

CULTUROLOGY #5

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Voievodin A.

AESTHETICS, ART HISTORY, ART CRITICISM

The article attempts to distinguish between the subject and the main function of the theoretical and aesthetic rational forms in the structure of artistic

consciousness. The method – a fact of historical turnover artistic thinking. Rational reflection of art practice took a number of successive historical forms – protokanon, religious and artistic canon, canon of art, art theory. Methodological originality ratio analysis of art history, aesthetics and art criticism is a genetic reconstruction of their occurrence in the process of differentiation of functions of artistic canon. Overcoming the canon went as reflection of the inside of the art itself, and on the part of philosophy. Reflection of the artistic medium had resulted in the appearance of fine arts. Art studies explores the language of art, the laws of the material type of art in connection with the psycho-physiological characteristics of their impact on the person's emotional sphere. Aesthetics is formed inside of philosophical knowledge as a theory of aesthetic sense. Modern aesthetics explores: 1) the specificity of the aesthetic sense; 2) the basic forms of its representation in the human mind (the nature and structure of aesthetic consciousness); 3) qualitative determination of aesthetic states (typology of aesthetic feelings); 4) specific activities on modeling and aesthetic sense of man and society (general theory of art). The functions of social control over the results of artistic creativity belong to art criticism. Its mission - to "sentencing" emotional evaluations fact that artists embody in works of art. The subject of criticism is: 1) in determining the quality of a work of art excited emotions; 2) to establish their justification consistent with those of social development; 3) in the characteristic virtues of the art form, artistic discoveries. The development of art is impossible without these forms of rational reflection.

Key words: *art history, art canon, art criticism, phronesis, aesthetics.*

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Akchurina-Muftieva N., Guseva Y.

TENDENCIES OF DEVELOPMENT OF DECORATIVE AND SEMANTIC ACCENTS IN THE MODERN COSTUME

This article describes the trends in development of decorative and semantic accents in a modern outfit (dress). We have analyzed the collections of contemporary designers such as John Galliano, Domenico Dolce and Stefano Gabbana, Versace and others. World's catwalks represent ethnic motifs from different countries, including Russian costume, won the well-known fashion designers' hearts. Having based on the analysis of collections of well-known modern designers we considered the using of protection symbols (charms) as a phenomenon of style, becoming widespread in the art of costume ensemble last time. It was noted that most modern designers use symbols only as a composite-decorative elements of art image. Only in rare cases they are used as decorative-semantic (sense-decorative) ones. We can trace the trend of using sacred symbols, such as crosses, swastikas, stars etc as a trendy decoration. Nowadays, one can observe the promotion of using the Slavic solar protection symbolism in everyday clothing, reflecting the increased interest in the return and revival of national culture and traditions in modern dress.

Key words: *costume, decorative accent, Slavic, amulet, symbols*

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Gryva O.

**TRAINING OF THE FEATURES SPECIALISTS IN THE FIELD OF
CULTURE TO REALIZATION OF THE STRATEGY OF THE LIFE
CREATIVITY IN THE MULTICULTURAL SPACE**

Article is devoted to the peculiarities of training in the field of culture to realize their professional goals in a multicultural environment in the context of the concept of life creation.

The author argues that the professional training of the features specialists in the field of culture in higher education should be combined with the philosophical, historical and cultural representations of students with his life scenarios. In this case we are talking about the outlook of how the system of knowledge, attitudes, and students' attitudes toward life. Therefore, the training of specialists in the field of culture in addition to the traditional objectives should include the following components:

- Knowledge of the geopolitical and ethno-cultural specifics of the region.*
- Knowledge of the particular qualities culture of the peoples living in the region.*
- Have philosophical and educational and socio-psychological training.*
- Recognition of the right of all peoples and cultures on their identity.*
- Mastering the special conceptual apparatus that will describe themselves and others in cultural diversity.*

Key words: *concept of life creation, strategy, education, training, multicultural space, culture.*

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Antipova Y.

NEW YEAR IN THE POSTMODERN ERA (HOLIDAY CONCERTS ON TELEVISION CHANNEL «CULTURE»)

The goal of Y. Antipova's article «New Year in the postmodern era (holiday concerts on television channel «Culture»)» is to identify the features of the so called «local (or small) rationality» of postmodern age, cross-over tendency, integration of different arts (music, dance, visualization, recital). Combination of past and present traditions, unpretentious and high-tech features, convergence of language means of academic, folk, popular music, postmodernistic games with texts relating to different times and cultures, vast use of allusions characterize these TV shows associated with era of information oversaturation and cultural singularity.

The method of complex analysis allows detecting following tendencies in a contemporary show: performances mixing academic (profound), folk, and mass (unpretentious) art; mandatory presence of foreign cultural, diverse national elements, their rapprochement; tendency to excessiveness, hyper-lineups; combination of unpretentious material and at the same time extremely technical mastery and virtuosity of performing it. Yu. Antipova is the first to make art (musical) review of “The Very Best New Year” (2011) TV show and studies the mechanics of combining non-combinable styles and genres. For example, the composition “In Wales the rain is warm” by Alexander Gorodnitskiy and Sergey Nikitin combines bards’ song, Irish dance, Scottish bagpipes, tap dance. The meaningful space of such «product» allows reflecting on Celtic and Soviet bards, scouting, the «lost Russia», affinity of percussion dances, musical instruments of different nations.

The article provides another view on studying the so called postmodern polycentrism, new types of cultural globalization where centripetal and centrifugal forces are at work. While the centrifugal forces maintain the situation of trends, groups and microstyles variety, the centripetal forces seek out dozens of alternatives for their interconnection and prove the proximity of contrary phenomena. The article may be interesting for explorers of mass culture, music, holidays, performances, and for those who study culturological issues of postmodernism.

Key words: *post-modernism, mass-, academic culture, crossover, TV concert*

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Mikitinets A., Mikitinets O.

THE MYTHOLOGY OF MODERN MAN: THE CULTURAL AND ANTHROPOLOGICAL ANALYSIS.

The article is devoted to the actual problem in cultural anthropology – analysis of the myths that have a place in modern culture. Among the many problems of cultural anthropology myth has a special place, as evidenced by studies of E. Taylor, C. Levi-Strauss, B. Malinovsky, M. Eliade, D. Campbell and others. It is shown that the myth as a cultural phenomenon, not only has not lost its effect on humans, but also in the development of civilization has acquired a qualitatively new forms and features. One of the methods used in this article – is the «survival method» by E. Taylor. In particular, it can analyze the superstitions that are so common in modern everyday culture. In general, the article analyzes the forms of modern myth, as the political, historical, geometric myths and the national symbols. From the positions of the myth describes the brands that occupy a place of totem of modern life. Modern art is analyzed as a repeater of mythology. The form of the myth has become another while retaining all the traditional attributes to him: totem, taboo and ritual. So it is shown that modern man is no less than the mythologized his ancestors. But the belief that modern man is not associated with the myth - this is another myth that allows a person to enjoy the thought of his era and exclusivity itself as an integral part thereof.

Key words: *the myth, the «survival method», the cultural anthropology, the totem, the taboo, the ritual.*

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Donskaja E.

STRUCTURAL PROPERTIES OF PATTERN LANGUAGE OF ARTISTIC CULTURE

Separate patterns and pattern constructions arise up in consciousness at consideration of artistic work: there is translation of fragment of culture intertext in some suggestion of pattern language. Here associations act large parts are regular nascent connections between separate events, facts, objects or phenomena reflected in consciousness and fastened in memory. These connections results in urgent by us further to the associative reproducing of pattern – «read-out» of artistic work with simultaneous translation of virtual «code» in pattern space. Thus exceptional a specific feed-back matters: simultaneously with perception of separate elements of artistic work or all work on the whole there is (more frequent than all unconscious) the address to virtual pattern space and extraction by an interpreter from his own memory of patterns relevant to the elements of reading text. These patterns extracted on association give an interpreter so-called pattern additions.

A pattern language consists of some broadening set of base (in structural sense – elementary) patterns and pattern constructions which are «large-sized» patters. Pattern constructions are divided into linear suggestions, tied-up sets of

suggestions (subpatterns), hierarchical structures of sentences, and also sets of suggestions, in which part and whole can not only to be perceived de bene esse but also to «switch places, arbitrarily tied-up between itself». The parallel reading of artistic work (grasping) can at once result in perception of difficult appearance-structure at presence of large volume of knowledge of interpreter and his high associative capabilities. Possibility of any variation of structures of patterns is structural property of pattern language – from the simplest connection to including and subpatterns, and their fine-tuning in the arbitrary place of the modified structure. Other important properties of pattern language of artistic culture are his expansibility – permanent addition by patterns and dynamic quality – property of gradual changeableness, augment ability, and confluence of some patterns additional to expansibility.

Key words: *pattern language, structures of patterns, association, reminiscence*

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Grigorieva M.

**THE LEADING METHODS OF STYLIZATION OF ETHNIC SUBJECT
(ON THE EXAMPLE OF CAFES AND RESTAURANTS OF TATAR
CUISINE IN THE CRIMEA)**

The analysis has allowed to establish that the decision of the imagery of modern public catering enterprises on the territory of Crimea, the design of which reflects the ethnic theme, you can select a number of General approaches: interpretation peculiar to the specific culture techniques, solutions architecture, interior design and their individual components, as well as the formation of associative impressions for the implementation of a specific topic, in most cases, due to the name of the institution. Approaches largely solved by the method of retrospective review, allowing you to fill the space and detail, letting historically truthful representation of the specificity of culture and style, based on the author's interpretation of traditional architecture, interiors and their substantive content. In some cases, the authors fill the environment with objects that play the role of metaphors, and turn to the interpretation of design prototypes through the

grotesque, which opens up opportunities for the inclusion of the full range of physiological processes in the perception of the interior. In domestic art sciences revealed no holistic study on the systematization of leading styling techniques that determine the characteristics of the formation of ethnic image, both within the grotesque pastiche and copying traditional components. This leads to the fact that designers often intuitively seek ways to implement project ideas, so that the design environment of cafes and restaurants has the character of an authentic sample copies or duplicates a previously created interiors. The need to systematize the large amount of information on the design methods of solving ethnic issues in the interior design of catering in the Crimea and on its modern incarnation, the urgency of the stated topic. Identified approaches and methods design environment of modern cafes and restaurants, will allow, first, to optimize the design process and improve the quality of the art solutions in the formation of ethnic image of public catering enterprises that meet the aesthetic requirements of modern society, and also reveals the prospects of further research in the area of influence of ethnic cultures in environmental design.

Key words: *compositional techniques, ethno-interior, cafes and restaurants of the Crimea.*

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Alekseeva E.

THE ROLE OF PRIVATE COLLECTIONS IN FORMATION OF MUSEUM COLLECTIONS OF THE CRIMEA

The article traces the history of the formation of museum collections of the Crimea in the first years of Soviet power in the peninsula. The significance of private collections for their formation.

The study has identified a number of meetings, initiated the formation of museum collections in the Crimea with the establishment of Soviet power in the peninsula. These are the values that were in the estate of Ai-Todor Grand Duke AM Romanova, a collection of works of art from the estate of "New World" LS Golitsyn, a collection of antiquities, AL Bertier de la Garde, Alupka Palace art collection, a collection of the estate "Selbilyar" Mistress of the Court of Emperor Alexander III, NA Baryatinskaya, manor "Uch-Cham" MV Baryatinskaya, Livadia Palace collection, collections, PA Demidov, AN Vitmer, as well as small private meeting of the Black Sea coast of Crimea - Verigina, Plotnikova, Korsakov, Tchaikovsky and others.

It is shown that a detailed study of the composition of private collections that existed on the peninsula before the Revolution, was possible only in recent decades, with the opening of archives.

On the basis of the study author identifying, in the first years of Soviet power disbanded private collections, individual sites are included in the collections of museums created by the new government. A significant number of monuments have been lost as a result of planned actions of the Soviet government for the sale of works of art abroad.

It was revealed that private collections LS Golitsyn princes Baryatinsky, PA Demidov, AN Vitmer and Livadia collection of Emperor Nicholas II played a leading role in shaping the foundations of Sebastopol collection of Western European paintings. Thus, the natural development of the Crimea estate culture of

the late nineteenth - early twentieth century, favored the formation of the tradition of private collectors, was broken events of the revolution and civil war.

Key words: *museum collections , art, private collection*

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Elkan O.

MUSICAL SENSE OF ART HERITAGE OF T. GROCHOWIAK

V. Kandinsky's ideas of symbolics of color and synthesis of music and painting gained innovative development in works of the prominent German artist of the XX century T. Grochowiak, one of the founders of the creative association Junger Westen, the author of the original pictorial works created by an abstraction method under the influence of music of C. Debussy, R. Wagner, W.A. Mozart. The semiosphere singularity of the 20-th century art was largely formed under the influence of theoretical and artistic activity of V. Kandinsky.

The art culture of the XX century already in the course of formation at a turn of centuries struck by variety of manifestations, fantasticality of paints and images,

aspiration to cross the border, to come into contact with science, technique, philosophy, policy.

The idea of synthesis is considered as the most important problem of that epoch: synthesis of art and science, art and religion, different types of art among themselves. V. Kandinsky, one of the founders of the new art language of the XX century came to the theoretical justification of this idea and its practical embodiment in the treatise Concerning the Spiritual in Art, in a large number of articles, in pictorial and graphic works.

*The prominent German artist of XX century Thomas Grochowiak (*1914 – †2012) – the author of original abstract pictorial works. The fundamental artistic and figurative means of Grochowiak is a color, symbolized in master's oeuvre.*

The influence of music (especially of Mozart) as characteristic feature of Grochowiak's painting appeared in the first aquarelles of a small format (the thirtieth years of the XX century). Many works of T. Grochowiak are devoted to embodiments of musical impressions in color: Allegro animato e grazioso (Schumann's Spring Symphony), La Primavera (Vivaldi's The Four Seasons), Hommage à Debussy, La Mer (Debussy), Allegro con brio (J. Brahms).

The cycle of abstract compositions "Requiem" may be considered as the most pictorial example of synthesis of arts in Grochowiak's heritage – «Introitus», «Kyrie», «Sequentia»... The vivid art of T. Grochowiak embodied the synthesis of spatial and temporal phenomena – painting and music.

Key words: *abstract art, synthesis of arts, music, painting.*

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Normanskaya A.

**DESIGNING OF THE PICTURE OF THE WORLD IN THE MODERN
MASS CULTURE
BY THE EXAMPLE OF TV SERIES**

The design process of a picture of the world in the TV series is examined in the article. The development of new technologies enables translation of the pictures of the world, therefore, in the XXI century, television plays a significant role in the construction of representations of the person about the world and the hierarchy of values.

As a world picture we understand world outlook structures lying in the base of culture of a certain historical era. The terms pattern of the world, model of the world, vision of the world characterize integrity of world outlook. The picture of the world, represented by means of TV series, is a synthesis of events of everyday life and ways of forming of interpersonal mechanisms of interaction.

Scientific interest in a problem of designing of the picture of the world in the TV series is caused by changes in the sphere of production in modern mass culture, in particular in cultural hierarchy of the video production.

The relevance of a problem of research is caused by the importance of defining of the role of the contemporary mass culture in the designing of the picture of the world in the life of each person.

Nowadays, the level of study of the picture of the world, created by modern television, is not sufficient. It is necessary to reveal the nature of the interaction of the television with the mass culture, to comprehend the fundamentals of the designing of the picture of the world by the TV series.

The basic function of the modern mass culture as the most effective mechanism of influence on the mass consciousness is to shape people's perceptions of the world: the laws of social development, criteria of progress, sense of human existence, degree of importance of phenomena of reality.

The picture of the world, presented by the mass culture product – the TV series – enables you to create the image of reality, which will contribute to your interaction with the people social, cultural and close to you, to harmonize your relation with the world and to perceive it as regulated, logical, as not seeking for destruction.

Key words: *mass culture, picture of the world, TV series.*

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Fyodorov Y.

**THE MODERN THEATER THROUGH A DEGENERATION
PHENOMENON PRISM. PART 3. THE FALSE BOTTOM OF THE
THEATRICAL AVANT-GARDE**

This work is the final in a series of articles analyzing the problems of the modern theater through the prism of the phenomenon of degeneracy (degeneration). The author reveals the true cause is often veiled create some alternative theaters and "avant-garde" theatrical associations. As an example, the Polish alternative theater «Suka OFF» Theatre and Roman Theatre Academy «Sofia Amendolea». The article presents an analysis of the painful nature of the occurrence of these theater companies and their pathologically refracted "repertoire". Provides scientific and medical evaluation of cultural studies and what is happening on stage pseudo-theatrical activity in terms of the presence in it of pathological acts related to psychosexual disorders actors-singers.

Article affects issues related to the nature of the appearance of the "theater of cruelty" and mental health of its founder and ideologist of Antonin Arto, determine the direction and level of development of avant-garde theater of the XX century.

The author emphasizes that he proposed a series of articles about modern diseases theater can play a role and perform the functions of the journal "Health", where you can explore the ugly disease of the mind, the senses and the flesh of their symptoms and

clinic manifestations. For if the deformation characteristic of all not all, the risk of negative progression amorphous threatens everyone, without exception.

The modern theatre as a model of the world and a mirror of social processes and contradictions deals with the sociocultural regression, spiritual crisis, the problem of progressive cultural degradation, degradation of the inner world of man, its pathological pseudo creative manifestations. And the theater, as a model of the world and a mirror of social processes and contradictions is very revealing in this respect.

Key words: *person, art, theater, play, director, performance, avant-guard, degeneration, pathology, illness, psychosexual deviations*

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Dzhelilov A.

**KOREAN AND ENGLISH MENTAL VIEWS REFLECTED IN
PHRASEOLOGICAL UNITS AND PROVERBS BASED ON FLORA AND
FAUNA**

The article deals with lexical background of Korean and English phraseological units, proverbs dealing with flora and fauna. Phraseological fund of different languages reflects peoples' identity – the facts of history, economic and geographic features, social relations, law, customs, household rules, superstitions etc.

The lexical structure of phraseological units of the Korean and English languages is very various. Each nation uses its local realities in proverbial sayings.

Each phraseological unit, each proverb has the set of names of the subjects connected with local features. However the sense of sayings and their form at the different nations often coincide. Each nation imprints in language, besides other facts of real life, some natural phenomenon, that is that is close and clear to it.

The Korean proverbs illustrate representatives of flora and fauna. For example, the wild animals (a tiger, a fox, a bear) represent greed, an ingratitude; a deer, a roe, a hare - embody mildness, fearfulness, cowardice, inoffensiveness, vulnerability. A turtle, a crab, a cancer personify sluggishness and slowness. Pets in the Korean proverbial sayings (an ox, sometimes a bull or a buffalo) are peasant's support. A dog in the Korean proverbs has the negative and positive characteristic. A rooster is a multiple-valued symbol. It reports time. Besides, the rooster is a ladies' man, a fighter, a tease.

The Korean and English have many phraseological and set phrases containing fitonima – names of plants. They include names of trees and bushes, flowers and herbs, cultural and wild-growing trees.

The influence of the called factors in combination with other features of culture and mentality cause a considerable divergence of idiomatics of units based on flora and fauna of the Korean and English languages.

Key words: *Korean Phraseology, English Phraseology, Linguistic aspects of Country Studies, Cultural peculiarities Lexical Units.*

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