

HUMANITIES - THE BASIS OF UNIVERSITY EDUCATION

T. M. Stepankaya^a, I. V. Chernyaeva^a, V. I. Naumova^c

^aAltai State University, RUSSIA

^aAltai State University, RUSSIA

^cEast Kazakhstan state technical university, KAZAKHSTAN

ABSTRACT

The article analyzes the role of humanities in forming the worldview of modern person in the system of higher education. It emphasizes the idea that a graduate of the higher education institute, and especially the university, should not only be an expert (a professional), but above all, a person of culture. Humanities as the basis of university education are considered in the article in a historical context and in the context of creation of educational institution in conditions of humanistic worldview formation. The authors refer to the historical experience of European and Russian universities, show the major periods of formation of the capital and the provincial Arts in the university educational space. The article emphasizes close relationship of the organization of the university humanities departments in the process of archaeological research and the development of museums and gallery movement. The article characterizes the contribution of Russian scientists in the formation of art disciplines teaching in educational institutions of Russia - A. G. Gabrichevsky, A. A. Fedorov-Davydov, E.N. Atsarkina, V. N. Lazarev, A. N. Savinova, N. V. Alpatov, Y. M. Lotman and others. The authors consider the concepts of "contextual thinking", "one-dimensional person" and "multi-dimensional person". The article presents domestic experience of art criticism development as a science in the system of higher education.

KEYWORDS

art criticism, university, monuments, artistic creativity, contextual thinking.

ARTICLE HISTORY

Received 12 June May 2016

Revised 20 July 2016

Accepted 10 September 2016

1. Introduction

Art history and art criticism are universal disciplines forming the worldview of students. Until 1910 art history in Russian universities was subsidiary discipline in classical philology and archeology.

CORRESPONDENCE T. M. Stepankaya



stm@art.asu.ru

© 2016 The Author(s). Open Access terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>) apply. The license permits unrestricted use, distribution, and reproduction in any medium, on the condition that users give exact credit to the original author(s) and the source, provide a link to the Creative Commons license, and indicate if they made any changes.

The first step in the formation of art history as an independent science was establishment of St. Petersburg Institute of Art History by V. P. Zubov in 1912. The founders have determined its mission as follows: “The institute should become a center for the study of art in the strict sense of the term. This science was developed in the West, and it have not existed in our country yet. Our science institutions, universities' practice and even professors of art history consider it as a sort of supportive part of archeology” [1, p. 805]. Specific historical disciplines (history of material culture, literature, philology and archeology) have played a supporting role in the institute and gave the material to identify the progress of the evolution of artistic forms.

Humanizing function of culture and art was more and more realized by science, but not as deep and not so effectively as needed in society. “Russian path is fraught with great contrast, irregularity, interspersing with spurts and stagnation” [2]. Currently, the strong alternation of generations, denying each other, weakens and even destroys the tradition, which would ensure the connection of successive phenomena. The study and the revival of the best traditions of Russian universities would have contributed to the development of today's much-needed integration of humanities. Integrity and universality are the conditions of stability and beauty.

By the end of XX century art criticism education has been a priority of Russian capitals. Currently, the process of development of provincial art criticism spontaneously, but actively moves in the mainstream of university space (Ekaterinburg, Barnaul, Krasnoyarsk, Vladivostok, Omsk, Tambov, Vyatka, etc.).

At the turn of XX-XXI centuries in the structure of Siberian classical universities began the formation of art criticism education. The objective conditions were formed for that, particularly the development of Siberian art schools and museums. However, a small number of large historically formed art collections, museum collections, representing the masterpieces of world art schools, as well as a number of other circumstances, make the process of formation of Siberian art-education and art-media fairly complicated. Appeal to the national experience of development of art as a science is useful in this sense. Formation of the national art criticism in the early XX century contains precious experience of integration of humanities, the university cooperation and academic research, as well as cultural institutions such as museums.

2. Methodology

In the article, analytical methods are used: historical method, system method, art criticism method.

3. Results

Art criticism is a complex science. Components of art criticism are art theory, art history, art inquiry. In a narrower sense, art criticism is a science of plastic arts. Art critic should know the historical experience of the domestic and foreign art development, the basic facts and laws of historical and artistic process, the value of artistic heritage to the modern culture. He/she acquires this knowledge in the course of studying such disciplines as philosophy, cultural studies, and art history. Art critic must be skilled in the analysis of specific works of art and the artistic process as a whole. The complex nature of art criticism defines the



structure of its study: lectures, practical classes, coursework, seminar on art inquiry, and articles. Lecture courses open historical stages of formation and development of art criticism as a science, as well as involve the analysis of the leading scientific schools of art in Russia and abroad.

In the early XX century domestic art criticism was centered in St. Petersburg, Moscow, and in the university cities of Russia, since Art History Departments were represented in the universities. In St. Petersburg University's Art History Department, professor A. V. Prakhov (1846-1916) held a Chair. The field of study of the university art criticism was mainly Byzantine and Russian art (Russian art up to and including the XVII century has been considered a continuation of the Byzantine one). Professor D. V. Aynalov handled a problem of "Hellenistic basis of Byzantine art". University Humanities Departments worked closely in the field of art criticism and art history. B. V. Formakovsky, professor of Ancient World and Classical Philology Department of St. Petersburg University, fundamentally pushed forward the studies of ancient Greece and ancient Rome culture, organized in the south of Russia archaeological research; therewith in art criticism and interdisciplinary studies, iconographic, typological method and methods of formal analysis have been used. Academy of Arts has made its own contribution to the development of art criticism, the academy has given a number of ancient art researchers (V. V. Suslov, P. P. Pokryshkin, etc.), the study of which was closely associated with the birth of the restoration work in Novgorod.

Another group of researchers of Fine Arts monuments in St. Petersburg was composed of museum workers, employees of The State Hermitage and The State Russian Museum. Among the scientific staff of Hermitage were those who graduated from German universities, as well as Russian artists, dealing with art history and art criticism studies (O. F. Valdgauer, N. A. Benoit, S. P. Yaremich). They studied mainly European art. Among the museum staff members, a concept of art critic has been made, art critic as "factologist", "vesheved". The chief curator of Hermitage D. A. Schmidt belonged to them, he published articles about particular monuments of European painting, addressing authentication problems using methods of formal analysis.

In the State Russian Museum in St. Petersburg worked a major art historian P. I. Neradovsky (1875-1962), who studied the history of Russian art and who was an expert on the works of V. I. Surikov. A significant contribution to the national art studies was made by scientists of Russian Academy of Sciences – academician-orientalists Turaev, Oldenburg, Krachkovsky. They were philologists, art historians and art critics, and this fact made it possible form them to wholistically explore cultural monuments of Asia and Africa, the Middle and Far East. Works of fine art and architecture were analyzed by them, not only as artifacts, but also as works of art.

Soviet art history was arisen in the Moscow State University at Historical-Philological Faculty. The teaching of art disciplines ware strongly influenced by Austrian and German art history. The works of Wolfflin, Riegl, Worringer, Semper were studied. In the 20-ies of XX century Soviet art experts studied the problems "Oswald Spengler and his views on art" (V. I. Lazarev), "The color theory of Oswald in art criticism" (A. G. Gabrichevsky), "The theory of artistic will by Worringer" (V. E. Geacintov), "The task of the ancient art and its evolution" (V. E. Geacintov).

In art criticism was manifested a pronounced interest in the individual elements of the art form: the composition, structure, space, plane, surface, volume, color. At that time, art historians were interested in such problems as "Surface and plane" (A. G. Gabrichevsky), "Revisiting the methods of design space in sculpture" (Sh. M. Rosenthal), "On the question of Greek relief" (V. A. Sidorova) and other questions of artistic form.

A. A. Fedorov-Davydov attached great importance to the issue "The Artist and the consumer, the customer, the viewer". Its development allowed to build a multifaceted art history, presenting not only a view of art, but also life. This issue was revealed in articles and reports, including "Revisiting the sociological study of the old Russian folk" (A. A. Fedorov-Davydov), "Artistic ideology of Russia in the 1840s" (E. N. Atsarkina), "On some social premises of the XVIIth century Dutch and Flemish painting" (Sh. M. Rosenthal). The specific works of art were carefully studied. Each professor sought to inspire the student, causing him to fall in love with his topic. Many articles were devoted to particular monuments. It was purely attribution works or stylistic analysis, combined with a painstaking technological analysis, which allowed the researchers to separate the real parts of the work from the later restoration. The studies "Unknown work of Gilardi" by V. Zgura, "On the question of style of A. Ivanov's painting "Christ's Appearance to the People" by A. I. Nekrasov are examples of it. A close study of a particular monument does not lose its value even today. Art historian must not only to embrace huge periods of history, but also to exercise his "art of seeing", looking as if through a magnifying glass at the individual works, subjecting them to critical analysis.

In 1930s a leading role in Soviet art theory had method of socialist realism, as well as the study of the classical heritage problems, the figure of man in realistic art, humanistic principles of architecture and decorative arts. These problems are revealed in the works of Soviet art critics M. V. Alpatov, D. E. Arkin, Y. D. Kolpinsky, V. N. Lazarev, N. I. Sokolov. In 1940s (and after the war) increased the attention to issues of national art and national heritage, to patriotic ideas and to the characterization of the multinational USSR art culture.

At the end of the 1950s, a team of art historians A. S. Gushchin, A. P. Okladnikov, Sh. Y. Amiranashvili, R. G. Drampyan, revealing new layers of ancient and medieval cultures, studied the problem of the primitive art origin, artistic cultures of the Caucasus and Transcaucasia. In many respects, the history of art of antiquity was lit again. The history of Russian, Ukrainian, Belarusian art of the Middle Ages and modern times was well represented in the works of M. V. Alpatov, V. N. Lazarev, E. N. Atsarkina, N. N. Kovalenskaya, V. I. Pilyavsky, A. N. Savinov, A. A. Fedorov-Davydov.

Since the 1960s, methodological scientific research in Russia was activated. Originating in the early XX century, the theory of sign systems (semiotics) was developed in the works of many local art historians. At the root of this movement was the Russian formalist school of the 1920s, one of the leaders of which was R. O. Jakobson. Successor of this movement in the Soviet science of 1960-1980-ies was Y. M. Lotman, around him on the basis of Tartu University has formed "The Moscow-Tartu school" of structural studies. At the same time, artemetry was developed, that was a technique based on the use of exact sciences'



methods in the study of art phenomena, namely, information theory, mathematical statistics and cybernetic modeling.

Art history as a science can flourish in the conditions of art criticism and artistic environment. Moscow State University and St. Petersburg State University currently continue the traditions of national education in the field of humanities. Their example was followed by other universities, including Altai State University (from 1993 to 2015 18 classes of Bachelors and Specialists of art criticism were made). Science and education in Siberia require development of art criticism, art history and art inquiry, since the formation of the regional art schools, museum and gallery funds accumulation outperform their study and scientific understanding. Art criticism has an important place in the system of humanities, universalism of humanities is the Russian university tradition [3].

Art criticism disciplines play an important role in the formation of contextual thinking of the students of creative professions. Contextual thinking is a relatively new concept. There are several periods of its formation: 1920-1970-ies - contextual thinking develops mainly in the field of philology; 1980-1990-ies – a context becomes the basic concept in the scientific and artistic languages, has a stable expansion character, the relevance, the quality of the architectural and design project, that is, it acquires the characteristics of design thinking. Contextual thinking transformed the art from decorating life to the way of its redesign; since romanticism, art moved towards the general interests of person and humanity, the impulse of creativity is the inner human life and its conflicts.

In accordance with the method of contextual thinking, artwork should be designed in line with the diverse social, psychological, artistic and other contexts. XXI century is called not only the century of contextual thinking, but also the time of project civilization. This is due to attempts to broaden the knowledge about a person, philosophers try to give a more comprehensive definition of this concept [4].

Creativity is a universal way to displace prosiness frequency, creating something new and different. Here is clearly visible meta-anthropologia perspective of human existence. A person is considered not only as a creative being, dedicated to the spiritual evolution from everyday life to the limits and beyond. For this, he has to “die in impersonal terms, and be reborn on a personal” [5, p. 50-51].

Modern domestic and foreign philosophers point out three characteristics-definitions of a man. In ultimate idealization, a one-dimensional person represents a specialist and layman in the same sense as it was mentioned by Marcuse and other thinkers of Frankfurt School. A portrait of mass-man (modern barbarian) ably described by J. Ortega y Gasset. If we add even a domestic tradition of Philistine criticism to these philosophical sketches, the anthropological unidimensionality becomes particularly clear and apparent.

Multidimensional man represents different variations of universal, tolerant, mobile, etc. person in the best way of postmodernism ideology. If we talk about some theoretical model, it is best combined with the ideal of human-creator, who, in the words of Pico della Mirandola, created neither terrestrial nor heaven, neither mortal nor immortal, in order to become a sculptor of his own destiny and spirit. The ultra-modern interpretation of it is a professional who interprets the reality in terms of experimentation and creative play of imagination, but as any professional, he does not forget about insurance. This

professionalism is designed in the best traditions of man - Mr. Universe. Hedonism is an essential feature of such a person. Interdimensional man is a man capable of, in the words of Gilles Deleuze, not to disguise, but to transform himself. His goals are rooted in the egregious (S. Vershinin). The new understanding of a man is reflected in the contemporary artistic practice, characterized by reference to the archetypal imagery, ethnic and cultural traditions, strengthening of the subjective origin, etc.

4. Discussion

In the XXI century a transformation of artistic activity into a field of leisure and a part of the world and national economy took place; art culture is integrated into the market infrastructure; it uses business technologies.

The works of domestic art critics form an important part of Russian cultural heritage; as we know, there are three historical paradigms related to cultural heritage, "the absence of the "past"", "memory-continuity", "cultural dialogue" [5]. There are some fundamental points at the heart of these paradigms, such as the idea of extreme cultural importance of memory (in the XIX century, it was national, and now it is global) [4]. In modern conditions it is especially important to assert the idea of synthesis of science, religion, philosophy, art and morality, creating a system of universal human knowledge based on advanced contextual thinking.

Graduate chairs of Altai State University's Department of Arts in cooperation with the Department of History develop relevant research areas of Siberian architectural studies and history of Siberian Art. Science and education in Siberia require the development of art criticism and art history. This task can be successfully realized only on the basis of interdisciplinary approaches. A. F. Losev in the book "The supreme synthesis of both happiness and knowledge" sought to "reconcile science, religion, philosophy, art and morality" [6]. In the university space in modern conditions, it is especially important to develop this "life-building idea of synthesis". Complex approach is relevant in the development of the issues such as the introduction of cultural heritage into the panorama of modernity. The educational concept should be deeply organic to the creativity of the individual, in order to consistently and freely find a place for the best traditions of Russian culture and art in Russian universities.

Highest priority in science and higher education of information society has computer technology, conducting the development of technical thinking, and it impoverishes the spiritual essence of man anyway. To confront the process of dehumanization of society, the process of disengagement from nature, would be possible with an adequate understanding of the importance of humanities in educational space. Art is not only embodies the images of good and evil, but also expresses inherent in human nature, creativity and self-improvement. In Russian culture, decisive role always belonged to literature, often performing the function of philosophy. In the second half of the XIX and early XX centuries, art joins literature. A painting accedes to a high pedestal of aesthetic and moral ideals. In fact, throughout the XX century, Russian culture was fed by the springs of spirituality which made their way into the Russian culture in the XIX century. In this regard, art sciences become very actual today [7, 8]. High school practice responds poorly to such relevance: art history, history of world culture, the history of world religions and other humanities are excluded from the curriculum and educational standards of schools, universities and other



institutions (or their time in curriculum is dramatically reduced). Meanwhile, the modern society requires not only an educated person, but, above all, a man of culture, whose outlook is not alien to the artistic and aesthetic experiences and reflections. In this regard, it strengthens the role of the presence of exhibition halls and art galleries in the structure of higher education institutions, especially universities [9, p. 3].

As known, a gallery movement emerged with the collecting activities of Peter the Great in Russia and his entourage. A specific feature of the collections of the XVIII century was their European origin. Namely the patriotic movement led to compiling collections of Russian artists's works, born by the Patriotic War of 1812. In 1826, State Councillor P. P. Svinyin opened "Paul Svinyin Russian Muzeum" on the basis of his art collection. In connection with bad financial situation of collector, it was necessary to decide the fate of the first Russian museum in Russia: P. P. Svinyin appealed to Nicholas I with a request to buy his art collection, otherwise it would be sold abroad. After that, the resolution was issued: "... sell off as unnecessary". Thus, Tretyakov brothers had a worthy predecessor, a collector of Russian art. In the Soviet years, private art galleries were not wide-spread. The works were kept in family collections, private archives. The collecting is an important and responsible work, enriching the culture, historical memory.

5. Conclusion

In the XX century, Russian science have not considered provincial galleries of contemporary art as organisations, having a significant influence on the formation and development of humanities. In terms of democratization at the turn of XX - XXI centuries, the process of formation and development of the gallery business in Siberia was intensified: the galleries become not only business elements, providing employment to specialists - the humanitarians, art managers, graduates of the creative faculties, but also organizers of the region artistic life, as intermediaries between the artist and the buyer, the customer of art works. Galleries are the educators and advocates for the national cultural heritage, they participate in the formation of artistic taste. At the beginning of the XXI century typology of galleries was created, there was a variety of priority functions of different galleries' types. A specific feature of Siberian region galleries is fruitful combination of commercial interest and enlightenment [10, p. 3].

Thus, currently in the field of higher education, sub-departments of art theory and history, as well as college and university galleries have important humanitarian functions, emerged in the world of education and enlightenment practice.

References

- Gabrichesky, A. G. *Morphology of Arts*. M.: Agraf, 2002. - 863 p.
- History of Russian and Soviet art*. Ed. by D. V. Sarabyanov. M.: Higher School, 1989, 448 p.
- Stepanskaya, T. M. The universalism of the humanities - the Russian university tradition. *Cultural Heritage of Siberia: Collection of Articles*. Altay State University. Barnaul, 2005. - P. 144-148.
- Kamensky, S. Y. Actualization of archaeological heritage in the contemporary socio-cultural practices. PhD Thesis Abstract. Ekaterinburg, Urals State University, 2009. P. 14-19.
- Shichanina, Y. V. Phenomenon of interdimensionality. *Philosophical sciences*. 2004, No. 5, P. 41-53.



- Losev, A. F. Higher synthesis of both happiness and knowledge. Higher synthesis: Unknown Losev. M.: CheRo, 2005, P. 13-33.
- Nekhvyadovich L.I., Chernyaeva I.V. 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. – 2016, V. 11, Is. 7, p. 1501-1507
- Nekhvyadovich, L.I., Stepanskaya, T.M. 2014. Ethnocultural tradition as a basis of national originality of the art schools. Terra Sebvs. Special Issue, p. 161-175.
- Chernyaeva, I. V. Artistic galleries of the Western Siberia at the turn of the XX-XXI centuries. Barnaul. 2013. 163 p.: illustrated.
- Chernyaeva, I.V. 2014. Sources of funding of cultural institutions in Russia at the turn of the XX - XXI centuries. Terra Sebvs. Special Issue. Pp. 147-159.