of the Department USFE RAA, People's Artist of the Russian Federation, Academician Lev Nikolaevich Golovnitskiy. Since 1994, the head of the Department and the creative studio had been People's Artist of Russia, Academician, Vice-President of the Russian Arts Academy Yuriy Pavlovich Ishkhanov. Since 2009, the studio had been headed by Academician of the Russian Arts Academy, Honoured Artist of the Russian Federation Valentin Dmitrievich Sveshnikov. Today the boss of the studio is Honorary Member of the Russian Arts Academy Aleksandr Yevgenyevich Tkachuk, who is also a graduate of the creative studios in Krasnoyarsk. The immediate creative communication with Master, direct continuity in the modes of operation on the material that is the major working way in the studio.

The graduates of the sculpture studio were sculptors from Yakutia: Honoured Worker of Arts in the SR (Y) Eduard Innokentyevich Pakhomov (1951-2015), standing at the origins of the ASICA, Nikolay Dmitrievich Ogonerov, who is teaching in the Namskiy Pedagogical College, handing over all his sculptor's craftsmanship to the young generation.

In 2001 [5], Eduard Innokentyevich Pakhomov was awarded with the State Prize of the Sakha Republic (Yakutia) n.a. P.A. Oyunskiy for the cycle of the highly artistic monumental works: the bronze monument to the folk singer Sergey Afanasyevich Zverev – Kyyl Uola in honour of the centenary of his birth and a classical bronze monument to the mother of the first astronaut in humanity Y.A. Gagarin, Anna Timofeevna Gagarina in honour of the 40-th anniversary of the first man's flight into outer space.

In 1992-1994, in the creative studios of the USFE RAA, the enrollment to the bone carving studio had been held for the first time. The participants were the recognised masters from Yakutia: People's Artist Fedor Ivanovich Markov and Honoured Artist of the Russian Federation Konstantin Merkuryevich Mamontov (1949-2022), who continue the national traditions of bone carving enriching the small form with new modern solutions.

The internship in the creative studios of the RAA is a particular page in becoming a young painter. It is a unique opportunity to work during three years in the constant creative contact with outstanding domestic Masters of Art, academicians of the Russian Arts Academy, who are the studios heads, apprehending the rich creative experience of the senior generation.

The main role in forming the professional artistic education in the Sakha Republic (Yakutia) is connected with the foundation of the Arts Faculty at "The Arctic State Institute of Culture and Arts" in Yakutsk city [6], opened on the 17-th of January 2000 under the Edict of President in the Sakha Republic (Yakutia) Mikhail Efimovich Nikolaev. The faculty was based on the Yakut affiliate of Krasnoyarsk State Artistic Institution. Thus the integral system of the artistic education had been created for the first time in the Arctic region of the Russian Federation, which consists of the primary, secondary, and higher link, represented by Children's Arts School, specialised secondary

education institutions, and federal state budgetary education institution of higher education the Arctic State Institute of Culture and Arts.

The ASICA is one of the advanced posts in the education of Russia's North region. At the moment, it is the only institute of culture and art in the circumpolar space of the Russian Arctic, one of the departments of which is Painting and Graphics.

Since 2001, People's Artist of the RSFSR, Corresponding Member of the Russian Arts Academy, Professor of the Graphics Department Afanasiy Petrovich Munkhalov had been the Dean of the Arts Faculty. Nowadays the Painting and Graphics Department is

Since 2001, People's Artist of the RSFSR, Corresponding Member of the Russian Arts Academy, Professor of the Graphics Department Afanasiy Petrovich Munkhalov had been the Dean of the Arts Faculty. Nowadays the Painting and Graphics Department is supervised by Professor, Honoured Worker of Arts in the SR (Y), the graphic artist Tuyaara Yefimovna Shaposhnikova.

supervised by Professor, Honoured Worker of Arts in the SR (Y), the graphic artist Tuyaara Yefimovna Shaposhnikova. The faculty teaching staff consists of the graduates of Russia's central artistic HEIs in various years. The majority of the academic staff was invited and finished 3-year internship in the creative studios of the Russian Arts Academy. The training of the academic types is based on the unified educational programme of teaching the artistic disciplines adopted from the painters and pedagogues of "the academic school". It was grounded on the study of the old masters' methods, on the fundamental principles in the heritage of the Russian academic school. As the Chancellor of the Institute Sargylana Semenovna Ignatyeva notes: "The basic principles of the

ASICA activity are derived from the paradigm of developing Russia's contemporary culture, established on the interaction of the peoples' traditional culture with the academic kinds of arts and creation of the current forms in culture and arts". The role of the Russian Arts Academy is topical and cutting-edge as never before. It is a bastion of the professional culture being built on the multifaceted educational activity, the academic system principles in the artistic teaching consisting of the pedagogical traditions continuity, the development and conservation of artistic culture, exercising a genetic linkage with the glorious past.

The designation of the only Institute of Culture and Arts in the space of the Russian Arctic is defined with all development of the Arctic peoples' centuries-old traditional culture, which needs not only keeping but also comprehending the prospects of its preserving, adapting, and developing newly. Combining the methods of the European artistic school with the spiritual fullness of the folk creation, the artistic education gives a purposeful organised process of the submergence into the stream of the world culture. It is being accompanied with the feeling of the subsurface connections in the humankind culture development and facilitates the understanding of the peculiarities in the ethnic Northerners' world vision.

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THE METHODOLOGY PECULIARITY OF THE FRENCH EXHIBITION

"THE PRELUDE TO SIBERIA" (PARIS 8 UNIVERSITY, 2013)



POKATILOVA
Iya Volodarovna
PhD in Art Study, Professor
of the Art Study Department
at the ASICA, the Sakha
Republic (Yakutia)

c. Yakutsk

The way of the art exhibitions organising has changed radically for the last decades. For example, the Yakut painters took part in the work of the current art exhibition together with the partners from France, Belgium, Poland, Germany, and other countries of Europe and America. It was conducted as part of the 3-rd International Biennale of Modern Art in Paris and Yakutsk.

On the one hand, this project is developed in the partnership format of the art workers and culture institutions of Yakutsk, the National Art Museum of the Sakha Republic, North Eastern Federal University (NEFU), the Arctic State Institute of Culture and Arts (the ASICA); on the other

hand, twelve artists from France, Portugal, Brazil, Venezuela are included in the project. In addition, in Yakutsk, doctoral students (from the University of Strasbourg, Paris 8 University) were engaged for residence. The project designed for several years continues with the signing of the tripartite

international agreement between the University of Strasbourg, the NEFU, and the ASICA; in summer 2018, the 5-th Yakutsk International Biennale of Modern Art was carried out.

In essence, this work is an attempt to research the first joint experience of the biennale organisation as a typical nomadic projection. Each of these perspectives refers to the idea of rhizome that "includes the lines of segmentation, according to which, it is stratified, organised, marked (including territories), attributed" [3, P. 8]. The notion of the current art is close to the up-to-day outlook; but it is rather a trumpet for social problems. The sense of the current art is not a result, an action is more important; a speaker (in this case, a curator, an author) stresses the significance of the process itself: be it a call, a conflict or a provocation that quite fits in the "stream" discourse and principled lack of structure.

In 2013, the exhibition conception of "The Prelude to Siberia" was elaborated by the French art critics Françoise and Eloy Feria in Paris 8 University in Saint-Denis. The uniqueness of this university is in the fact that the first faculties of synthetic arts were organised there. The most important matter is that the distinguished philosophers of the late 20-th century Gilles Deleuze and Michel Foucault worked there. In the lobby on the second floor, a corner is welcomed with G. Deleuze's enormous portrait. The philosopher's ideas and theoretical concepts were embodied by his disciples in this very university. Moreover, they went beyond the space and like the rhizome, under all laws of nomadism, captured the whole contemporary culture. These ideas are urging, unpredictably transformed, augmenting, functioning in the present-day global world. It turns out to be that the Yakut Art being half a century

late has targeted the bifurcation point and topical art birth of the early 21-st century.

The exhibition gallery looks like an ordinary room where there are two armchairs of red and black colours in the form of lips. They are placed nearby but about-turned as if they imply and break the communication on equal terms at once. One can read "presence metaphysics" and placement alogism. As a whole the most important thing is the beginning of the game with space: nomadism, settlement, and appropriation. This hall bears an idea of complementarity, trust and non-confrontation. Besides, the meaning of the installation with red and black armchairs is that the dialogue may not happen.

The second hall was decorated with the white colour, which is associated with Yakutia and snow. In the flat and square showcases in the centre, different simulacra that are North signs are located: the Arctic map of the Earth's North pole, snowdrifts, ice, and other "references" to cold.

The third exhibition space is organised properly for communication and spontaneous solidarity. The black armchairs alternated with the red ones all around there. The posters from the modern Yakut painters' works, who were the exhibit participants, hung on the walls. Anyone might ask an artist sitting in the armchair questions, dance or sing that is to transfer a standard dialogue in motion, in dynamics. The circumstance was principled that the hall space was not blind and closed as the window looks out on the yard opening a view of the library. In this space, the play is come into with the second (after the tree) key sign in G. Deleuze's and F. Guattari's



Photo: M. Sedalishcheva, 2013

The participants of the exhibition "The Prelude to Siberia", Paris, 2013



Photo: M. Sedalishcheva. 2013

Before the exhibition, Paris, 2013

Then a viewer gets into the cinema hall, where the video presentations of fifteen Yakut painters are offered. There was also a showing of the documentary "Lettre de Sibérie" (1959) made by the world famous film director Chris Marker.

post-structuralism that is a book (a book-root opposing to a classical book-tree). The inscription above the entrance into the library reads as follows: "The words, which we speak, know about us more than we do. If you wish, you may open the window. If not, leave it closed". In the "telescoped" 3D environment, creative personalities gathered accidentally. They agree with the postulate that "the world is not constituted by individuals but the rolled worlds, spirits constitute them... The world rolled in the spirit is always ... absolute radical beginning" [2, pp. 70-71].

Another space is represented by a showcase in the red frame with a tube inside resembling "The 3-rd International Tower" by V. Tatlin. This simulacrum is a specific symbol of the Russian avant-garde of the early 20-th century. The basis is the tube found by a French student, who ennobled it. As a result of searches, the cutting-edge art-object came out. In Françoise Feria's opinion, the current art sense is this very action. In this disruption, disunity, accidental, unpredictability of spaces, the creative potential is stirred up, additional unexpected readings, unguessable senses are borne.

Then a viewer gets into the cinema hall, where the video presentations of fifteen Yakut painters are offered. There was also a showing of the documentary "Lettre de Sibérie" (1959) made by the world famous film director Chris Marker. He was one of the

first directors who shot the movie about a trip to Siberia, including Yakutsk. The film contains unique footage of urbanistics, paving; the buildings of the Academy of Sciences and Permafrost Institute are recorded. The cadres from the olonkho performance of 1957 in Moscow, unique cadres of Sergey Zverev's toyuk playing, Luka Turnin's khomus sounds, and etc. are used in the film. The powerful direction and camerawork underlined the enthusiasm and optimistic mood among the people of that time, the air and energy of the Khrushchev Thaw are heard and felt.

The last hall is represented with the future art-projects of the painters from Germany, Venezuela, Brazil, who are preparing to participate in the 3-rd biennale in Yakutsk next year. For example, Venezuela's artist adheres to the concept of Siberia's peoples' migration through the Bering Strait. In his opinion, the language of the Sakha people and many indigenous peoples of Latin America, has contact points. He modelled his ideas in the virtual project, which can also exist as an art-object. In the middle of the hall, the "brain storm" of the exhibition is located that is a desk with the powerful computer centre. In my view, it is an example of exaggeratedly non-Deleuze's, rigidly centred space planning. The brain storm was guided by one of the students-geneticists of Paris 8 University, who had prepared the final journal "The Zero Project" by the end of the event. It was made in the form of DNA part. The thought that we are united at the genome level underlay the proposed action.

In the section "The Archivist", AalLuukMas that is the world tree was installed or rather its stylised variant from the computer wires. It was made by a student from Yakutia, who is studying in Paris 8 University. On the green tree of the computer cables, salama is hanging (in the traditional culture, it is a hair rope with gifts hanging to good and evil spirits: colourful cloths and flocks. It stretches between hitching posts or branches [5, P. 483]) from an organic

substance needed in the archivists' work. In the spirit of nomadic singularity, the word "fragile" is written on each patch of salama, as the "roaming peculiarity" of this very tree. It says that the whole art and world is thin and fragile rather than it was made of the fragile material. AalLuukMas is like a huge bright remark "the World Tree image ... converts chaos into artistically ordered outer space" [7, P. 65]. It is the symbol of the culture, which a creator of the current art starts from, recants that is offers himself or herself traditionally and helpfully as a starting point, an impulse. Exactly as stated in the work "Capitalism and Schizophrenia": "The tree is a succession and the rhizome is an alliance and only alliance. The tree imposes the verb "to be" and the rhizome is woven from the conjunctions "and... and... and..." ... the place where things speed up" [3, P. 20]. This mutual exclusion demonstrates a figure meaning shift depending on a situation more specifically. The tube, world tree, documentary of half a century past creates the tension where "the things condition making topical some chaotic virtuality borrows the potential from it, which is distributed in the coordinate system. Even in the most closed system, a net is stretching up to virtuality and a little spider is descending" [4, P. 156]. The symbols clash, signs deny each other, a person somehow having strung them interprets circumstances and places himself or herself inside.

The exposition of the conceptual exhibition "The Prelude to Siberia" is ending with the sounds of osuokhayTuymaady (a ritual round dance), which was registered as the Guinness Record in 2012. One could watch and listen to the Yakut osuokhay simultaneously

Despite the fact that it sometimes seems that "communication soliloquizes" [6, P. 102], biennali meetings facilitate expansion, consciousness liberation, filling and awareness of the exhibition participants' creative potential.

on numerous screens. Above them, on the wall, the participants of this event and present-day landing of artists and art critics from Yakutia hung the traditional salama.

The meeting of principally irredundant approaches happened; the going out at another organisational level is the observance of the "pure play" rules of the nomadic game "go", which was so loved by Deleuze, spread on the organisational principles of the art exhibition. According to them: "1) There are no established rules, each motion invents and applies its own regulations, 2) There is no allocation of chances among factually different numbers of throws; a set of them is asserted by chance and branches it endlessly with each new throw. 3) Thus throws are undistinguished factually and numerically. But they differ in quality, though they are quality forms of ontologically singular throw. Each one itself is a series but over time it is less than minimum of non-stop thinkable time; and the distribution of singularity corresponds to this serial minimum... 4) That is the game without rules, winners



Eloy Feria, Paris, 2013

or losers, the responsibility, the innocence game, running a lap where skill and a chance are no longer distinguishable..." [1, pp. 86–88].

Despite the fact that it sometimes seems that "communication soliloquizes" [6, P. 102], biennali meetings facilitate expansion, consciousness liberation, filling and awareness of the exhibition participants' creative potential. The dialogue undoubtedly occurred, we were united with the common language that is the art language but, in essence, we turned out to be unified at the level of consciousness unaccustomed for today's descendants of the ancient nomads. As a result, the French art critics and Yakut artists came to the change of expositions at the same time, the exhibition organisers brought us to the understanding of non-linear methods of rhizome and interaction. Through the strategy of nomadism, in the process of global rite de passage, the curators modelled painters' freedom from all variants of structural orderliness, thereby the process "opening a way for any art, poesy, mythological, and aesthetic inventions" [4, P. 77] started for the Yakut artists. In their culture and language, there is self-definition "people of the long will", that is our ancestors perceive a man as the expression of the will and it also sends us to G. Deleuze's singularities.

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THE ARCTIC PERSON

IN MIKHAIL STAROSTIN'S YAKUT GRAPHICS



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Being an especial region, the Arctic has attracted more attention of the world community for the last decade. It is an object of strategic and political interests of the leading world countries, including Russia, which contains the largest part of the Arctic territories.

The research theme relevance is stipulated with the uniqueness of the distinctive cultures of the Arctic peoples who have faced the problem of preserving them for the last years, as the traditional culture is becoming more vulnerable and unprotected in the conditions of rapid globalisation.

With the development of the Arctic region problematics, its specifics discovery, the study of the Arctic image and person is crucial. A Northerner's image remains one of the pressing topics in the art as an inexhaustible source of inspiration and rethinking.

The Sakha Republic (Yakutia) is the largest subject of the Russian Federation where 13 uluses (regions) are attributed to the Arctic North territories: Abyyskiy, Allaikhovskiy, Anabarskiy, Bulunskiy, Verkhnekolymskiy, Verkhoyanskiy, Zhiganskiy, Momskiy, Nizhnekolymskiy, Olenekskiy, Srednekolymskiy, Ust-Yanskiy,

Eveno-Bytantayskiy. Yakutia is "home" for the whole row of indigenous small peoples living in the severe Arctic conditions: the Dolgan, Chukchi, Evenk, Even, Yukagir, and Russkoustyintsi. These are the peoples creating geo-cultural Arctic space that is the sustainable, constantly changing interaction of the basic geo-cultures, which, in their turn, are formed on the basis of landscape conceptions, myths, cultural traditions, norms, and geographic images [8, P. 106].

Many of the Yakut artists devoted their creative work to the North theme where heroes are people whose life is continuously connected



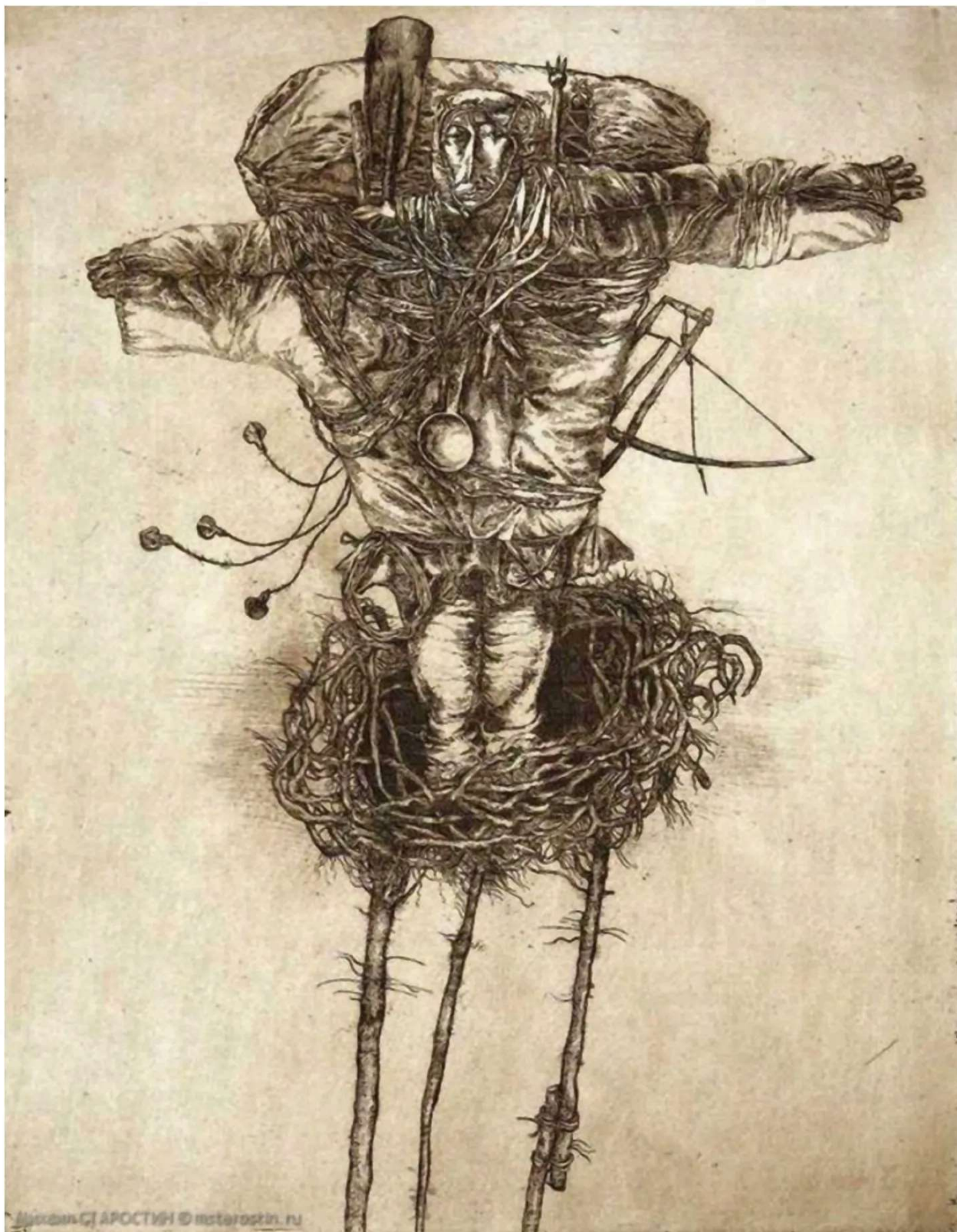
Photo: <https://triptonkosti.ru>

The painter Mikhail Starostin

with the Arctic. There are well-known canvas about the life and workers of the Far North belonging to the classics of the Yakut painting and graphics A.N. Osipov, E.I. Vasilyev, E.S. Sivtsev, A.P. Munkhalov, V.S. Karamzin, and many others, whose creativity was in the 70-80-s of the 20-th century. The central topic was a sense of interconnectedness between the North people and harsh nature revealing the Arctic image and Arctic person in their works. The tendency to expand and deepen the problematics linked to the awareness of the historical and cultural originality of the Arctic peoples [1, P. 65] is defining for them. A Northerner's image remains one of the vital

topics in the art due to the global interest to the Arctic problems and circumpolar culture integrally.

The Arctic person's image is expressed in the creative work of the Yakut artist Mikhail Starostin in the brightest and most specific way. At its heart, there is a Northerner, a generalised type which roams from one canvas to the other. The painter uncovers a cross-cutting Arctic theme: the Northerner's wisdom who lives in the struggle and harmony with the tough nature, the ontology of the indefinite space and seasons. The artist's paintings portray ordinary subjects, inseparably connected with the national outlook,



The Nest, 1995. Etching. 32 x 25 cm



The Hunters, 1994. Etching. 24 x 32 cm

In the atmosphere of the national culture renaissance, having begun in Yakutia in the late 1980-s, a profound interest appeared to moral and spiritual problems; a person with his or her inner world came to the top spot.

where the symbols of cold, snow, ice figure constantly, with which the Arctic image is firstly associated.

Becoming Mikhail Starostin as creative individuality dates from the difficult, transitional period at the turn of the 20-21-st centuries when a shift of economic and political formation was taking place in the country. As a change of the Soviet ideological aims, the necessity emerged to refer to the historical past with its brightly expressed national colour. The painters having come into art at that period were trying to find new means to generalise reality and its artistic comprehension that was expressed in intensifying conceptualism received various interpretations in the Yakut art [5, P. 16]. In the atmosphere of the national culture renaissance, having begun in Yakutia in the late 1980-s, a profound interest appeared to moral and spiritual problems; a person with his or her inner world

came to the top spot. Painters grounded on the local traditions, studied their predecessors' experience more deeply, refused the patterns of social realism using symbolism as a style more often.

Mikhail Gavrilievich Starostin (born 1959) is the Yakut graphic artist, painter, honoured artist of the Russian Federation, honoured art worker of the Sakha Republic (Yakutia). He finished the Yakut Artistic College (1977) and graduated from the Krasnoyarsk State Artistic Institute (1990), Associate Professor of Painting and Graphics Department at the Arctic State Institute of Culture and Arts. Since the very first steps in his creativity, the painter has drawn viewers' attention to his personality with the search of new stylistic forms in painting and graphics. His handwriting is recognisable with ethnicity, conceptuality, sign and symbolic



The Fisherman. 1996. Etching. 32x25,5 cm

expressiveness [7, P. 92]. The artist's particular interest is directed to the theme of the North, the polar Arctic people. Mastering all kinds of graphic technique, Starostin prefers etching utilising each touch skillfully, creating light-and-shade that brings his graphic sheets closer to painting. The heroes of Starostin's canvases are organic and historical, having gathered the sustainable traits of the North character: self-sufficiency, simplicity, and naturality. These are hunters and fishermen who are engaged in active labour, household and commercial activity. They are in dynamics, toned, solving the vital tasks of their life support. Almost all heroes' life from his paintings is depicted in its active process. These people are strong-willed. Their look is directed forward, they are self-disciplined, lips are closed tightly, faces bear the imprint of the Arctic indigenous peoples' hard life. They transform the surrounding reality with their strength of mind.

The fishermen, hunters, wanderers, who are characters of his canvases, as if came from the past and at the same time they are the contemporaries. The artist creates the generalised image and type of a Northerner. They wear the traditional buttoned-up clothes with a hood, i.e. kukhlyanky (upper garment made of fur), leather footwear with a national ornament is on their feet. The heroes equipment is thoroughly thought over up to the details: fishing nets, a knife, and little bags with a fire striker hung on the belt, a tues (birch bark basket) that is a box behind the shoulders, bavins, the tools and instruments of hunting, which they carry.

Starostin's graphic works united with the Arctic person's topic traces back to 1994, to the sheet "The Hunters" (fig. 1). There the Arctic person's image clearly drawn had emerged for the first time, which became one of his central themes later on. It is necessary to mark the artist's plastic language: he applies the technique of etching for uncovering his world view and conceptual philosophical sounding. The etching that is a drawing on the metal allows to reproduce the finest movements of the painter's hand, density, lightness, and the dynamics of a touch. The graphic artist intensifies the meaning of a silhouette and an outline, achieves a specific clarity of the drawing [11, P. 451]. The heroes are two hunters and fishermen in the traditional clothes: kukhlyanky with hoods and torbasy (soft boots made of deer skins). They are in motion, intensive, long-lasting: their expressive gestures,

mime, body language and also their equipment, clothes, utensils, and load prove it. The pioneer is stretching out his arms forward as if he was struggling with a cold, penetrating wind but all the same continues to forego. His companion is following him, they are roped up to survive in the snow storm and not to be lost.

Their load is heavy: they are carrying the bags, bows, lassos, dishes, brushwood, and many others, including the nest fixed to the neck above the head of one wanderer. In this case, it is associated with the crown of thorns which is used as a symbol of suffering that leads to the understanding of the meaning closed in this sheet. The painter embodies the Notherner's spirit who is in the unrelieved struggle for survival.

Then the pages "The Nest" (1995), "The Fisherman" (1996), "Tiataybit" ("The Hurrier") (1997) follow.

In the sheet "The Nest" (fig. 2), in the background of the empty space, the man is portrayed: he is standing opening his arms wide as if he was ready to jump out of his nest. As in the previous graphic pages, the person is wearing a traditional kukhlyanka, he is being hung with the varied utensils, items of labour and hunting, the big load is behind his back. The unusual plot of the page urges to interpret it as the deeply national subject for the Arctic indigenous peoples about the soul training of the future shaman that is known in the myths about the shaman initiation [11, P. 454].

The work generates an anxiety, worry about the hero who seems to be balancing on three thin poles, on which the nest is installed. The artist depicted a turning point in the life of the main character. He is ready to leave his home, his nest and to head for an unknown way.

On the page "The Fisherman" (fig. 3), the middle-aged man is depicted directing to fishing. The first thing you notice looking at the picture is the size of the load, which this person is carrying. The birch box (tymtay) and basket trap (morda) woven of willow and designed to catch fish is behind his back as well as the nets with a variety of the rings and sinkers placed on them. The thin trees with the growing winding knots are lying above the fishing equipment. The big nest with the protruding twigs and grass remnants is mounted on the tips of the trees. In this nest, one can see the silhouettes of the baby

Their load is heavy: they are carrying the bags, bows, lassos, dishes, brushwood, and many others, including the nest fixed to the neck above the head of one wanderer.



"Tiataybit" ("The Hurrier"), 1997. Etching, aquatint. 14,2 x 12,6 cm

The person is leaving the mountains behind as a symbol of the overcome obstacles. His road is uneven, the bones and horse skull that are death signs are lying on his way but the wanderer is using his daybir (waving-off-moscitoes)

birds with the beaks open wide. It is possibly the symbolic portrayal of the fisherman's family and the fragility of its existence without food. The big spoon is hung on the man's chest. The traditional Yakut knife that is irreplaceable for prey dressing as well as the small bag for little things is hung on the belt. Despite the big cargo, the man is going rapidly, lightly and energetically. The pieces of the little brushwood are flying out of his feet, he is gripping the stick with his powerful, gnarled hand. In another one, he is carrying daybir that is the Yakut waving-off-mosquitoes which is made of horse hair and allow to fan off summer blood-sucking insects. At the same time, daybir has a meaning of the protection from misfortunes and evil spirits. It is one of the most important attributes of the fisherman as it is fixed to the leather shoulder-belt. It is clear that he values it and he is afraid of losing it.

The fisherman knows that life will not give him presents and an easy prey but he is ready to find and catch this prey himself because he has a burden on his shoulders of an extended family that he needs to feed. The tablespoon symbolises the necessity in the daily bread, *perpetuum mobile* and a motivator of his deeds and aspirations. The fisherman's lips are pressing the wooden pipe firmly and the look with slight squinting submerged in the sweet dreams about a big fish which he has to catch. This dream is visualised as the huge Yakut crucian: it is distinguished with special fatness and valuable taste because it lives in the cold water of the freezing Arctic lakes. It is the catch of this fish that invigorates fisherman and his family to survive in the Arctic conditions.

The person is leaving the mountains behind as a symbol of the overcome obstacles. His road is uneven, the bones and horse skull that are death signs are lying on his way but the wanderer is using his daybir (waving-off-mosquitoes) and is rushing forward decisively towards his dream about the big fish.

Starostin's business card is the paper "Tiataybit" ("The Hurrier") (fig. 4). It is fulfilled in the mixed technique of aquatint that is a specific variant of etching which allows to create a different tone drawing of various forms and texture. This is the Northerner's portrait depicted in the full height and occupying the whole surface of the sheet. He is in active motion and captured in the dynamic posture: the left leg and arm are directing forward, he is moving widely and confidently.

The surrounding landscape is deserted and manless. It seems that the person is walking under the night starry sky. One can see his decoration in detail clearly: he is wearing the conventional clothes, the buttoned-up *kukhlyanka* with the tightly pulled hood, fur trousers, *torbasa* with ornaments. He is leaning on the stick and he is carrying the big knife, lassos, nets. The huge wooden spoon is hung on his neck that is an indispensable detail of all travellers in the long road. It is funny that a sandpiper (the Far-Eastern curlew) is sitting behind the back on the large bag. This bird nests in the territories with cold climate. It performs courtship rituals while flying low above the earth. Its singing is remarkable for gradually prolonged and strengthened *moderato* clear whistles and a gurgling trill. This song characterises the reality, where the Northerner lives, perfectly. The song accompanies him during the whole endless way. The thoroughness and detailing of the canvas, which the painter was able to achieve with the help of etching technique, are impressive. One wants to look at the hero regarding each detail, touches outlining his clothes and utensils, which he is carrying.

The impulse to the movement, the search of new, the flight of thought is portrayed in the paper "The Wind at the Bottom of Satta Dabaan" (fig. 5). On the sheet, two wanderers are depicted who are going forward in spite of the strong wind.

The wind is portrayed as wide white stripes literally covering the people and blocking their way. The strength of the wind can be judged by the little bag with a fire striker which hardly holds on its thin strap because of the wind gusts. The travellers are in the buttoned-up outer clothing, their hands are hidden carefully in the sleeves. The small snowflakes, ice cubes whirling and flying around are penetrating the whole space of the canvas. The people are practically feeling their way in this blizzard, closed their eyes. But they are not giving up, walking forward stubbornly facing the wind. The step is wide and springy. They are covering the space as if at light trot, filled with the raging of the North element. In the picture, the strength of the Arctic nature, its majesty and scale is embodied with seven snow-capped peaks located at the top of the composition, at the bottom of which Mikhail Starostin's wanderers are paving their life way. They are also carrying their load: the snow-shoes, light sleighs, bavin for making a fire, without which they cannot survive in such cold. The

artist transfers these motives softly-softly to the plan of existence, philosophical reflections about the Northerner's way into the civilisation, roots, sources, unity with nature, world. The parable nature of etching, its philosophy protrudes in the interpretation of space, which is hardly marked, timeless.

The special significance and novelty of the approach to the Arctic person's image of Mikhail Starostin are proven by the fact that his etching "The Way Home" (1997) became a visual symbol for the international scientific and practical conference "The Arctic Circumpolar Civilisation: the Human Capital" held in Yakutsk on the 10-11-th of December 2020, dedicated to the 20-th anniversary of the Arctic State Institute of Culture and Arts. The painting embellishes the cover of the proceedings, thus expressing its basic ideas and directions: the human capital in the Arctic peoples' education and culture, the values of the circumpolar civilisation. The indigenous Arctic resident is a strong-willed person bearing and keeping his or her people's century traditions.

The main results of the scientific research: the graphic works of the Yakut painter Mikhail Starostin display the Arctic man's world picture and the peculiarities of embodying the Arctic person's image.

Mikhail Starostin coined the hero's concept that is a Northerner whom he places in the varied life situations. This cyclic method of repeating the same plots with the Northerner gives an opportunity for numerous variations, each of which is unique [7]. Thus the artist creates images and types where the most constant traits of the Arctic man's character are concentrated. The traveller's image is generalised and based on the traditions of the North hunters, fishermen as well as occupies an exclusive place among his creative works.

In Mikhail Starostin's canvases, the Arctic man's unique, vast, and majestic world is mirrored. The painter ponders over the way and movement as a place, dynamics in his understanding. The artist also revealed the time image, ontology of space endlessness and seasons, hence drawing the key models of the Arctic space imagining. The Northerner's image is linked directly to the conventional notions of emptiness, silence, endlessness, depopulation, the combination of whiteness and darkness. The painter approached

the road theme in a new way. It is connected with the idea of movement as the life essence. He utilises the whole set of notions and symbols creating the way mythologem, which is inherent in the national collective consciousness of the Arctic autochthonous peoples. In Mikhail Starostin's works, the Arctic man serves as a generalised norm of the human existence attached to the Arctic indigenous peoples, as integrity which is represented with certain human qualities: purposefulness, the will to life, the desire to overcome the severe element but alongside with that the wish to live in harmony with the surrounding world. The "Arctic" man is a subject that creates life space around him. His image is conditional, generalised, and universal in many respects.

Starostin's other pictures such as "The Nomads", "The Wanderers", "Silence" also contain the metaphorical sense of trials and redemption, hope and disappointment, through which a person goes during his life. Starostin's mythologem is distinguished with the allegorical meaning, mystery, expression, folksy humor that allow to see the various stylistic devices, which are typical for abstract, expressive, and primitive painting. At the same time, the pillar for his works is the national mentality revealing in the peculiarities of plasticity, body movements and gestures, rather than in the heroes' appearance. It is also discovered in the choice of the unexpected situations for demonstrating an ordinary person's folk wisdom, who is an Arctic North resident [4, P. 29].

The heroes of Mikhail Starostin's canvases leave nobody indifferent. After all with the contemporaneity of his creative vision, it is turned into the past centuries, to the Arctic man, who is topical with his way of thinking and strength of mind at all times. It is directed to the future.

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In Mikhail Starostin's canvases, the Arctic man's unique, vast, and majestic world is mirrored. The painter ponders over the way and movement as a place, dynamics in his understanding. The artist also revealed the time image, ontology of space endlessness and seasons, hence drawing the key models of the Arctic space imagining.



The Wind at the Bottom of Satta Dabaan. 2008. Etching, aquatint. 23x29 cm

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Yakutsk



THE ARTISTIC PROJECTS OF THE PAINTING AND GRAPHICS DEPARTMENT AT THE ASICA

In the Concept of the Music and Art teachers' Forum in the Sakha Republic (Yakutia) "The Artistic Education is a Way to Success", it is noted that the second quarter of the 21-st century is characterised as an era of the creative economy. The modern society makes great demands of a person as of a personality being able, alongside with a good education, to think creatively, to resolve non-standard tasks at the touch of a button.

Besides, the multiple personality having broadened horizons and his or her own opinion becomes "the most expensive product of the knowledge economy" [1]. Many programmes and projects are implemented following the made decisions to set the conditions for developing a creative personality in the Sakha Republic (Yakutia).



In summer 2017 in v. Oktemtsy, the Music and Art teachers' Forum "The Artistic Education is a Way to Success" was carried out in the Sakha Republic (Yakutia).

The concept of the Project "Draw Everybody" was elaborated on the initiative of Mikhail Efimovich Nikolaev, the First President of the Sakha Republic (Yakutia), the Deputy in the State Duma of the Federal Assembly in the Russian Federation.

During the strategic session of the Forum, the basic objectives and tasks of the project "Draw Everybody" were set. First of all, it is to recognise the role of music and artistic education as the factors of developing each child's talent.

The Arctic State Institute of Culture and Arts was unable to stand aside as the only artistic creative HEI in the republic territory. All formulated tasks of the project "Draw Everybody" touch professional and scientific aspects as well as the system of future experts' professionally specialised competences one way or another.

As a result, the institute established a scientific and methodical centre to implement the projects "Draw Everybody" and "Music is for Everybody" on the basis of the Autonomous non-profit organisation the "International Arctic Center for Culture and Arts" (the IACCA). Its work engages the organisation departments of the FSBEI HE "The ASICA": the Graphics and

Painting Department, the Department of the Arctic Peoples' Design, Arts and Crafts, the Music Department, the Art Criticism Department, "The ASICA School" under the CAPE of the production-and-training centre at the ASICA.

During 2017-2018 a series of scientific and practical conferences was conducted on the relevant problems in the art, music, and humanities. Exhibitions, competitions, the olympiads for children and the youth were carried out as well. We would like to mark the inter-regional competition of children's drawing "Art-Munkha-2018. My North" n.a. A.P. Munkhalov as an example of the fact that, to put into practice, one can be united into the single creative cluster: the "Trust Fund of Future Generations" in the SR (Y), "The ASICA School" under the CAPE, the Painting and Graphics Department of the ASICA, the Regional Department of Ural, Siberia, and the Far East of the Russian Arts Academy.

THE PROJECT "ART-MUNKHA-2018. MY NORTH"

The project "Art-Munkha-2018. My North" of the Painting and Graphics Department and the Centre of Additional Professional Education at the ASICA won a competition of the target programme "In the Name of the Future" of the non-commercial organisation the "Trust Fund of Future Generations" in the Sakha Republic (Yakutia) directed to discover and

To implement the project "Art-Munkha-2018. My North", during the year the following events were carried out: the inter-regional contest of children's drawing, a series of the master-classes for children and the youth, the objects creation of the current public-art in the urban space during summer and winter...

develop the talented and gifted children in the culture and arts as part of the sub-programme "Development".

The overarching goal and task of the project is to arrange conditions for keeping and developing the cultural potential of the Russian Arctic, Siberia, and the Far East through the support of young talents; to draw the attention of children, the youth and adults to a comprehensive study and preservation of the cultural legacy in their home town; to create tolerant environment for the intercultural and inter-ethnic dialogue aimed at paths searching to form contemporary artistic culture; to engage the young generation and public at large to the new forms of current art.

To implement the project "Art-Munkha-2018. My North", during the year the following events were carried out: the inter-regional contest of children's drawing, a series of the master-classes for children and the youth, the objects creation of the current public-art in the urban space during summer and winter, the participation in the Biennale of modern art-2018 and in the national holiday "Ysyakh Tuymaady" in the locality of Us Khatyn, the preparation and exposition of the competition works in the art gallery "Urgal" (c. Yakutsk), the catalogue publication from the inter-regional contest of children's drawing "Art-Munkha-2018. My North".

THE EXHIBITION "ART-MUNKHA-2018. MY NORTH" N.A. A.P. MUNKHALOV

The inter-regional competition of children's drawing "Art-Munkha-2018.



The contest geography is vast. This is the territory of Siberia and the Far East. The competition applications arrived from Taimyr, Dudinka, Norilsk, Krasnoyarsk Territory, Sakhalin Region, Chukotka, Magadan Region, and all areas of the Sakha Republic (Yakutia).

My North" is devoted to the memory of People's Artist in the RSFSR, Corresponding Member of the Russian Arts Academy Afanasiy Petrovich Munkhalov. It began its work in spring 2018. The contest was conducted in two types of art: "Painting" and "Graphics". The competition nominations were "The Arctic Ecology", "The Arctic Legends", "My Contemporaries". The participants (the learners of the general and additional education institutions, culture institutions) were divided into the following three age groups: children 6-8 years old, 9-14 years old, 15-18 years old.

The experts' commission was formed by Yuriy Vasilyevich Spiridonov, Honoured Artist of the RF, People's Artist of the SR (Y), the Chairman of the experts' commission; Zinaida Ivanovna Ivanova-Unarova, the art critic, the member of Russia's Artists' Union, Honoured Worker of Arts in

On the 12-th of October 2018 in the Art Gallery "Urgal" c. Yakutsk, in front of many painters and people concerned, the exhibition opening was held following the inter-regional competition of children's drawing "Art-Munkha-2018. My North" devoted to the memory of People's Artist of the RSFSR, the famous graphic artist Afanasiy Petrovich Munkhalov.

The evaluation criteria of children's works were manifold: it is the fullness of the contest themes uncovering, novelty, originality of a composition decision, execution, colour harmony, image and plasticity solution, usage of the state-of-the-art technology and material. While regarding the participants' works, the commission marked the young painters' sincerity in their love expression to "small Motherland", splendid knowledge of Siberia and the Far East peoples' myths, legends, and fairy tales,



the RF, Professor; Natalya Vassianovna Trigaleva, the art critic, the leading specialist in the Regional Department of Ural, Siberia, the Far East of the Russian Arts Academy in c. Krasnoyarsk; Anna Grigoryevna Petrova, the art critic, the member of Russia's Artists' Union, PhD in Art History; Anna Anatolyevna Ivanova, the head of the youth union "Art-Munkha".

The contest geography is vast. This is the territory of Siberia and the Far East. The competition applications arrived from Taimyr, Dudinka, Norilsk, Krasnoyarsk Territory, Sakhalin Region, Chukotka, Magadan Region, and all areas of the Sakha Republic (Yakutia). 482 applications were sent to the online contest, from which the organisers marked 277 participants. 27 winners reached the final.

the art traditions conservation of the peoples settling the territory in the Russian Arctic, a variety of the artistic and plastic resolutions, the high level of the regional schools.

THE ARTISTIC STUDIO "THE ASICA SCHOOL" OF THE PRODUCTION- AND-TRAINING CENTRE

The production-and-training centre of the ASICA was set up to put the common educational policy of the institute into practice. It serves as the basic ground for organising and conducting seminars, master-classes, and other forms of additional education, provides the system of organisational and pedagogical events aimed at forming a profile orientation of knowledge, skills, and professional

readiness. One of the most essential educational grounds in this centre is "The ASICA School".

Art development is linked to the school development. The school is the foundation, on which a future painter will start his or her independent creative life. The additional education in the art is a significant part of the general education system.

During 10 years "The Artistic Studio" of the ASICA School presents children with the lessons of drawing, painting, composition and the most cutting-edge approaches in the aesthetic and artistic education.

Today in the artistic school of the ASICA, more than 30 children aged from 6 to 18 are studying. After the classes in the comprehensive secondary school, the children come to the studios equipped with everything that is necessary to

channeled to pass down their knowledge and skills to children. The team of the ASICA School consists of talented, qualified, experienced tutors: painters, like-minded people, enthusiasts and self-realised creative personalities. There is much tolerance, balance of mind, love to children, a person's desire to teach somebody, and love to art because if you are not engaged in any creativity yourself, it is impossible to teach. The most interesting thing is the communication with children. All groups and children are different and it always fuels almost any tutor. There are fresh ideas, a new view to the world. When there is an effect: you explain something, a child's eyes are flashing, he or she begins to understand and make a progress. Besides teaching, tutors find time to create taking part in the regional and international exhibitions. Due to the teachers' mastery and learners' talent, pupils often become the award

constructive meetings and many originative projects.

The public-art "Art-Munkha-2018. My North" and the project "Draw Everybody" are only a part of the projects, in which the learners' of the ASICA school participated. The idea of the public-art found the backing from the "Fund of Future Generations" in the Sakha Republic (Yakutia) and the Federal agency on the youth affairs "Rosmolodezh" that give a chance to embody it.

Pupils join the implementation of the public-art "Art-Munkha-2018. My North" and the participation in "Draw Everybody", creation immediately, starting each drawing without delay. Little painters are helped with the pieces of advice by the artists who are tutors and students of the ASICA.

Thus "The Art Studio" of the ASICA



create. The kids understand the basics of art literacy step by step. Many graduates of the ASICA art school continue their art education and now are studying in the HEIs and SSSs not only in Yakutsk but also outside the Sakha Republic (Yakutia).

In the end of each academic year, the School learners' reporting exhibitions are conducted. The pupils' personal ones are also held. In 2017, the first exhibition of the School alumnus Ayyyna Zhirkova was opened. She is the winner of many international and all-Russian contests and exhibitions. Now Ayyyna is the first year student of the Painting and Graphics Department.

The major task of the School is to give aesthetic and artistic education. With the tutors' efforts, the unique image of the art school is created, all their force is

winners and laureates of the exhibitions. Each year the learners of "The Artistic Studio" participate in the creative competitions and expositions of various statuses: urban, regional, all-Russian, international. The events of this kind are a stimulating factor for learners' creativity, discovering their creative potential and children's self-realisation.

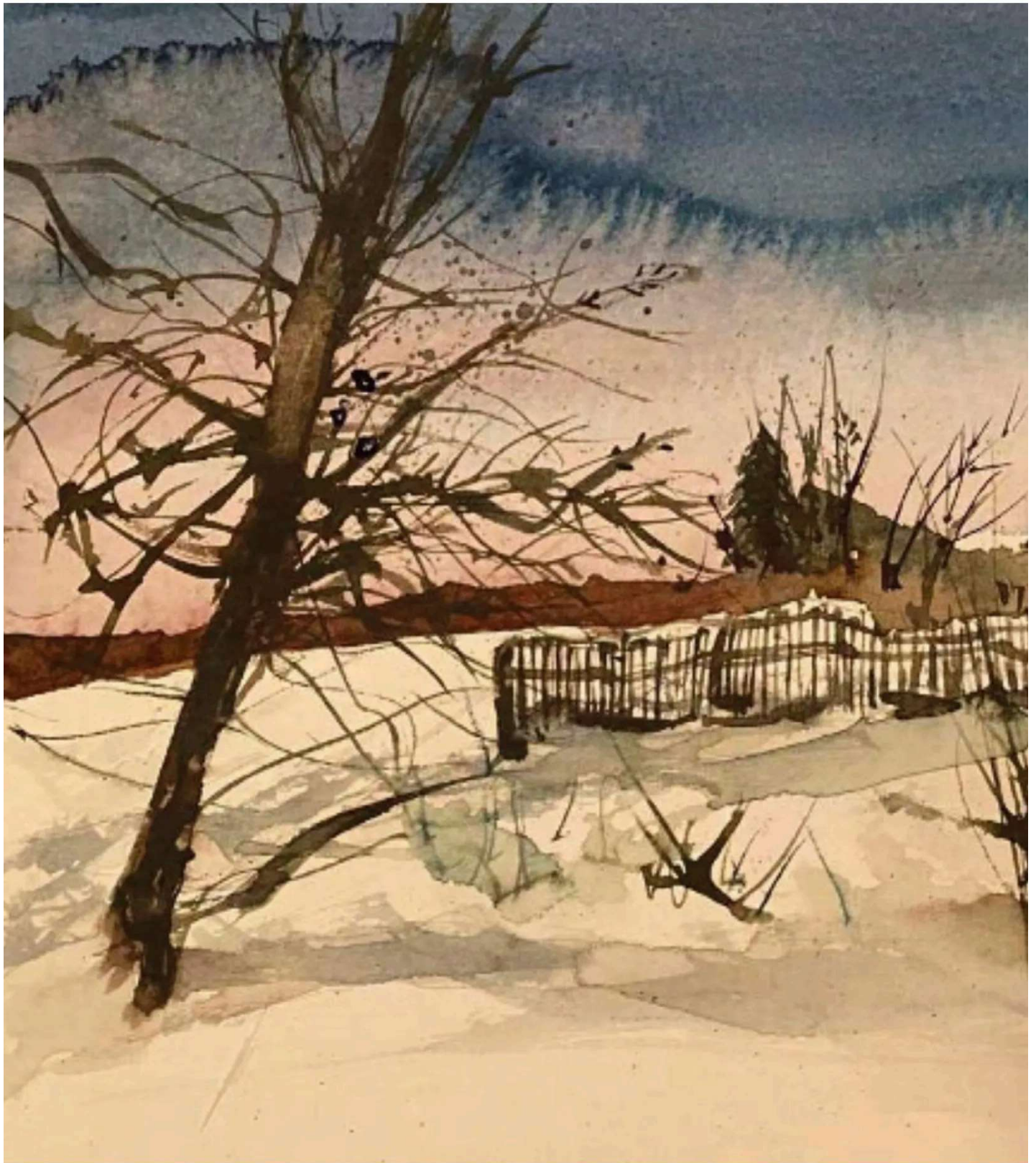
The School learners' and tutors' main quality is the constant self-perfection, self-development, aspiration to cooperate, active participation in the contests, exhibitions.

To provide a personality with the high quality of the art and aesthetic education, the school creates favourable developing environment to organise the learners' creativity through conducting exhibitions, contests, master-classes,

School defines its major end as the centre of the additional professional education. It is to create a deep base of knowledge and the skill to put it into practice as well as to prepare gifted children for entering the educational institutions implementing the professional educational programmes in the art.

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The Landscape in Snow. Canvas, water colour. 2021.

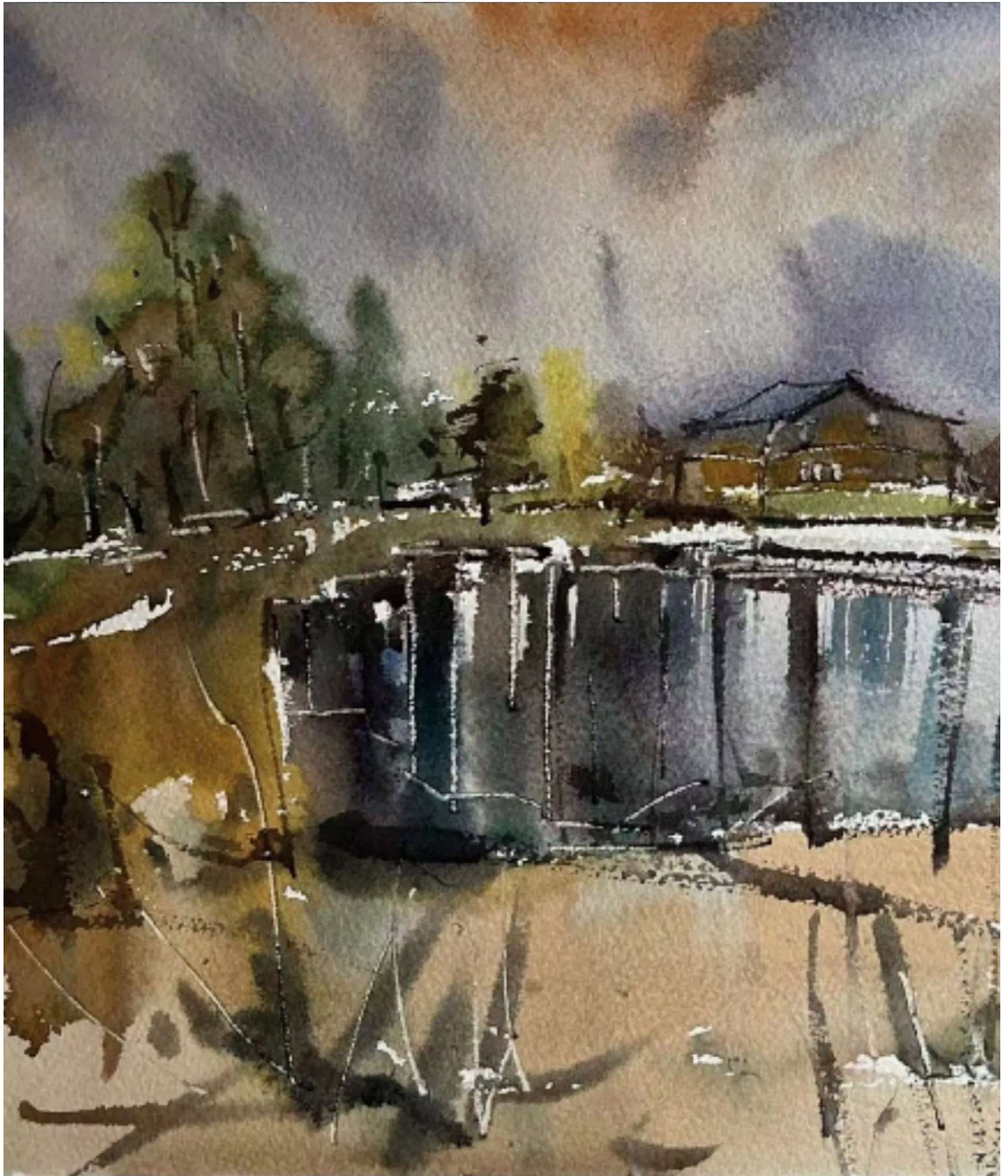


Xie YUEYUE
Associate Professor of the Arts Academy of Zhejiang
Normal University, c. Jinhua, Zhejiang province,

China

PETERSBURG AS AN INSPIRATION IN THE MODERN PAINTING IN WATER-COLOURS

Xie Yueyue perceives the Northern thematics through St. Petersburg's image, which is an integral part of the Russian art, in particular, in the painting in water colours. Analysing each water colour, the author notes painters' subjective attitude to Petersburg.





The Village in Snow. Canvas, water colour. 2022

In the author's opinion, spirituality and unique expressiveness are linked to the difficult historical fate of this Russia's cultural and art centre. The multifacetedness of the creative approaches is stipulated with these or those turning-points in history: the trials of the revolutionary events, military destruction. In the water colours, Russia's splendid capital either loosing or acquiring again its majesty is full of unchangeable vital forces, lyrical feelings, and artists' love.



FOR THE REVIEW, SEE



Pushkin's Suburbs in January. Canvas, water colour. 2022

In the opinion of Xie Yueyue's work reviewers, she contributes "a sharp contrast to the shift of the artistic styles in water colour", rested upon the art critics methods of the art work research. In Xie Yueyue's water colour, the imagery and content accent is conveyed through grey-brown colour transmitting the lyricism and spirituality of her teachers and water colourists A.S. Vedernikova and A.P. Ostroumova-Lebedeva. With her works, Xie Yueyue contributes to "creating the coherent

characteristics of the transformation in Petersburg's water colour reflecting the shifts in the city's various historical epochs".

Petersburg school of Xie Yueyue's water colour is also recognisable in the Northern landscapes of Russia's North-European part.

Let us wish creative success to Xie Yueyue and express gratitude for the given materials.



Snow in Pushkin-town. Canvas, water colour. 2022

THE PROFILE. Xie Yueyue was born in 1993 in c. Xinyu, Jiangxi province (China). Nowadays she is a tutor and a scientific supervisor of the master studies programme at the Art Critic Faculty of Zhejiang Normal University. She is a graduate of the Art Critic and Art Pedagogy Department (S.V. Anichkov) of Herzen University (St. Petersburg), the member of the Artists' Association in provinces Zhejiang and Jiangxi, St. Petersburg's Artists' Association, the Chinese-European Graduates' Society, the Graduates' Association of

the Russian-Soviet Art Educational Institutions.

Her personal exhibitions were carried out twice in 2018 in St. Petersburg's Artists' Association and the Artists' Association of Pskov-city in Leningrad region. She published 30 articles and water colours in the academic Chinese and foreign journals on art history.

Prepared by Yaxin Wang, the post-graduate of St Petersburg University



SOLOMONOV
Vladimir Petrovich,
the Director of the Historical
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"The Northern Convoys
International Centre",

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THE COMMEMORATION OF NORTH CONVOYS 1941-1945 AS A PART OF THE ARCTIC REGION HISTORY

The North (Arctic) convoys 1941-1945 were the fleets of ships delivering aid to the USSR along the dangerous Arctic route from England and Iceland to the Soviet ports of Murmansk, Arkhangelsk and Molotovsk (today Severodvinsk) within the framework of the lend-lease programme. In the freight along the North convoys routes, 1548 vessels took part under the flags of 12 states. Owing to fascists' almost non-stop attacks, 3,5 thousand mariners from Great Britain died.

The theme of North and other allied convoys 1941-1945 is extremely important and urgent today not only for the understanding of the Great Patriotic War but also for engaging as many young people as possible in studying the history of Motherland. The big potential of North convoys for the patriotic education and the youth sincere interest is connected with the fact that this topic encompasses marine thematics, the Arctic development history, the history of the navy and sea battles in the Soviet polar region, the history of heroism and bravery not only of military but also of civil sailors overcoming severe conditions of the Arctic for the sake of the common Victory.

The Historical Commemoration Foundation "The Northern Convoys International Centre" (hereinafter the Foundation "NCIC") has organised the events since 2018 directed at the popularisation of the North convoys history 1941-1945. At the same time one of

the goals of its activity is to promote the creation and development of the inter-museum partnership based on the North convoys theme. In 2022, the Foundation "NCIC" and the Northern Maritime Museum of Arkhangelsk implemented the project of the virtual exhibition successfully devoted to the reflection of the North convoys history in the art. Due to the effective interaction of the Foundation "NCIC" and Russian North Museums, the exhibition included the canvas, drawings, engravings from the collection of Northern Maritime Museum of Arkhangelsk, Murmansk Regional Museum, the City Museum of Sosnoviy Bor, Historical and Local Lore Museum of c. Polyarniy, the Branch "Ice-breaker Krassin" of the reserve "The World Ocean Museum" in St. Petersburg, and also of the Foundation "NCIC".

Having chosen the path of cooperation with the Russian museums in putting into practice exhibition projects,

The exhibition opening on the 31-st of August 2023



on the 31-st of August 2023 the Foundation "NCIC" together with the Arctic and Antarctic State Museum (hereinafter Museum), with the support of the Fund "Motherland History" and St. Petersburg's Arctic Affairs Committee, realised a new project that is the travelling exhibition "The Allied (North) Convoys and Lend-lease 1941–1945".

At the heart of the exhibition opened for visitors in the Arctic and Antarctic Museum from the 31-st of August to the 15-th of November 2023, there were the unique collections from the Museum and Foundation "NCIC": the majority of artifacts traces back to the World War II and the Great Patriotic War. For example, it is a full collection of the part of the mariners' uniform from all British ships protected the first North convoy "Dervish", the uniform fragments of the Air Force pilots, sailors, and the commanding officers of the Soviet and British fleets, the collection of orders and medals presented by the different countries for participating in the perilous pilotage and guarding of the North convoys, the USSR orders and medals of the Great Patriotic War, and other rare as well as unique items displaying the history of the North convoys 1941-1945. The exceptional value of the exhibition is represented by the objects handed over to the Foundation "The Northern Convoys International Centre" by the veterans' families. The exhibition heroes have their specific names: these are the Soviet and British sailors Vasiliy Cherepin, Charles Brodie, and the vice commander of the Soviet destroyer "Deyatelnyi (Active)", commodore Platon Ignatyevich Patrushev.

The exhibition preparation was being held in the close cooperation between the Foundation "NCIC" and Arctic and Antarctic Museum: the design was being chosen, the suggestions were being put forward on the main exposition supplement. In accordance with the concept proposed by the Foundation "NCIC", it embraced the mobile showcases with the objects on certain thematics and info-stands (Roll-up) demonstrating the most memorable and tragic pages of the North convoys (the ones "The Secret Operation 'Benedict' in the Soviet Polar Region", "The Deed of the Steamboats "Stariy Bolshevik (Old Bolshevik)" and "Izhora"), of the veterans whose belongings were exhibited (the showcase "Platon Ignatyevich Patrushev is the Northern Convoys Veteran"), and also providing the general information about the North Convoys and lend-lease (the stand "Allied (North) Convoys and Lend-lease 1941-1945. Figures and Facts").

Basing on the thematic division of the info-stands and mobile showcases, the Arctic and Antarctic Museum suggested supplementing the exhibition with the materials from its collection: photographs, painting, graphics, and also items, for which a separate glass case was allocated. For example, the info-stands "The Allied (North) Convoys and Lend-lease 1941-1945. Figures and Facts" and "The Secret Operation 'Benedict' in the Soviet Polar Region"). included the photographs from the collection of the Arctic and Antarctic Museum "The North Navy Guard-ships in the Great Patriotic War" and "The Bombs Discharge of the Caribous Teams in

a Polar Aerodrome in the Tundra" correspondingly. Besides, the museum supplemented its display with the art works (linoleum engravings, drawings, graphic sheets) created by the "witnesses" of the convoy operations as well, i.e. war participants fighting in the North fleet.

To increase the exposition attractiveness, the info-stand was included showing the history of the North convoys participant,



The solemn ceremony of the ribbon cutting at the exhibition opening

commodore Platon Ignatyevich Patrushev, whose items are exhibited in one of the showcases. Platon Ignatyevich endured the whole war. From April to August 1944, he was in England where he was a part of the crew accepting the destroyer "Deyatelnyi (Active)". For accepting and sailing the ship from England, P.I. Patrushev was awarded with the Red Star Order, for participating in the German submarine sinking - with the Patriotic War Order of the 1-st degree. Later Platon Ignatyevich received a marine officer's dagger from the Queen of Great Britain Elizabeth II.

The emotional component of the exhibition was increased at the expanse of an info-stand demonstrating a tragic demise of the Soviet wood cargo vessel "Izhora" and a deed of the

motor ship "Stariy Bolshevik (Old Bolshevik)". To intensify an effect on visitors, the citation "Remember, people, this Izhora!" from V. Pikul's story "The Requiem for Convoy PQ-17" was chosen as an epigraph to the info-stand about the wreck of the timber ship "Izhora" on the 7-th of March 1942. The steamship "Izhora" was enduring an unequal battle alone for the whole hour against the German squadron of a battleship and three destroyers and its crew members rescued two convoys of allied countries at the expense of their own lives having thwarted the fascists' plans on eliminating the caravans with strategic freights with a radiogram sent from the burning and sinking vessel. Moreover, the deep emotional impact was exerted on the attendees with including a list of the dead crew members of "Izhora" with indicating their age at the moment of death: most of them were under thirty.

An important goal of the exhibition is to tell the visitors about the history of the North convoys 1941-1945 as an example of the international trusting collaboration and combat cooperation in the World War II. To this purpose,

especially children's, interest, was aroused with the stand with the build-in monitor where documentaries and slide-show of the photographs from the North convoys 1941-1945 are demonstrated.

The solemn exhibition opening was held on the 31-st of August 2023 in the Arctic and Antarctic Museum. Its distinguished guests were the representatives of the state bodies of the Russian Federation, the Russian Orthodox Church, the executives agencies of St. Petersburg's authorities, the Marine Council under St. Petersburg's Government and the Mission of the Arkhangelsk Region to St. Petersburg, the HEIs, large state enterprises attributed to the maritime activity, Petersburg's museum community and, of course, the family members of the North Convoys veterans. During the ceremony one more significant event happened that is gifting the new items of the North convoys participant P.I. Patrushev to the Foundation "NCIC". The veteran's son V.P. Patrushev handed over his father's two service caps to the director of the Foundation V.P. Solomonov.



The Director of the Arctic and Antarctic Museum
N.V. Petrova with the certificate of gratitude
given by the Foundation "NCIC"



The pupil of the Gymnasium No 61 (Viborgskiy Region, St. Petersburg)
Polina Telesina is reciting poems about the wreck of the timber ship "Izhora"
at the exhibition opening

for instance, the exposition included the info-stand narrating about the secret operation "Benedict". As part of it, the 151-st wing of the Royal Air Force of Great Britain was sent in August 1941 to the USSR to prepare the Soviet pilots to fly and fight on the English fighter "Hurricane" unknown for them. In one of the showcases, the rewards are also located that are identical to the ones, with which the USSR and Great Britain awarded the British and Soviet pilots correspondingly for taking part in this operation.

This is the exhibition format that makes it relevant and meeting the realities of the modern and dynamic life. The mobile stands can be easily moved or installed in any museum, institution, exhibition hall, and etc. Besides, the attendees',

In the welcoming speeches designed for the exhibition opening, the President of the Polar Explorers' Association, the 1-st Vice-president of the Russian Geographical Society A.N. Chilingarov noted: "The Allied North convoys became the example of the trusting collaboration and combat cooperation of the allied fleets in the World War II" and wished the visitors bright impressions from the exhibition. The Chairman of St. Petersburg Arctic Affairs Committee G.G. Shirokov underlined the importance of the young generation perception of "Bravery, stamina, and cohesion of the people united and repulsed a formidable enemy that is fascism" and noted separately that the exhibition coverage of the topics that are essential for the patriotic "education of the youth undoubtedly makes it the meaningful event in St. Petersburg's cultural life."



Yu Chzhisyua. The Landscape of Ice and Snow. The picture is put up for auction of the company "Tszindunfan", Beijing

THE ARCTIC IMAGE BIRTH IN THE CHINESE SOCIETY



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c. St Petersburg

The Arctic image is a modern notion which is usually attributed to the general idea or impression about the North region, including the Arctic ocean, the North Pole and their surrounding territories. The Arctic image is often associated with the wild and inaccessible nature, penetrated with cold and beauty. The important aspects of the Arctic image are also the conservation of its unique ecosystem, climate change, and the potential for the different types of researches and development.



U Khufan. The Arctic Iceberg Map. The landscape, the size 27x31,5 cm.
The Tan dynasty writing method

This image will be regarded in the meaning of words and pictures. Words and images can include the elements such as icy landscapes, aurora polaris, northern lights, inhabitants like polar bears and seals as well as difficult natural conditions.

In the Chinese language, the word "North" is usually translated as "北方" (běifāng). However, if you search for a specific title "the North Pole", it is translated as "北极" (běiji). "北" (North) — its hieroglyphs look like two persons standing with their backs to each other, indicating that they are going away from each other and expanding the space denoting "北" (North) — the Northern direction [1].

These words are often used in the ancient Chinese books, for example, Northerners are not accustomed to the aquatic war ("Tsyhzh Tuntszyan" (且北方之人,不习水战. 资治通鉴》) [2].



Li Chzhandun. The World of Ice and Snow. The outstanding painter's work on the Arctic topic evaluated as "the one with the greatest potential"

The word "Arctic" in the Chinese language is usually transliterated as "北极地区" (běijí dìqū) [3]. However, other variants exist, which can be applied in different contexts or in China's diverse regions. For instance, some people can utilise the term "北冰洋" (běi bīngyáng) that means "The Arctic ocean". It can be explained that this term is not widely spread in spoken Chinese that is why these words can be changed, without attaching a great significance. The associative row of the word "the Arctic" can be supplemented with the ones "ice" and "snow". Thus, in the applied art, one can meet these titles denoting ice and snow, for example, U Khufan "The Arctic Iceberg Map", Li Chzhandun "The World of Ice and Snow", Yu Chzhisyua "The Landscape of Ice and Snow".

The original "冰" was written as "𠂔", like the ice surface inflating or cracking. While glyph standardizing, "水" was added on the basis of keeping "𠂔", to become "冰". In the ancient Chinese book Cyuntszy "To Generate Education", it was written "Ice consists of water" (冰，水为之) [4].

"雪(snow)" – in the oracle , the symbol top presents the sky or rain and the bottom has the form of "羽(feather)" that means the snow is falling slowly as a feather that is why "羽" is used to denote snow. In some hieroglyphs, there are several small dots resembling falling snowflakes next to the symbol "羽". By the time of the bronze inscriptions, the form of the word "雪" had been changed radically, — 雪 [5].



Its top is still “雨(rain)” and bottom is “彗(comet)”, consisting of two forms: a broom and a hand. Some people think that the word “彗” looks like sweeping the snow with the broom. During the Khan dynasty, the type was simplified and it became “雪” [6].

Thus, in the short excursus of the Chinese hieroglyph, the painters' works, one can find the typical features in the image of the North, snow, ice, cold, Arctic, symbolic representations of the natural phenomena derivatives, sense perception of cold and emptiness, peace and beauty.

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霽 (雪) xuě 心纽、月部; 心纽、薛韵、相绝切。 附: 金文

1 — 2 — 3 — 4 — 5 — 6 — 雪

 商 商 《说文》小篆 汉 汉 汉 楷书



〔雪〕 伯父父雪 西蜀晚 周 文物08.8

1、2 《汉语字形表》441页。3 《说文》241
页。4 《甲金篆》810页。5、6 《隶辨》701页。

The table of the hieroglyphs normative writing, GB/Z40637-2021

YAMAL NORTHERN IMAGE IN THE EXHIBITION "THE WORLD CREATION"

The exhibition "The World Creation" was held from the 20-th of October to the 22-nd of November 2023 in St. Petersburg in the new hall at the Museum of Urban Sculpture.



THE MUSEUM
OF URBAN
SCULPTURE

The masters Kirill Nikiforov and Svetlana Ptashkina presented their Northern images interpretation inspired with Yamal. The exposition had been devoted not in vain to the 15-th anniversary of the Yamalo-Nenets Regional Department in Russia's Artists' Union.

Svetlana Nikolaevna Ptashkina's exhibition consists of thirteen canvases. Their themes are the Northern peoples' spiritual sources, daily chores, and myths. To create Yamal bright artistic world, she combines different painting techniques and various genres.

The world of the bone and wood carver Kirill Viktorovich Nikiforov astonished with its richness of the creative thought, diverse approach to the

combination of natural materials such as bone, horn, wood, metal, and others. It is clear from the majority of his works that they spin around the routine, culture and mythological thematics of the peoples living in the Yamal land.

In each art work, there is the common "brand" that is "Yamal". This image gives people an endless space for imagination: for example, the brand can be discovered as an ornament of Yamal caribou antler that is repeated on the girl's skirt, who is a representative of the North Slavic people. Besides, the reindeer skin tents, where they live, are also decorated with these patterns. The broken geometrical forms of the reindeer horn, houses, and caribou herding territories, repeated and emerged in the different combinations in



The Diptych "Love", 2016



The Khanty Madonna, 2016



The Toys. The Caribou Price, 2020



Tutchan (The Khanty Female Bag), 2020



Birth, 2017



The God's Ravishment, 2017



The Hearth Warmth

Svetlana Nikolaevna's pictures send us to the symbolic image of the nation birth. This image also demonstrates the North culture and Yamal boundless creative potential.

THE PROFILE. Ptashkina Svetlana Nikolaevna was born in v. Sokolovka of N.-Ingashskiy Region in Krasnoyarsk Territory in 1977. From 1994 to 1997, she was studying in the Artistic and Graphic Department of the Yeniseisk Pedagogical College, which she finished cum laude. From 1997 to 2000, she was studying in the Art Faculty of Omsk State Pedagogical Institute n.a. M. Gorkiy in the speciality "Graphics". Since 2012, she has been a member of the Artists' Union in the RF. In 2013, she became the Laureate of the YNAA Governor's Special Prize "For the Success in Creating, Conserving, and Propagandizing the Cultural Values of the North Indigenous Small Peoples". In 2014, she was rewarded with an honor certificate of the Education and Science Ministry of the RF.

She is the acting graphic artist that is evidenced with the numerous participation in the exhibitions: the regional, urban, district, and international ones. For the creative period, 9 personal expositions have been implemented. The basic topics of creativity: the North peoples' ethnography, the Slavic and North peoples' legends and myths, Russia's spiritual onset and nature. Besides graphics, she is engaged in painting, arts and crafts. For the creative period, 200 works have been made. They are in the private collections of Moscow, St. Petersburg, Yeniseisk, Krasnoyarsk, Sayanogorsk, Kiev, Noyabrsk, Muravlenko, Surgut, Omsk, Novosibirsk, and etc. as well as in the "Museum Resource Center" c. Noyabrsk, "Museum and Exhibition Complex n.a. I.V. Shemanovskiy" c. Salekhard, Yelabuga State Museum and Reservation.

The material is prepared by Wei JIAYU, the post-graduate of St Petersburg University



The World Creation, 2020

MODERN ART AND ANTHROPOLOGY

THE ENDLESS WHITE LINE



Okhlopkova U. Untitled. 2023. Bottles, hair

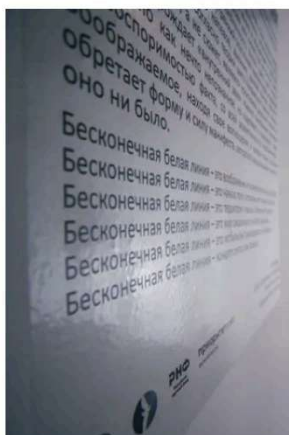


KOMISSAROVA
Nadezhda Sergeevna,
Associate Professor
of the Painting and Graphics
Department at the ASICA,
Member of Russia's Artists'
Union

The exhibition “The Endless White Line” is a multi-media project, including painting, graphics, installations, and performances, which were created by the students and graduates of the ASICA as part of the grant RSF “The Cold World Anthropology” and the federal programme “The Priority-2030. The Far East”. The project initiator and curator is Yekaterina Romanova, Doctor of History, the Institute of Humanitarian Studies and Small North Peoples' Problems, NB RAS; the curators are Yelena Vasilyeva, Nadezhda Komissarova, the Arctic State Institute of Culture and Arts.



Tarskaya V. Careless Fun. 2023.
Eva foam, Wood



The creative team "Archetype"
The poem and installation
"Endless White." 2023. Textiles



Each academic year the students of the Painting and Graphics Department at the ASICA conduct a variety of visual studies devoted to totally different topics. The example of the "science-art & artistic research" at the exposition "The Endless White Line" suggests regarding how artists appropriate anthropology methods for their art. Firstly, the science becomes a conductor giving viewers a clue to understanding why it was made. Secondly, it gives the painters self-study methods. The very indication that the works were created with the science prop transfers art emotionally at another level. It uncovers the difficulty to work with reality: an anthropologist must be submerged into an "object" to discover it fully and with dignity but the description demands distancing. The painter is "submerged" but the outcome is a new, artistic reality where the present is dissolved in the object.

Innokentiy Ugarov's work is important in this research, due to the inner enchantment of the process. For his project "Following in Your Footsteps", Keshu, who is the 3-rd year student of the Painting and Graphics Department, created his father's "studio" in the corner of the exhibition hall. It is a small fragment from his life as if the person was interacting with these belongings not so long time ago. Thus a viewer can think and compose a portrait of the one who left them. To see and aware the person's presence through his things, to discover his history give an opportunity to look at the ambient space de novo, to pay attention to the details, which form life. "In the childhood, the father was dreaming to become a pilot but this road was closed for him because of the poor eye-sight. The majority of people might be disappointed, some of them could give up but my father decided firmly if he could not run a plane, he would construct them. He became an aviation engineer. Despite everything he was still following his dream. When I have some doubts, disillusion in the chosen way, I always remember my father's history. It strengthens me and encourage to make my dream come true".

The project of the 3-rd year student Varvara Tarskaya from the Painting and Graphics Department "The Careless Joy" is the playground model, the place where she was with her friends, the place of strength and calmness where it is always comfortable and pleasant. This is childhood and nothing can change the author's careful attitude to it.

The example of Liliya Ushnitskaya, who is the 5-th year student of the Painting and Graphics Department, is a demonstration of how today artists like scientists more often work on the projects, including collecting and processing different types of information. For that the painters conduct field researches, study literature and engage specialists from various areas of knowledge. These projects often contain interdisciplinary elements, erasing the boundaries between science and art. In her practice, she observes the surrounding world and takes notes based on her feelings.

Uygulaana Okhlopkova, who is the 4-th year student of the Painting and Graphics Department, is studying the theme of memory. This author's view on herself is from the past. It is important that the events are ordered in a chronologically correct way, creating the feeling of the maximum documentation and factuality. The memory and recollections are built on the emotions and associations. The whole autobiography is a collection of varied personal reminiscences in the form of hair conserved in the bottles: "One Year and 10 Months Old. Milk is Gods' Drink", "4 Years Old. The Main Thing is to Have Mum Nearby", "7 Years Old. Lousy U.", "11 Years Old. Naruto, Sims and Two Puppies", "13 Years Old. This Frightening Word 'Pimple'", "15 Years Old. It Is Time to Run", "16 Years Old. Sologkhon is Wonderland. One Went There and Disappeared", "17 Years Old. Am I a Trembling Creature or the One Having a Right?" The hair serves as a physical element of the author's past, which cannot be returned. The mother was keeping Uygulaana's cut hair from one year old to 17 years old.

The traditional anthropology approaches allow to remove stagnation, pointing out on the art importance and transfer it into the field, where the dialogue is possible and necessary. Thus the interaction of the current art and anthropology allows to expand borders of the scientific researches substantially and achieve new academic results in contemporary culture and society. It seems that the symbiosis of two things matches organically. The modern art is the promising one for anthropology as it lets this discipline overcome the boundaries of conventionality formed with its history. Science acquires new intersections with the world through the provocation directed not at the studied or a researcher but rather at the scientist himself or herself.



Photo: K. Beregovaya, 2017

In the Photo: Maria Rakhleeva. © 2008-2024 «The Russian Academy of Arts»

MARIA RAKHLEEVA



IVANOVA-UNAROVA
Zinaida Ivanovna

The Art Historian, the Professor
of the Department, the Honoured
Artist of the Russian Federation
and the Sakha Republic (Yakutia)

c. Yakutsk

Maria Afanasyevna Rakhleeva is a graphic artist, the Member of Russia's Artists' Union, Honoured Painter of the Russian Federation, Honoured Worker of Arts in the Sakha Republic (Yakutia), Honourary Member of the Russian Arts Academy, the Full Member of the Spirituality Academy in the Sakha Republic (Yakutia), Professor of the Graphics Department at the Arctic State Institute of Culture and Arts.



In Tundra. 1975

She was born on the 28-th of December 1945 in v. Krest-Khaldzhay of Tattinskiy ulus, but her mother, brother, and she left it when she was still a child for domestic reasons. The father died early, the mother was ill. Owing to that, Masha was being brought up in the orphanage. In 1968, she finished the Yakut Artistic College. She considers A.P. Munkhalov to be her first mentor, under whose advice she entered the Graphic Faculty of Moscow State Art Institute n.a. V.I. Surikov. A series of lithographs "The Native Land" performed as a graduate work in E.A. Kibrik's studio became a pass to Great Art. It was exposed with success in many large exhibitions of the country and abroad. Soon after graduating from the institute in 1974, Maria had been together with the group of Moscow and Yakut artists on the cold shore of the Arctic Ocean for the first time. Under the impression of the severe Arctic nature, a series "The North Motives" was born asserting a person's possibility and necessity to live in the harmony with nature. Then from year to



Sewing High Fur Boots. 1977, col. lithograph, 42x45



Summer after Icy Cold Winter again.
From the series "My Yakutia".
1982, col. lithograph, 39x47,5

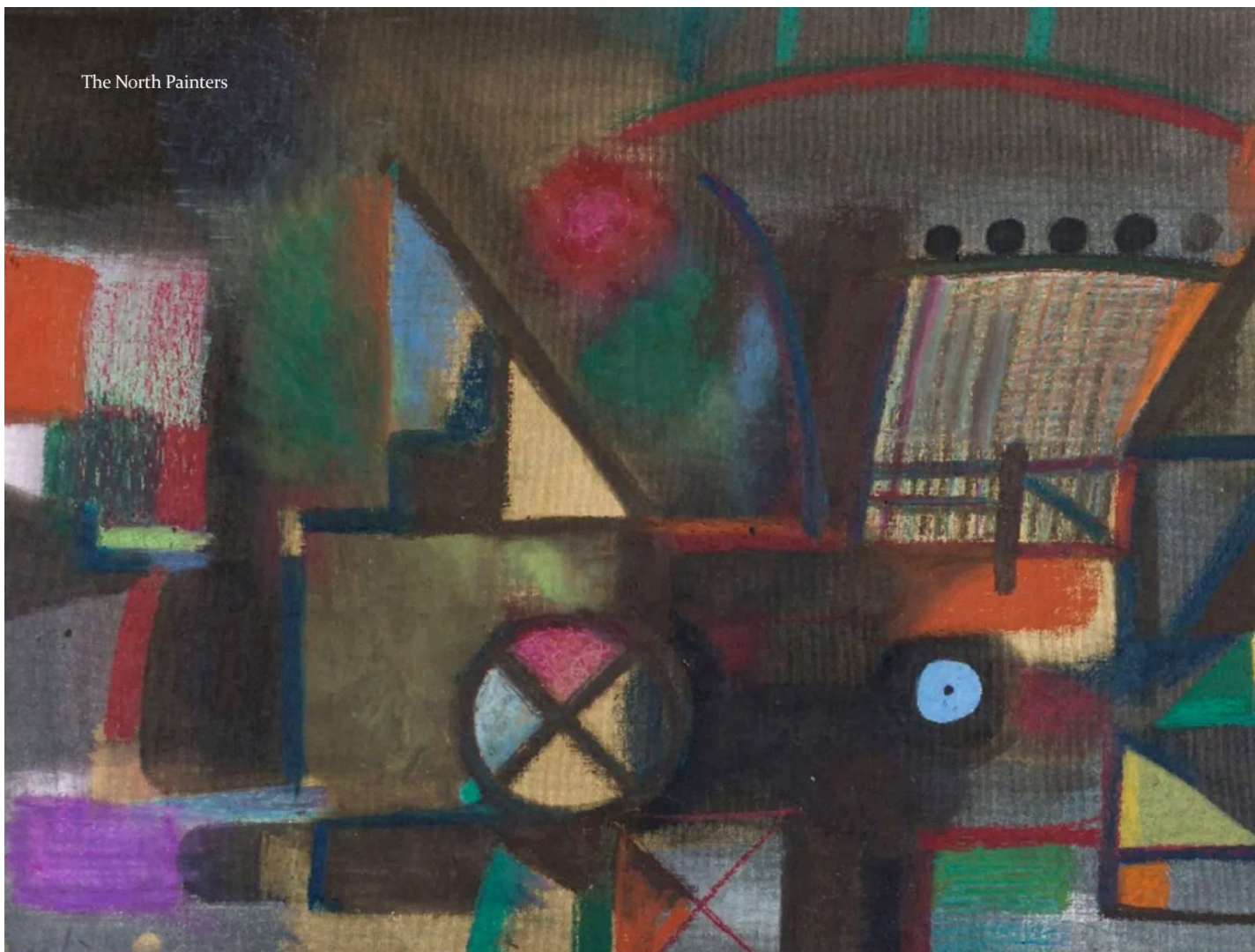


year, new works are created displaying the young painter's ecstatic attitude to life, her moral virtues. In the lithographs "Summer", "Childhood", "The Swing", filled with the sunny warmth of the Yakut short summer, she felt the joy of the careless childhood again with her little daughters. In the new century, from the lyric, meditatively dreaming images of 1970-1990-s, the painter moves on to deeper reflection about the link of times. In the colour lithographs "Granny's Birch Bark Baskets" and "The Ancestral House", she returns to the childhood memories but she does not admire the antiquities dreamily yet as it was before but she fills them with valuable qualities. In the series of the pastels "Hurzuf Impressions", the south nature is perceived with a sensually poetic romantic mood. Depicting the crooked streets of the ancient Crimea with clay houses, she underlines the historical recognisability of the places sung in the Russian literature. Another character is born by the series "Sottinskiye Motives". Silence charm is replaced with dynamics, the composition becomes more complicated. Following the high grass driven with the wind, a wooden Yakut fence goes away to the high horizon, the "pacing" poles of which as if are trying to catch the remote TV antennas above the houses. In this simple landscape, the internal strain is felt, a new aesthetics of the attitude to wildlife is being born. In Rakhleeva's graphics, a big emotional role is played by the colour. In Hurzuf series of the pastels, the colour as if comes from inside, the streets, the Tatar houses are shining, the sea is playing with all rainbow colours. In the Yakut series elaborated finely, almost monochrome colour corresponds to the mean paints of the North nature. She transmits an emotional state with the colour approximating graphics to painting.

Despite the fact that decades lay between the graphic series of the early period and last works and there were the enormous changes in the society life, the artist kept the valuable categories composing the main force of her creativity: the belief in the victory of life, beauty, justice. She persuades a person, whose soul is lost and thoughts are anxious, that the world of peace and beauty still exists.

To a certain extent, Maria Afanasyevna Rakhleeva stood at the origins of the Arts Faculty at the ASICA. In 1989, her husband, who was a famous Moscow graphic artist, Corresponding Member of the Russian Arts Academy Vitaliy Petrov-Kamchatskiy was appointed as a director of the newly opened creative studios in the Arts Academy, the Department of Ural, Siberia, and the Far East in Krasnoyarsk. Then he was elected as the Chancellor of Krasnoyarsk State Artistic Institute. On Petrov-Kamchatskiy's initiative in 1994, the Affiliate of Krasnoyarsk Artistic Institute was opened in Yakutsk. Maria Afanasyevna participated actively in all husband's affairs. When the Affiliate of KSAI was merged with the Arctic State Institute of Arts and Culture as the Arts Faculty, Maria Afanasyevna moved from Krasnoyarsk to Yakutsk as Associate Professor, then Professor. Working many years with the students' auditory, Maria Afanasyevna is demanding to professional qualities that is very important when "everything goes" in the contemporary art destroys the national values of the Russian art.

The material is prepared by Zinaida Ivanova-Unarova, art critic, Professor of the ASICA, Honoured Worker of Arts in the Russian Federation



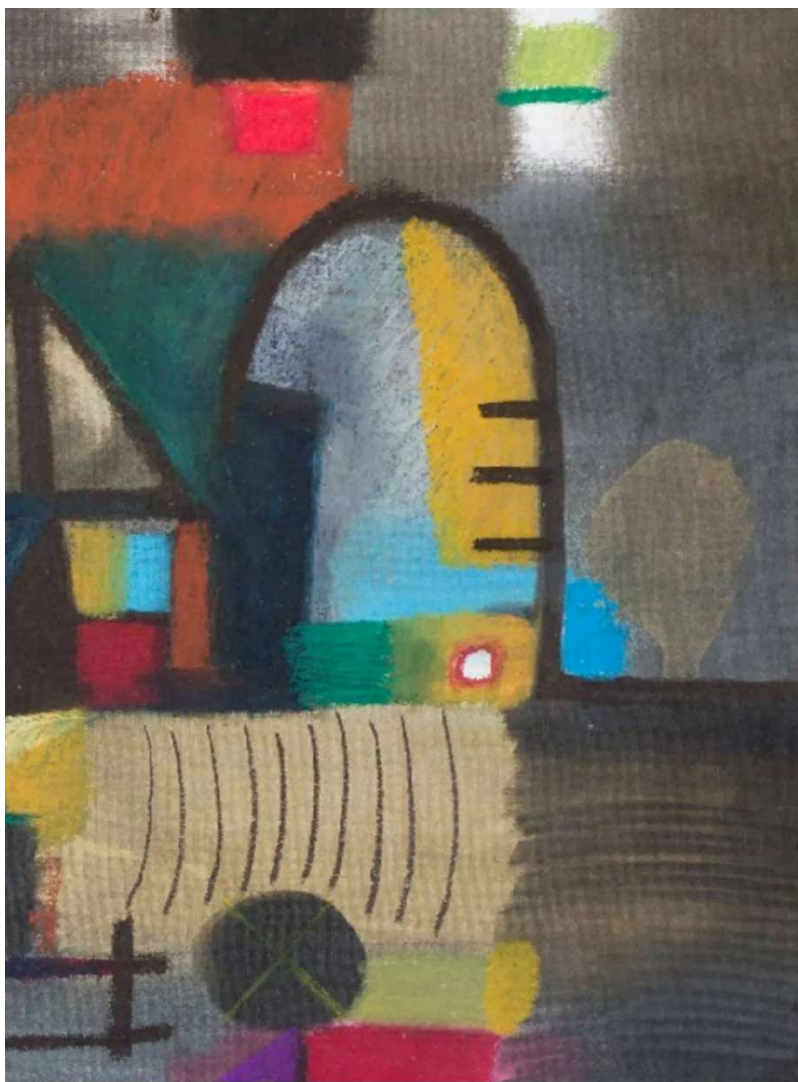
TUYAARA SHAPOSHNIKOVA'S ARTISTIC WORLD



NIKOLAEVA
Natalya Vasilyevna
Associate Professor
of the Painting and Graphics
Department at the ASICA,
the Sakha Republic (Yakutia)

c. Yakutsk

The profound influence on becoming Tuyaara as a future painter was undoubtedly exerted by the director of the graphics studio in Krasnoyarsk Art Institute, Professor Vitaliy Petrov-Kamchatskiy, who was a peculiar personality, obsessed with creativity, infinitely in love with the North.



The Cross – Kytyl. 2016. Paper, pastel

Tuyaara Efimovna Shaposhnikova, graphic artist, Honoured Worker of Art in the Sakha Republic (Yakutia), Professor, the Head of the Painting and Graphics Department at the Arctic State Institute of Culture and Arts. Tuyaara was born in the family of the famous graphic artist Efim Mikhailovich Shaposhnikov. Since her childhood, she had been drawing and was sure that she would become a painter. Having finished the Yakut Artistic College, she entered Krasnoyarsk State Art Institute, the Department of Easel Graphics (the studio of Professor V.N. Petrov-Kamchatskiy, Corresponding Member of the RAA, Honoured Worker of Art in the RF). After graduating, she accepted the invitation to the creative studio of Graphics in the Russian Arts Academy, the Department of Ural, Siberia, the Far East in c. Krasnoyarsk (Director N.L. Voronkov, People's Artist of the RF, Corresponding Member of the RAA, Professor).

The tutors from the Department of Easel Graphics were trying to uncover each student's potential and Tuyaara remembers each of them with gratitude. Now being Professor, a tutor, Tuyaara Efimovna treats each student with trepidation, trying to catch a sparkle of creativity in a person, broadening his or her artistic horizons, calling for refining the expressive means in their work. A great deal of attention is paid to the subject "Composition". Considering it the main one in the artist's development, Tuyaara Efimovna is experimenting in approaches demanding great dedication from students in studying this subject.

In our conversations, Tuyaara Shaposhnikova remembering the learning time in Krasnoyarsk Art Institute told about a lecture which was given by a painter from China. She was talking about the principles of the traditional Chinese painting, where the main role is played with a line and a stain, using the minimum of art means, removing everything accidental, leaving only something that defines the essence of the portrayed. It echoed the inner creative searchings, after all it was lying down on the plastic language of graphics, where a thought is concentrated in the capacious and laconic form. The institute education was led under the principles of realistic art, where the questions were posed of the light-and-shade modelling, dependence of the light source, three-dimensional depiction, perspective, so everything, that is the western art tradition. Then the fusion of the eastern and western art, on which the Yakut traditional arts, both the folklore and folk art, are based, gave an impulse for developing the painter's personality, which is expressed brightly.

The painter's art is penetrated with the symbols, metaphors of the traditional national culture. In her works, one can define a sustainable row of plots, on which depictions were founded, typical for the North culture. It is said in the book "Northerners' Mentality in the Context of the Circumpolar Civilisation" (the authors are Novikov A.G., Pudov A.G.):

"If you are a nomad, then "All that is mine with me all the time": the saying that defines his spirit and domestic practice precisely. It means a few things but the most important ones: my family, wife are with me. The latter is a keeper of the artificial warmth, hearth. In the North, light and warmth are of great value that is why the cult of fire spirit is developed among all North peoples. Children are your continuation, living and eternal onset. The caribou is with you, it is everything for a

Northerner..." [1]. These first forms awake the gene memory, based on the deep respect of the national roots that are expressed in creating the modern, mythological language, with which the author narrates his or her people's history. "The Fairy Tale about Urumachchi-Kuo" (1993); "The Hearth", "The Reindeer", "The Nomad" (1994); a series of

his or her work, a painter builds the value system of the Yakut world picture in the works. In the titles "The Hearth", "The Reindeer", "The Nomad", there is the evident reference to the people's history formed with the collective memory, where narratives become the myths influencing a euhominid's mind. There the concepts are displayed giving birth



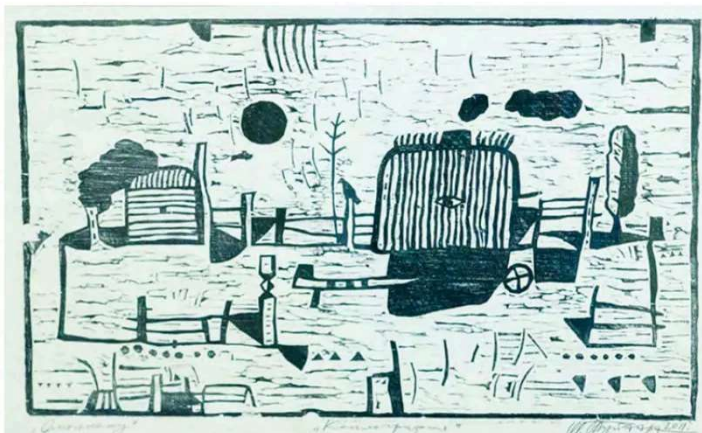
The Familiar L'oiseau Bleu. 2020. Paper, pastel

colourful lithographs "Kin-Kil" (1994); "Omogoy's House", "Allyaya's Way", "Wisdom in the Rucksacks" (2000) are performed in the technique of lithograph. The sheets are full of vibration, which is given with the printing from the lithographic stone. These perfect pages are included in the treasury of the National Art Museum in the SR (Y). In most cases, these works are performed in the Creativity House "Chelyuskinskaya" that is in Moscow's suburb, where the artistic studios are located with the set technological cycle to make prints: the lithographic, etching, printed ones, specially equipped to work on the stone, metal, wood, linoleum, and etc. There are professional printers, the people of a rare profession, exerting a print from the original engraved authors' boards (lithograph, etching, linoleum engraving) for painters. It was the place where famous artists and the students of the artistic HEIs were working together, communicating, sharing experience, teaching different technical devices each other. Leaning on the cultural and historical archetype in

to the artistic images. Shaposhnikova's vision is monumental under the internal force that allocates enormous energy to the works, which is generated with the appeal to the primordial, one may also say, archaic canons. For example, "the wheel" bearing many senses: it is a frequently repeated solar sign, the circle that is a symbol of the sun, the Yakut calendar spinning a life in the existence endlessness.

Xylography, which Krasnoyarsk graphics school is proud of, is Tuyaara's special love. I see a graphic artist's portrait with the very cutter in the hands. To cut on the board is certain meditation, concentration on the material, its suppression to his or her will, virtuosity, like shamanism.

In the xylographs printed from the board, the painter's credo is especially seen. It is an absolute graphics in the most complete expression. It is impossible to hide behind the "prettiness". There is only the board, cutter and whole universe in



Omolloosku. 2011. Xylograph



ZUBKO G.V. THE
BASIC PRINCIPLES
OF THE JAPANESE
PAINTING.
ENGRAVING

your hands. Thus the mysterious work "The Girl-Flower", "Abaa Katiriis" was born, looking at which you remember about the kinship relations. The sheet "Alaas" embodied childhood memories in the symbols and signs of the decorative vision.

An artist often leaves the white space of a sheet pristine letting a work "breathe" that does not contradict the Asian art principles as well. For instance, in the Japanese painting, there is a mean "ma" that is a pause, emptiness, air [2]. The limited page space, with which the painter works, conceals an enigma suggesting its reading in the signs, symbols, conditioned signals, of which Tuyaaara's works are full. This certain encryption gives a specific charm to the graphic sheets.

The term "unique graphics" is graphic sheets, which are impossible to replicate, performed with printing inks and graphic materials. This technique is paid special attention to. I would like to stop on the work "The Supervisor". With the seemed simplicity of the portrayed, the author's position is encrypted. A visual image separated from its physical body is like a camera obscura where an inner contemplator monitors the outside world. This motif is present in several works, an inner eye examining the world. This is not a passive observer as he not only looks but also produces his perceptions. In the mythological picture of the world, the attention was paid to a special role of a look. Thus the eye was the communication channel, through which the contact with other world can be held. "I like these mystical stories and legends linked to it. It gives the rich soil for imagination", said the painter.

With each exhibition, one can observe the transformation of plastic ideas in Tuyaaara

Shaposhnikova's creation. The first personal exhibition "With the Flow" (1999) was held in the gallery "Urgel" c. Yakutsk. Then there were personal expositions entitled "Ayan Suola" (2014), "Appearances. Daadar" (2015), "Orto Sayylyk" (2017), "Familiar L'oiseau Bleu" (2021). The titles reflect the major idea, in which an exposition concept is mirrored. This is the author's message, reading which a plastic thought-form of the exhibition is created.

The exhibition title "The Familiar L'oiseau Bleu" brings up the associations with something very familiar, maybe forgotten, but because of that not less intriguing. It was held in the exposition hall "Cosmos" at the Centre of Culture and Modern Art n.a. Y. Gagarin in December 2021. The exhibition space becomes a mean of communication helping to feel one of a set of vectors in interpreting the seen, forming the transition space from visual images to the sensory ones. The panic mood caused by the new pandemia of coronavirus placed the whole world in the new reality condition, became a trial for people, the difficult emotionally-burdened atmosphere of anxiety became dominating in the society. How does one find harmony in this rapidly changing world? The painter Tuyaaara Shaposhnikova translating her feelings into the artistic images suggests realising the moments of joy and the perception of happiness, which penetrate the life, acquiring the universal sense of existence. The formation of a person's emotional experience during the entire life cannot vanish without a trace, the search for harmony in the own inner world is the artist's proposed way. "L'oiseau bleu is associated with happiness, with the moments of joy in the life. Why is it familiar all of a sudden?" Because any person born and living on the earth has surely had this feeling. Today the time has come when a man has to bring up himself or herself, his or her thoughts to expect the good. The life is fine and there are many reasons for gladness, including in any routine. It is not important where you are! One can and needs to be happy here and now", this Tuyaaara's statement defines her moral certainty in many respects. Rain, a breath of wind, the observance for the transforming world, all these phenomena make somebody hear himself or herself, that can serve as the start of the journey to the inner world.

Literature

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Zubko G.V. *The Basic Principles of the Japanese Painting. Engraving*. Khokusay / East Art. The Course. URL: culture.wikireading.ru



In a certain sense, History is the peoples' holy book that is the main, necessary one; the mirror of their existence and activity; the testimonies of revelation and rules; the ancestors' maxim to the descendents; the addition, explanation of the present and the example of the future...

[The citation from the book "The Russian State History. Volume 7. Grand Prince Vasilii Ioannovich. 1505-1533"].

THE KHANTY HOLIDAY "THE OBLAS (BOAT) DAY"



BELKOVA
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Associate Professor of the
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c. Nizhnevartovsk

The education follow-up of Nizhnevartovsk State University includes a set of events, directed to support and develop the ethnic identity and self-consciousness of the learners from the North indigenous small peoples. The master students' participation in the national events facilitate their ethnos preservation, the motivation boost and success in the academic activity.



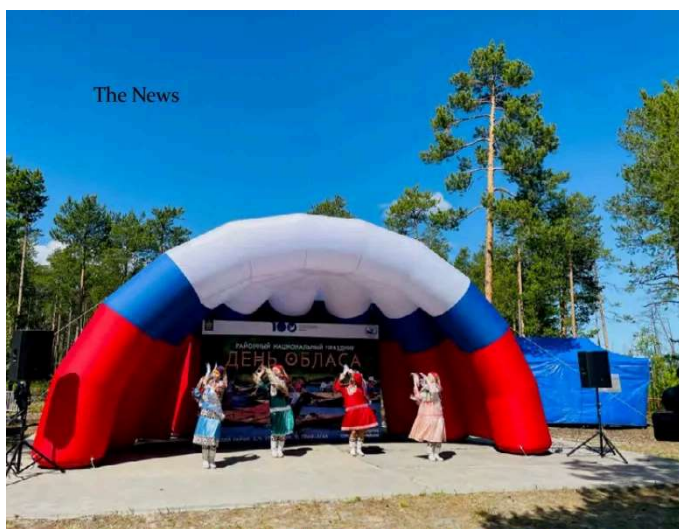
On the 1-st of June the region national holiday "The Oblas (Boat) Day" was held on the shore of the lake nearby the village of Trom-Agan, Surgut Region of Yugra. The master's students of the training programme "The Khanty Philology" at Nizhnevartovsk State University participated there.

The history of the Khanty holiday "The Oblas (Boat) Day" is linked to the history and culture of the Khanty, who are the North indigenous people living in the basin of the Ob, Irtysh and their tributaries in the territory of the Khanty-Mansi Autonomous Area – Yugra in Russia. In many respects, the Khanty ethnos kept the century way of life in the North severe conditions.

The holiday "The Oblas (Boat) Day" was established in 2004. Since that time, it has been celebrated in the middle of each summer, when a noble fish, that is white salmon, appears in the river. This holiday is a symbol of the Khanty pride for their culture, customs, and achievements.

According to the established tradition, the festive occasion starts with the ritual of the water worship. The native inhabitants believe that each reservoir has the water spirit and patron Ying-Vert. The Khanty apply to him requesting successful fishing. That is why, to cajole the mythological creature, the participants carry out the regular rite of the holiday. To propitiate the lord of the water element, they throw the coins wrapped in the cloth into the river.





It is the nature, with which the Khanty ethnos coexists, that forms the world of associations in its language. They are reflected in the rituals and symbols.

After the ritual, the competitions in the oblas (canoes) are conducted to propagandize the healthy life-style, development and popularisation of the national sports as a component of the indigenous peoples' specific culture and conventional way of life.

In the single and pair contests, both men and women take part, being the indigenous Khanty people's representatives of various age groups. The winners are defined under the best race time.

The oblas is a national rowing log canoe made of the butt from the broad-leaved tree. The certain form of the boat sides can be achieved with the diverse methods such as expansion, soaking, heating above the camp-fire, and spreading with the thin spring spacers

In the oblas (canoe) rowing racing, Russkina Nadezhda and Yakovinov Maksim, who are the 2-nd year master's students, participated. Their training programme is 44.04.01 Pedagogical Education, the Khanty Philology Profile.

The oblas is a national rowing log canoe made of the butt from the broad-leaved tree. The certain form of the boat sides can be achieved with the diverse methods such as expansion, soaking, heating above the camp-fire, and spreading with the thin spring spacers. The Khanty conserved the technology of making a flat log canoe and pass down their knowledge and skills to the heirs.

To get the desired form of the boat sides, the Khanty people use special instruments, for example, widening rings or frames. They help to spread the boat material in needed places and give it the necessary shape.

In some cases, the soaking method is applied, that is the submergence of the wooden boat sides into the water for the definite time. In so doing, the material becomes more flexible and plastic that allows to be formed more easily.

One more way to change the form of the oblas sides is to heat above the camp-fire. While doing so, the material becomes more plastic that allows to give it the needed shape. However, at that, it is necessary to be careful in order not to overheat or damage the material.

To create more rigid and sustainable form of the boat sides, the Khanty utilise spreaders. These are the wooden or metal elements, which are placed inside the boat and support its shape. They can be located horizontally or vertically and aid to prevent the deformation of the log canoe sides.

The indigenous small North peoples combine these methods with each other for the best achievement in the particular form of the oblas sides.



The oblas navigation is exercised with one paddle, which is made individually. Under its design, the blade can be curved, narrow or pointed like a willow leaf. Paddles can also have round blades or the ones cut under the straight line. The navigation of the log canoe is mainly in the sitting position at the bottom, more seldom kneeling. The position choice depends on the weather conditions and speed limit on the water.

To navigate the log canoe in the sitting position, a rower should settle himself or herself evenly at the bottom of the oblas, the legs should be in the straight position, the hands are located on the paddle handle. This navigation demands certain skills and movements coordination. The rower must be attentive and careful to avoid the boat over-rocking or turning-over.

In the beauty contest, Korob Yekaterina took part. She is the 1-st year master's student, the training programme "The Khanty Philology"

The festive occasion "The Oblas (Boat) Day" is the unique phenomenon of the Khanty culture. The community feeling is created with the holiday aesthetics, the particular organisation of its space and the action built artistically through the national dances, songs, folk art exhibition, master-classes on crafts.

To participate in the holiday is to become a part of the whole, to find your identity. The word, music, movement, light, and colour create peculiar solemn atmosphere.

The basic means of the ethnic culture serve not only as a way of communication and learning of the reality but also as a way of fixation, keeping the Khanty traditions and their introduction to subsequent generations.

One of the main holiday events was the national competition "The Khanty Beauty", where the representatives of the Khanty ethnos demonstrated the national costumes and traditional decorations.

In the beauty contest, Korob Yekaterina took part. She is the 1-st year master's student, the training programme "The Khanty Philology".

The Oblas (Boat) Day is not only the holiday for the Khanty but also a possibility for other residents of the Khanty-Mansi Autonomous Area – Yugra to get acquainted with their culture, traditions, and customs. This festive occasion facilitates the preservation and promotion of the Khanty culture, strengthening of the international consent and mutual understanding.

Drawing the master's students into the origins of their ethnic culture, conserving the conventions of the native ethnos, developing the skills of the intercultural communication, one can bring up the generation with the positive ethnic identity and tolerant stands, which are needed for the life in Yugra's regional poly-ethnic society.

THE EVENTS

THE EXHIBITION "SAKHAGARDEROB"

In summer 2023, the Painting and Graphics Department of the ASICA together with Yakutia's Artists' Union opened the Yakut artists' exhibition on the topic of the traditional costume and national clothes "SakhaGarderoB" in the hall "The Painter's House" of the National Artistic Museum.



САЙТ КОНФЕРЕНЦИИ

The exhibition was opened as part of the Forum "Contemporary Cultural, Social Challenges and Identity Transformation" organised by the North-Eastern Federal University, the Arctic State Institute of Culture and Arts, the Institute for Humanitarian Research and North Indigenous Peoples Problems of the SB RAS, the University of Douala (Cameroon), the Siberian Consortium of Culture Experts and Consortium "The Future of the Arctic Architecture and Climate Dynamics". The forum is organised within the framework of the programme in the strategic academic leadership "The Priority 2030. The Far East".

The exhibition theme aroused the painters' interest. After all clothes are one of the most crucial concepts in the ethno-regional identity. They are the entire artistic, image, and practical manifestation of the traditional culture. The national clothes are an evidence of the people's origin, its peculiarities. It is a sustainable element of the specific culture and an opportunity to detect contacts with other peoples. The mirroring of the main paradigm in the North culture is connected with encompassing the sign structures absorbing the North vast spaces, severe climatic conditions, diverse ethnic, local components and specifics of the Arctic civilisation Person's mentality.

Standing at the origins of Yakutia's art birth and development, I.V. Popov, M.M. Nosov understood the artistic value of the traditional costume undoubtedly. They studied, fixed all the beauty and originality of the Yakuts' material culture in their drawings. These very depictions served as the source of the work on the costumes in the film "Tygyn Darkhan", which were presented in the exhibition. The Yakut painters gravitate to portray the traditional clothes as an undoubted attribute of the summer holiday Ysyakh, the ritual activities linked to the religion and daily chores. In general, the conventional clothes are perceived as ethnographic or holiday showing a person's belonging to his or her national culture, reflecting the people's ethnic, spiritual, moral, and worldview experience. The exhibition was until the 5-th of October 2023.

Prepared by: Nikolaeva Natalya Vasilyevna, Associate Professor of the Painting and Graphics Department at the ASICA, the exhibition curator.



III INTERNATIONAL TRIENNALE «THE ARCTIC CHRONOTOPOS-2024»: THE WINTER SCIENTIFIC, CREATIVE AND EDUCATIONAL SCHOOL AS WELL AS THE EXHIBITION AND COMPETITION



www.agiki.ru

The Date: from 1-st to 10-th December 2024
The Venue: Yakutsk, the Sakha Republic (Yakutia), the Russian Federation

The Organiser: the ASICA <https://agiki.ru/>

THE GOLDEN THREADS OF THE TURKIC CULTURE IN MONGOLIA: THE FOLK AND ETHNOGRAPHIC EXPEDITION



www.agiki.ru



tuvancenter.ru

The Date: from 11-th April
to 20-th April 2024

The Venue: the Tuvian dense regions
in Mongolia: Bayan-Ulgiyskiy aimak,
somon Tsangal, Ak-Khem, Kharaaty

The Organisers: the ASICA, SBI "The Centre for the Development
of the Tuvian Traditional Culture and Crafts" the Tyva Republic

XIII RUSSIAN- CHINESE MEETING ON THE ARCTIC THEMES

The Date: October 23-27, 2024

The Venue: Qingdao, Shandong
province, China



The Organiser: Ocean
University of China
(Qingdao)

THE BUSINESS RECEPTION "THE NORTHERN FORUM — CHINA" WITHIN VIII RUSSIAN-CHINESE EXPO

Date: May 15-19, 2024

Venue: Harbin, Heilongjiang province,
China.

The Organisers: The Secretariat
of the Northern Forum and "XY Group"
Company



In the next issue:

THE NORTH PEOPLES' EPOSES: OLONKHO, KALEVALA, NIMNGAKAN

Требования для публикации материала



1. Text: the 10-th font in the Word97-2003 Doc
2. 1 photo of the author in color
3. The copies of documents and illustrations (more than 2 photos)
4. The text length for scientists is no more than 20 thousand signs, for the others – no more than 10 thousand signs.

THE EXAMPLE

TITLE

FULL NAME, academic degree (Dr. or PhD in science), working position, organization or company





Arctic peoples subdivided according to language families

Indo-European family

- Germanic branch

Uralic family

- Finno-Ugric branch
- Samoyedic branch

Altaic family

- Turkic branch
- Tungusic branch

Chukotko-Kamchatkan fam.

Isolated languages
(Ketic and Yukagir)

Eskimo-Aleut family

- Inuit group (of Eskimo br.)
- Yupik group (of Eskimo br.)
- Aleut branch

Na-Dene family

- Athabaskan branch
- Eyak branch
- Tlingit branch

— Arctic circle
— Arctic boundary according to AMAP
— Arctic boundary according to AHDR

Notes:

Areas show colours according to the original languages of the respective indigenous peoples, even if they do not speak their languages today.

Overlapping populations are not shown. The map does not claim to show exact boundaries between the individual language groups.

Typical colonial populations, which are not traditional Arctic populations, are not shown (Danes in Greenland, Russians in the Russian Federation, non-native Americans in North America).



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