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[ПОДРОБНЕЕ](#)



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(exists to this day). For many years, it remained the only professional educational institution of this kind, providing for the needs of all Russian theaters.

Thus, in the Peter the Great and then the post-Soviet era in Russia, the attitude towards literature and theatrical art has changed significantly. They become secular in spirit and content. European forms and genres are being tested and adapted to modern realities on Russian soil. However, the significance of this period for the history of Russian literature and theater is determined not so much by the unconditional values created at that time, as by the creation of the necessary conditions and prerequisites for the further growth and development of these spheres of Russian culture.

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THE DEVELOPMENT OF THE ARTISTIC CULTURE OF RUSSIA IN THE SECOND QUARTER OF THE XVIII CENTURY

S. V. Pogorelaya

*Candidate of Philosophy, docent,
Vladimir State University
named after A. G. and N. G. Stoletovs,
Vladimir, Russia*

Summary. The article examines the features of the artistic culture of Russia in the second quarter of the XVIII century. The main directions of the development of architecture and fine arts in this period are analyzed. Its significance for the further development of Russian culture is determined.

Keywords: domestic architecture; fine art of Russia.

In the artistic culture of Russia in the first half of the XVIII century. there are huge changes, which were initiated by the reforms of Peter I. The general orientation of "official" art towards imitation of Western models, its secular, "state, public" character [1, p. 109] and other features so characteristic of the Petrine era find their continuation in the post-Soviet period, defining the main directions of the development of domestic architecture and art.

Generally speaking, two main lines can be traced in the Russian architecture of the 1730–1750s. One of them can be conditionally called "continuing". It is represented by artistic phenomena inherited from the previous period. This is how we can characterize the work of former Petrovsky pensioners who returned

from abroad. The second line is connected with searches, experiments, with the preparation of positions for decisive progress. The stratification into "continuing" and "searching" lines was complemented in architecture by the presence of a single stylistic basis – Baroque, distinguished by decorative splendor, dynamic complex forms, emotional expressiveness, picturesqueness. The specifics of the Russian Baroque of the 1740–1750s are connected with the use of the experience of other European styles: French classicism of the XVIII century, rococo, as well as a kind of refraction of the national tradition in it.

In the 1740–1750s, the Baroque reached its heyday in the works of F.-B. Rastrelli (son). His ensembles of Peterhof and Tsarskoye Selo, the Winter Palace, the Smolny Monastery are works that raised the Russian architecture of the XVIII century to the level of the best creations of world architecture of that time. Rastrelli's outstanding achievements include the complexes of ceremonial interiors, which give buildings a special splendor.

During this period, new three-dimensional compositions for Russia came into practice, such as the "block gallery" (for example, the Grand Palace in Tsarskoye Selo), the "block square" (Winter Palace). New principles of building organization are emerging: often a suite of halls that are not repetitive in size, shape and decoration leads to a large dance hall.

The architecture of the 1740–1750s completely mastered the art of creating a single complex consisting of a palace and a park. A new type of park is being approved – it is now deprived of the water cascades so beloved in Peter's time and found back in the 1730s. Now it is a purely flat park with low terraces and a regular layout (Tsarskoye Selo).

The architecture of the Elizabethan era was associated with Rococo. This style did not acquire an independent meaning in Russia, but it introduced a peculiarity into the then dominant Baroque. In particular, the use of various expressive rococo techniques is typical for interiors. It could be an extremely light color scheme (white with gold, pink, blue), the sophistication of the decor (sometimes bordering on mannerism), careful finishing of details, an abundance of small ornaments.

In painting in the 1730s, the most significant achievements include the art of portraiture. The genre of ceremonial portrait remains popular, an alternative to it is a chamber portrait. The ceremonial portrait has a special splendor, emphasized grandeur. Accessories designed to emphasize the high position occupied by a person in society are of great importance. The most famous master of the ceremonial portrait of the middle of the XVIII century is I. Ya. Vishnyakov. Among the artist's best works are ceremonial portraits of Fermor's sister and brother.

I. P. Argunov, who came from a family of serf painters and architects belonging to the Counts Sheremetevs, also worked in the genre of the ceremonial portrait. In the works of I. P. Argunov, the influence of both the Western European ceremonial portrait and the *parsuna* can be traced. This double influence is

noticeable in the portraits of Admiral-General Prince M. M. Golitsyn, Prince and Princess Lobanov-Rostovsky, K. A. and H. M. Khripunov.

A. Matveev was a striking figure in Russian painting. The most famous of the few works that have come down to our time are the paired portraits of A. I. and A. P. Golitsyn (1728), "Self-Portrait with his wife Irina Stepanovna" (1729). The portraits demonstrate excellent mastery of Western European techniques (the painter studied in Holland) and the sharpness of individual characteristics. "Self-portrait with his wife" is, in fact, the first self-portrait of the artist in Russian painting.

The most famous master of chamber portrait of the middle of the XVIII century was A. P. Antropov. His best works in this genre were portraits of A. M. Izmailova, stateswoman at the court of Elizabeth Petrovna, as well as stateswoman M. A. Rumyantseva. Both portraits are painted with great authenticity, attention to the inner world of the heroines. In other works of the artist, his passion for folk art is reflected. Such, for example, is a bright, festively colorful portrait of the marching ataman of the Don Cossack regiments, Brigadier F. I. Krasnoshchekov. And at the same time, in the canvases of A. P. Antropov has a certain archaic plane of forms that makes us recall the parsuns of the XVII century.

Quite a difficult path in the XVIII century. Russian secular sculpture passed, the heyday of which falls on the II half of the century. A great role in its formation was played by the "retirement" of Russian artists, during which they got acquainted with the works of ancient and Western European masters, as well as the work of a number of recognized Western European artists in Russia. Already the first steps of domestic sculpture are characterized by genre diversity (monumental statue, portrait, bas-relief, medallion art). The materials and techniques used by the sculptors corresponded to the requirements of modern times – bronze and wax casting, stucco made of alabaster and terracotta, wood carving, less often marble and white stone.

The founder of the Russian sculpture of the new time was B. K. Rastrelli. Truly, the equestrian monument to Peter I became the "take-off of genius". Clear plastic language, continuing the traditions of classicism, allowed to create a gigantic image of a commander, a converter and a triumphant.

The post-Petrine period was a time of consolidation of new phenomena in culture, when Russia mastered and processed the experience of Western Europe in all spheres of human activity. It was still a period of apprenticeship, but he prepared the flowering of Russian culture in the middle – second half of the XVIII century.

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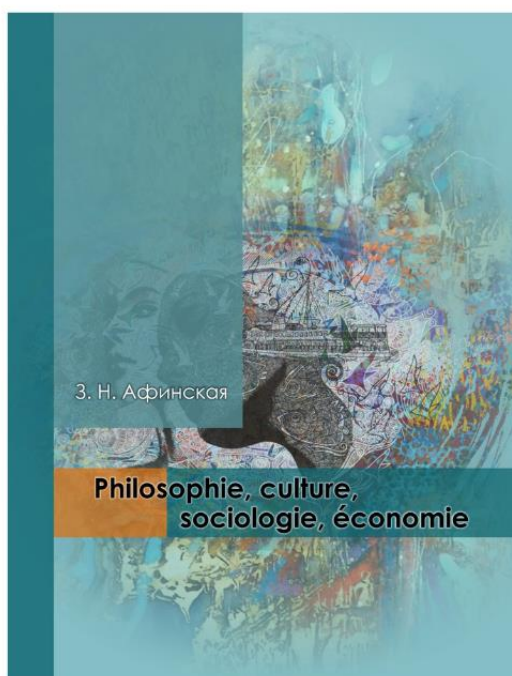
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