



# Regional cultural centers and artistic schools of Siberia at the turn of the 21st century as a part of the information system in the educational process

## Centros culturales regionales y escuelas artísticas de Siberia a comienzos del siglo XXI como parte del sistema de información en el proceso educativo

Larisa Ivanovna NEKHVYADOVICH [1](#); Lidiya Vasilyevna BALAKHNINA [2](#); Irina Valeryevna CHERNYAEVA [3](#)

Received: 16/12/2017 • Approved: 21/12/2017

### Contents

[1. Introduction](#)

[2. Main part](#)

[3. Conclusion](#)

[References](#)

### ABSTRACT:

The article attempts to analyze the particular features of the formation of regional art schools and cultural centers in Siberia (through the example of the Altai Territory and the Tyumen Region) at the turn of the 21st century. The authors consider the activity of art galleries as cultural centers of the region; analyze the phenomenon of reviving private collection of works of fine art; study the work of painting masters of various styles and directions represented in the exhibition space of the Siberian region. The authors analyze the experience of presentations of private art collections formed in Siberia in the 20th century. This experience contains unique information not only on artists' creativity, but also on the ideals of their time, on universal values, which allows viewing the collections as

### RESUMEN:

El artículo intenta analizar las características particulares de la formación de escuelas de arte regionales y centros culturales en Siberia (a través del ejemplo del Territorio de Altai y la región de Tyumen) a comienzos del siglo XXI. Los autores consideran la actividad de las galerías de arte como centros culturales de la región; analizar el fenómeno de revivir la colección privada de obras de arte; estudiar el trabajo de maestros de pintura de varios estilos y direcciones representados en el espacio expositivo de la región de Siberia. Los autores analizan la experiencia de presentaciones de colecciones privadas de arte formadas en Siberia en el siglo XX. Esta experiencia contiene información única no solo sobre la creatividad de los artistas, sino también sobre los ideales de su

part of the educational and educative process.

**Keywords:** school of art, cultural centers, regions, fine arts, exhibition activities, art galleries.

tiempo, sobre los valores universales, lo que permite ver las colecciones como parte del proceso educativo y educativo.

**Palabras clave:** escuela de arte, centros culturales, regiones, bellas artes, actividades de exhibición, galerías de arte

## 1. Introduction

A school of art is defined as a long lasting artistic unity, a continuity of traditions, principles and methods. The term "school of art" emphasizes commonality, uniqueness and identity – national, stylistic and conceptual. During the 20th century in the Soviet Union, provincial art centers and regional schools of art of Vladimir, Penza, Irkutsk, Sverdlovsk, Krasnoyarsk, Omsk and others had been formed. Modern researchers consider the method of socialist realism, avoiding politicization, as a special historical artistic method. At the same time at the turn of 21st century, when the social structure, economy, public morality has been changed, "the vector of development from collectivism to individualism clearly emerged... and the state turned out of art" (Chirkov, 2016). The culture of Altai is a synthesis of European, Russian, Ural and Siberian traditions. In the modern artistic life of Siberia, two tendencies collide with each other: one continues and develops the tradition of Russian painting, while the other declares this tradition obsolete, offering new technologies and new ways of creative self-expression.

In the modern educational process, cultural centers, schools of art, and private collections play a special part, which is confirmed by the museum exhibition activity, as well as the activity of enthusiasts – teachers of educational institutions of various levels. At present, the practice of teaching in museums, galleries and exhibition halls, as well as in artists' studios has been spread. One of the forms of involving students in art is the use of special literature, including catalogs of art collections. Let us consider specific examples of the use of the art collections in educational sphere.

## 2. Main part

In the art galleries that have emerged in Barnaul at the turn of the 21st century, the works of realistic artists predominate. Landscape remains a priority genre in the work of Altai artists. The gallery is often associated with a specific individual and then called by the name of its owner or curator. The first private gallery of the capital of the Altai Territory, Barnaul, was the "Shchetinin Art Gallery" opened in 2003 (Stepanskaya, 2009). The founder and owner of the "Shchetinin Art Gallery" – Anatoly Prokopievich Shchetinin – is an Altai painter, a member of the Union of Artists of Russia, a member of the Central Society of Friends of Mongolia, collector, gallery owner. The idea of creating a gallery arose in the early 1980s as a result of several trips abroad. The family collection of A.P. Shchetinin contains more than three hundred works, among them such authors as N.P. Ivanov, M.F. Zhrebtsov, V.A. Zoteev, G.F. Borunov, F.S. Torkhov and other classics of the Altai art. The gallery conducts an active exhibition activity. For example, in the gallery such exhibition projects as "Little Village – the Cradle of the Soul...", "Light of Realism", "Associates", "My World in Colors", "Primroses are the Heralds of Spring" and many others are realized. The gallery is actively visited by schoolchildren, students of children's art schools and studios, students of art faculties of Altai universities. The exposition includes landscapes, still lifes, portraits, historical paintings of Altai artists: A. Arestov, M. Budkeev, G. Burkov, Yu. Ivanov, V. Marchenko, F. Torkhov, A.P. Shchetinin, I.V. Shchetinina, F.A. Filonov, E. Yugatkina and others. The exposition expresses the patriotic idea of the beauty of native landscapes, the beauty of Russia's scenery, the multivalued grandeur of the traditions of Russian culture.

In 2005, in Barnaul the second private art gallery under the name "Carmine" was opened. Its founder and owner is Altaian entrepreneur Sergei Grantovich Khachaturyan (1955-2012). Its author, T.M. Stepanskaya (Stepanskaya, 2005), is the compiler of the first exposition and the

first annotated scientific catalog of the exhibition "Landscape – the national genre of Russia" in the gallery "Carmine".

To the opening of the gallery, the art collection of S.G. Khachaturian had 267 works of Altai artists of the second half of 20th – beginning of 21st centuries: works of V.F. Dobrovolsky, S.I. Chernov, M.F. Zherebtsov, F.A. Filonov, F.S. Torkhov, G.F. Borunov, A.A. Yugatkin, V.A. Zoteev, V.P. Chukuev, I.I. Ortonulov, M.D. Koveshnikova and others. The concept of the exhibition activity of the gallery "Carmine" consisted in the thesis "...the main purpose of art is enlightenment and moral education of the people" (Stepanskaya, 2005).

The real sensation of the artistic life of Altai was an exhibition of works from the collection of the senior priest of the St. Nicholas Church in Barnaul, M.S. Kapranov (1944-2008), held in 2008 in the gallery "Universum" of the Faculty of Arts of the Altai State University. The exhibition attracted the widest attention of the public, students and schoolchildren. Ideological inspirers and teachers of the collector M.S. Kapranov are Russian philosophers, among which greater influence on the collector had G.P. Fedotov (1886-1951), I.A. Ilyin (1883-1954), K.N. Leontiev (1831-1891). The nature of the worldview of the collector M.S. Kapranov is reflected in the methodology of drawing up the collection, in its subject and content. The collection of M.S. Kapranov is widely represented by Siberian artists. The peculiarity of the creative manner is distinguished by the works of Krasnoyarsk painters. Temples, flowers, lakes, woods, mountain ranges, seasons, morning and evening, the sun, streets of ancient cities, ancient symbols of good and life – these are the images of the exposition. The leading genre is landscape. Nature appears in harmony with man. Such a unity is expressed in the works of F. Filonov, V. Konkov, G. Borunov, M. Koveshnikova, E. Yugatkin, V. Barinov, Yu. Kabanov, V. Kudrinsky, S. Dykov and other authors. The collection of M.S. Kapranov includes more than one hundred works (Stepanskaya *et al.*, 2016).

In Altai, family art collections are being formed. In 2009, in Barnaul Gallery of Shchetinin an exhibition of such a collection was held under the symbolic name "Associates". It was dedicated to the 80th anniversary of the birth of Altaian painter and sculptor Prokopy Alekseevich Shchetinin (1928-2004). The title had a conceptual subtitle: "Prokopy Shchetinin and His Generation". The exposition presented works from the collection of the Schetinin family: sculpture, painting, and graphics. The authors of the works were contemporaries of P.A. Shchetinin. "They lived in one country, in one century, were brought up by one culture – the great Russian, they participated in one national historical tragedy – the Great Patriotic War of 1941-1945, realized themselves creatively in one Altai land" (Stepanskaya, 2009). Among coevals of P.A. Shchetinin there are great well-known names: N.P. Ivanov, S.I. Chernov, G.F. Borunov, as well as talented artists, no less deserving attention, but having a different temperament, such as N.I. Surikov, G.K. Tarski, D.A. Komarov, M.F. Zherebtsov, V.I. Goldyrev, P.S. Panarin, V.A. Zoteev, P.G. Kortikov, F.A. Filonov. Each name is significant, weighty, large-scale. The creativity of artists of this generation sprouted on the land of Altai drawing on the sources of mastery in the traditions of the national art school (Stepanskaya, 2009). The chronological framework of the exposition is the period of 1947-2003. The exhibition of this unique private collection made it possible to appreciate the art of Altai of the 20th century from the standpoint of contemporary art culture and art studies.

A special current, represented in the regional art of Altai, are artists who turned to the classical traditions of Western European and Russian painting. To this current belong landscape painters S.A. Prokhorov, V.P. Kuksa and P. Yu. Brytkov, who works in the genre of still life.

In 2016, Barnaul hosted the anniversary personal exhibition of the Doctor of Science in Arts, Professor, member of the Union of Artists of Russia, Honored Worker of Culture of the Russian Federation, member of the Society of Russian-German Artists of Nuremberg, Head of the Department of Fine Arts of the Institute of Architecture and Design of the Altai State Technical University Sergei Anatolyevich Prokhorov. The exhibition exhibited 111 works, many of which were painted not only in Russia, but also abroad. The works made by the artist in Germany, Italy and France organically fit into the exposition, enabling visitors to immerse themselves into

the atmosphere of the picturesque landscapes of these countries. The exhibition presented works from private collections of S.K. and L.N. Zavyalovs, V.N. and V.Yu. Kuznetsovs, V.A. and I. P. Kondrashins, A.A. and O.E. Kubasovs, T.P. Borodulin, and O.G. Zykov. The exhibition exhibited works of various genres of painting: portraits, still lifes, landscapes. The primary development of the landscape genre is the characteristic feature of the Altai Territory. Altai is a unique cultural and natural complex, the territory of which is located within the steppe, forest-steppe, partly taiga natural zones in the West Siberian Plain and in the mountains of Southern Siberia. This largely determines the specificity of the thematic typology of the Altai landscape, within which two main thematic blocks are clearly distinguished: the landscapes of the Mountainous Altai and the landscapes of the flat Altai (Nekhyadovich, 2014). Analyzing the works of the artist, we note that the author bends for the images of the landscapes of the plain Altai (such are the works "Summer", "Evening on the Lake", "Birch Motif", "Summer Rhapsody", "Foggy Evening", "Silent Creek" and other works).

Every Altai artist has a bright individuality, uses his creative method, is distinguished by his special view of the world, but in spite of all the originality and identity in most works of landscape painting, there are common features. A creative or artistic method is a historical set of principles of artistic and imaginative thinking in art, conditioned by the level and nature of the development of society, its philosophical, religious, social, scientific, aesthetic views and ideals. The artistic method is the result of a long, regular development of art, reflecting its objective laws, as well as the worldview of the artist. The totality of the principles of any artistic method includes the principles of artistic selection, the methods of artistic generalization, the principles of aesthetic evaluation of the world from a position of a certain aesthetic ideal, the principles of the embodiment of reality in images of art (Apollo, 1997). In the structure of the artistic image there are two fundamental principles – realism as a method of cognition and reflection of life and beauty as the ultimate goal of the image. It should be noted that in the works of S.A. Prokhorov, these two principles come to the fore. Researchers of the fine arts of Altai note "the bent of some artists for color laconism, and others for richness of saturated color" (Nekhyadovich, 2012). In the works of S.A. Prokhorov, it determines the one of the most important characteristics of the author's works – the color – a powerful expressive tool. The color indeed plays one of the main roles in the artist's works: yellow, red, orange – all colors are bright, warm saturated, even in winter landscape the author brings a sense of warmth, as, for example, in the works "Winter Evening", "Ski Track". The expressive energy of color can be traced in almost every his picture, in each of his works you can see the trail of the sun: sunsets, sunrises, play of sun rays, spots of light are favorite motifs of the author. The artist expresses his attitude to nature and the surrounding world through the yellow color, which symbolizes warmth, enlightenment, the revival of nature.

One of the features of the regional art life is the preservation of municipal art galleries, which, among other things, execute a commercial function, through the popularization of the creative work of the Altai Territory artists. On the eve of the collapse of the Soviet Union in the Altai Territory there were more than 60 rural art galleries. Most galleries were founded by artists who began their life in these villages. A distinctive feature of the artistic life of the Altai Territory at the turn of the 21st century is the formation and development of memorial estate museums: in the village of Anos of the Altai Republic – the estate museum of G.I. Gurkin, the first professional artist in Altai; in the village of Polkovnikovo, the Altai Territory, – the estate museum of Soviet cosmonaut G. Titov; in the village of Srostki – the estate museum of V.M. Shukshin; in the village of Kurya – the estate museum of M.T. Kalashnikov; there are also others.

At the turn of the 21st century, the level of exhibition movement in Western Siberia began to increase, resulting in the growth of the number of galleries in the artistic life of the regions. Galleries influence the formation of the Russian and regional art market, and the development of cultural tourism. So, the feature of galleries, for example, of the Tyumen Region is the combination of enlightenment and entrepreneurship. These circumstances make it possible to

view the gallery as an object that largely determines the development of contemporary visual arts, especially provincial, remote from the capital centers, such as Tobolsk. So, for example, the acquaintance with the "capital" art, works of regional and local artists is due to a few Tobolsk galleries created attached to non-profit organizations: exhibition halls of the Perov [Children's Art School](#) and Children's Art School of the Department of Applied Arts of the Mendeleev Tobolsk Pedagogical Institute; in addition to organizations of a commercial nature: art galleries located in the shopping center "Ermak", in the building of the Judicial Council and in the Palace of the Governor of the Tobolsk Historical and Architectural Museum Reserve (Balakhnina, 2015).

Gallery practice badly needs training specialists combining professional education in the field of the theory of art and knowledge of art dealing. So in Siberia the training of such specialists takes place at the Altai State University and the Tyumen State University. Personnel supply of specialists of cultural institutions is carried out by the Faculty of Arts of the Altai State University (the faculty trains specialists of different levels – bachelors, specialists, masters). In the Doctoral Committee D 212.005.09, created on the basis of the same university, PhD and ScD theses on specialty 17.00.04 – Fine and Applied Arts and Architecture – are defended. The activities of the Committee are supervised by Doctor of Science in Art Studies, Professor, member of the Union of Artists of Russia, T.M. Stepanskaya (Nekhvyadovich, & Chernyaeva, 2016). Graduates of the Department of Applied Arts of the Tyumen State University, branch in Tobolsk, are in demand in the labor market and work at museums and galleries of the Tyumen Region, the Khanty-Mansi Autonomous Area, and the Yamalo-Nenets Autonomous Area.

Professional training of art historians contributes to the development of the Gallery of Modern Art at the Department of Applied Arts of the Tyumen State University, branch in Tobolsk, founded in 2000 on the basis of the Art and Graphic Department of the Mendeleev Tobolsk Pedagogical Institute by Dean P.K. Simonov. Annually there are more than 10 exhibitions of contemporary art there. The peculiarity of the Tyumen Region, the Khanty-Mansi and Yamalo-Nenets Areas is imprinted in various genre works, which made it possible to create diverse expositions. Since 2000, the gallery has formed a fund for fine and decorative and applied art. Many of the projects of the exhibition hall have become traditional: "Bright Easter" together with the exhibition of arts and crafts of the Sunday School of the Tobolsk Eparchy, drawing competition for pupils of the Perov Children's Art School of the city of Tobolsk; exhibitions of final qualification works; views of courseworks; an exhibition of works of graduates of the "City Youth Artists' Association"; annual report exhibition of teachers of art education; personal exhibitions of works of teachers and members of the Union of Artists of Russia. The gallery has developed and found practical application of joint work with educational institutions of the city based on the principles of a differentiated approach to audience, succession and systematic character (Dobrunova, 2016).

---

### **3. Conclusion**

At the beginning of the 21st century, the forms of educational, cultural and enlightenment activities of galleries are becoming increasingly diverse. Popularity in the activity of art galleries has been gained by master classes where practical acquaintance of young spectators with various techniques takes place, where they learn expressive possibilities of pastels, watercolors and unique drawing, acquire skills of compositional construction. Creative meetings with artists are becoming an indispensable element of the programs for the presentation of works of art. A dialog is a characteristic feature of communication between the artist and the viewer. Thus, art collections and their exhibitions contribute to the realization of the social function of art – to educate, form aesthetic consciousness, deepen humanitarian knowledge, and form historical memory. The formation of regional cultural centers and art schools in Russia can be explained by "external" and "internal" reasons. The external reason is the expansion of art to the province due to the saturation of regions by artists and educators who received education in Moscow and St. Petersburg in the second half of the 20th century. The internal reason is the artistic

development of the Siberian space in the process of activity of the Union of Artists of the USSR. The experience of the artistic life of Siberia, formed by the beginning of the 21st century, is significant. Its characteristics can be formulated as follows: the abundance of stylistics and artistic trends, the variety of galleries and their multifunctionality, active publishing activities, the opening of higher and secondary professional institutions, the development of private entrepreneurial initiatives in the field of art, the implementation of various projects, and the formation of the school of Siberian art.

---

## References

- Apollon. Izobrazitelnoe i dekorativnoe iskusstvo. Arkhitektura: terminologicheskii slovar* [Apollo. Fine and Decorative art. Architecture: Terminological Dictionary]. (1997). Moscow: Ellis Lak. (p. 736).
- Balakhnina, L.V., & Smirnova, M.I. (2016). Rol vystavochnoi deyatelnosti v khudozhestvennoi zhizni provintsii [The Role of Exhibition Activity in the Artistic life of the Province]. In *Sovremennoe estestvennonauchnoe obrazovanie: sodержanie, innovatsii, praktika: Materialy Vserossiiskoi nauchno-prakticheskoi konferentsii (s mezhdunarodnym uchastiem)* [Modern Natural Science Education: Content, Innovations, Practice: Proceedings of the All-Russian Scientific and Practical Conference (with International Participation)] (pp. 136-138). Tobolsk.
- Chirkov, V.F. (2016). Metropoliya i provintsiya [Metropolis and the Province]. *Kulturnoe nasledie Sibiri*, 1(19), 27.
- Dobrunova, A.Yu. (2016). Osobennost khudozhestvennogo rynka provintsialnoi Sibiri [Features of the Art Market of Provincial Siberia]. In *Molodezhnyi nauchnyi forum: Gumanitarnye nauki: elektr. sb. st. po materialam XXXVIII stud. mezhdunar. zaochnoi nauch.-prakt. konf.* [Youth Scientific Forum: Humanities: Electronic Collection of Articles on the Materials of XXXVIIIth Student International Extramural Scientific-Practical Conference] (Issue 9(37). Moscow: MTsNO. Retrieved September 13, 2017, from [https://nauchforum.ru/archive/MNF\\_humanities/9\(37\).pdf](https://nauchforum.ru/archive/MNF_humanities/9(37).pdf)
- Nekhvyadovich, L.I. (2012). Faktory formirovaniya stilisticheskikh osobennostei peizazhnoi zhivopisi Altaya vtoroi poloviny XX veka [Factors Forming the Stylistic Features of Landscape Painting of Altai in the Second Half of the 20th century]. *Mir nauki, kultury, obrazovaniya*, 1, 26-27.
- Nekhvyadovich, L.I. (2014). The Possibilities of Ethnomethodology in Modern Art Studies. *Terra Sebus: Acta Musei Sabesiensis*, Special Issue, 187-199.
- Nekhvyadovich, L.I., & Chernyaeva I.V. (2016). Experience and Perspectives of Art History Development in Educational Space of Siberia at the Turn of XX-XXI centuries. *International Journal of Environmental & Science Education*, 11(7), 1501-1507.
- Stepanskaya, T.M. (2005). *Peizazh – nationalnyi zhanr Rossii – v kollektzii Sergeya Khachaturyana: Katalog* [Landscape – the National Genre of Russia – in the Collection of Sergey Khachaturyan: Catalogue]. Barnaul: Altapress.
- Stepanskaya, T.M. (2009). *Ocherki istorii iskusstva Altaya* [Essays on the History of Altai Art]. Barnaul.
- Stepanskaya, T.M. (2009). *Spodvizhniki: Albom* [Associates: Album]. Barnaul. (p. 7).
- Stepanskaya, T.M., Chernyaeva, I.V., & Naumova, V.I. (2016). Humanities – The Basis of University Education. *International Journal of Environmental and Science Education*, 11(15), 8718-8725.

---

1. Altai State University, 656049, Russia, Altai Territory, Barnaul, Lenin Ave., 61; E-mail: [lar.nex@yandex.ru](mailto:lar.nex@yandex.ru)

2. D.I. Mendeleev Tobolsk Pedagogical Institute, Tyumen State University Branch, 625150, Russia, Tyumen Region, Tobolsk, Semena Remezovs st., 26; E-mail: [89091812006@mail.ru](mailto:89091812006@mail.ru)

3. Altai State University, 656049, Russia, Altai Territory, Barnaul, Lenin Ave., 61; E-mail: [gurkina-22@mail.ru](mailto:gurkina-22@mail.ru)

---

[Índice]

[In case you find any errors on this site, please send e-mail to [webmaster](#)]