Kozorezenko P.¹, Orlov I.²**The soviet «Severe style» - a drink of freedom or crisis of socialist realism**¹*IR MSAIAA of S.G. Stroganov
(Russia, Moscow)*²*Lipetsk State Technical University
(Russia, Lipetsk)*

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Abstract

Judgment of the difficult cultural and art phenomena of the Soviet fine arts from Khrushchev's "thaw" to Post-Soviet "decadence" went a long way for the last 30 years. Researchers stated extreme views, from banal ascertaining of the single phenomenon in the general context of the Soviet art of the sixtieth years, by fixing of its art value through concrete works in the seventieth and, finishing hot polemic in the late eighties - the ninetieth years. Quite considerable number of publications 1980 - 90 - x years in which the phenomenon of "severe style" is considered "under a microscope", obviously speaks about the deep and serious analysis of this phenomenon of the Soviet art in comparison with the previous decade of interesting searches of men of the seventies, for the period of "severe" which covered creativity. Persistent interest in the Soviet fine arts 60 – 70 - x for of the XX century is presently a natural consequence of change of cultural paradigms and shows confusion before diversity and diversity of the modern fine arts. Therefore, first of all, the ideological and art programs of "severe style" setting a vector of the movement from a publicistic expression in its early period to religious philosophically art judgment of problems of life in the next decades have to become a subject of a serious art criticism research.

Keywords: soviet art, socialist realism, severe style, men of the sixties, iconography, romanticism

Introduction. In particular, to the fine arts of the Soviet period, very many publications, both in the second half of the XX century, and during the late Post-Soviet period are devoted to the great Soviet culture of the 20th century. The era of socialist enthusiasm of "a storm and an impact" attracted and involves to itself many art critics with brightness power, passionarity of the proceeding cultural and art processes defining new quality of the Soviet bytiyny space. Judgment of the difficult cultural and art phenomena proceeding in development of the Soviet fine arts from Khrushchev's "thaw" to Post-Soviet "decadence" went a long way for the last decades. Researchers stated very extreme views, from banal ascertaining of the single phenomenon in the general context of the Soviet art of the sixtieth years, by fixing of its art value through concrete works in the seventieth and, finishing hot polemic in the late eighties - the ninetieth years. Quite considerable number of publications 1980 - 90 - x years in which the phenomenon of "severe style" is considered "under a microscope", obviously speaks about the deep and serious analysis of this phenomenon of the Soviet art in comparison with the previous decade of interesting searches of men of the seventies, for the period of "severe" which covered creativity. The new surge in great interest in the Soviet heritage in graphic creativity 60 – 70 - x of the XX century during our postmodern period obviously demonstrates the serious crisis which arose owing to change of cultural paradigms which shows lostness of society before loudly "shouting" diversity of modern graphic language and art. [1.]

Research objective: Today need of identification of ideological and art reference points of the creative positions of "severe" artists which had an impact on addition becomes more and more relevant. This relevance is caused, first of all, by critical accent which was present earlier at a research of domestic culture of the XX century where the main emphasis was placed on insufficiently studied or very contradictory problems. Though, gradually there

is a positive trend of more objective, "out of political" judgments of many already known processes. Proceeding from the aforesaid, special importance is gained by use of the system approach synthesizing together achievements of early domestic art of 1910 - the 1930th and all world cultural and art fund. Original synthetic creative thinking of representatives of "severe style" managed to transform harmoniously art practitioners of various traditional styles and the directions which were divided centuries from each other. Many artworks of masters of "severe style" bear in themselves not only some peculiar features of author's originality. Often they create own cultural and art space filled with original innovative experiments. In our opinion, "severe" as if would stretch ropes with which pulled together practice of pre-revolutionary and post-revolutionary art of the 20th century and heritage of Old Russian and European creativity of old masters. For this reason, it is necessary to study attentively rich cultural and art heritage of the late Soviet period (especially 60 – 70 - x of the 20th century), having separated, so to speak, "grains from a ryegrass", selecting everything the most valuable to preservation of general historical cultural space of a uniform Russian civilization.

Results of a research and their discussion. The Soviet art creativity of the 60-80th years, including, generated the strong, outstanding works relating to so-called "severe style". The art phenomenon of masters of "severe style" personified the most interesting cultural and religious movement of the Soviet fine arts of the second half of the 20th century which marked the beginning of new development of domestic painting and had significant effect on its further development. For the fiftieth anniversary at assessment of "severe style" as any large art phenomenon, various judgments express. This direction gave rise earlier and generates the mass of contradictory opinions today. At the same time, fixed attention enthusiastic recognition of its special role in the history of the Soviet art - denial or underestimation of its importance was replaced by oblivion, and. Today the next round of interest concerning painting of "severe style" during which articles and monographs are written is noted, catalogs of works are published, and cloths are exhibited at structure of the largest exhibitions and at Russia and around the world. Especially It should be noted the interest shown by the famous private collectors and auction houses to painting of masters of "severe style" that emphasizes once again timeless a continuum of this genre. As designers (architects-artists), we can draw a rough analogy: severe style in painting, it is kind of modernism (not to confuse with a modernist style) in design and architecture. Vulgar simplification should be considered that the severe style, having left socialist realism, became its logical continuation. By no means, the severe style is turned to Deyneki's creativity antagonistic to both vanguard and a formalism more likely. In this sense the severe style should be considered original Russian painting, originally the "secular iconography" though which fell on the Soviet period. Speaking about execution, we would allocate the following receptions in this style: dabs are large, but at the same time the having clear boundary, because many works remind a panel, monumental painting. Original painting "severe" most often monochrome, a palette of works is intentionally limited, in works quite often use three - four primary colors. Special "rublennost" of forms is inherent in style, and even the easy floating clouds in pictures have concrete outlines and can remind geometrical objects. Compositions of pictures, as a rule, intentionally *gruzna*, kind of, "ordinary", and silhouettes deliberately angular, as if executed from a stone. To put it briefly, severe style - masterly executed "rough" professional painting. The severe style formally comes to an end approximately in the late seventies (having given an impetus to the subsequent artists), however its influence is big even today. It is worth looking at Yu.I. Bosko, N.P. Eryshev, E.A. Kazantsev, P.P. Kozorezenko, N.N. Krapivin, V.F. Samarin's works to be convinced that the severe style became the special Russian picturesque direction. The first shy attempts to somehow define new art the direction arisen in painting of the 1960th years were made in parallel with the birth of this movement. So it was bright and unexpected. However, even before emergence of the first large "proto-severe" works, in the art criticism environment and in periodicals the issue of modern style of the Soviet painting was very violently discussed. The discussion lifted by the art critic of H.A. In 1958 [2., page 190] found Dmitriyeva the

continuation during the round table organized by the *Tvorchestvo* magazine. This heated debate was directed to understanding of the processes happening in the late fifties in art of the USSR. Discussion revealed a number of formal criteria of modern style which distinctive features considered lapidarity, monumental generality, a picturesque grafichnost and an expression of an art form. These quite exact trends shown in painting of the younger generation of artists were called by Alexander Kamensky terms: "severity", "courageous simplicity", "severe truth". [3.] Definitions were at once picked up by art criticism and began to appear in various publications. Finally the phrase "severe style" was practically fixed in terminology of art critics at once after issue of Article A. Kamensk "Reality of the metaphor" published in the *Tvorchestvo* magazine for 1969. [4] It should be noted that the term "severe style", as well as any term in the history of arts, it is necessary to understand very conditionally as it covers too wide range of names and quite considerable historical piece. There was this term, most likely, on a wave of penetration into the sphere of art criticism of fashion for lessons of the French "formal school" in philosophy and an esthetics, for representatives which the category of style already was fundamental. For example, the world history of art seriously was understood by representatives "formal school" as history of styles. A.M. The cantor quite fairly noted the fact that the term "severe style" initially was given too "broad sense" owing to what began to call this term practically any art of 1950 - the 1960th years which though in something differed from the established formal "canons" of socialist realism. "It is clear that in this case it is impossible to speak about any uniform style, and the Soviet art, having hardly left from under guardianship, began to break into at once numerous streamlets" [5.], - the Cantor notes. Art critic of B.C. Manin also emphasizes, ambiguity and vagueness of outlines of "severe style" as the defining criteria of the "new" direction. "Certain masters left aside, but neither the right step, nor a left step led to death of all direction... it is also difficult to establish chronological limits of "severe style" which some representatives remained are faithful to themselves until the end of the 20th century, and others changed creative addictions", [6., page 10] - V.S. Manin writes. From here it is necessary to assume that "the severe style" is the certain certain "system of coordinates" describing esthetic, moral and style features of art phenomena. In other words, characteristic "severe" can express the certain semantic intonation arising from the aspiration to oppose naive and cheerful art of socialist realism and "special art" of young artists of an era of "thaw". To speak about "severe style" in its finished form (as about a concept) it is very problematic as in this art direction masters very diverse on the style preferences coexisted. Especially, according to authoritative opinion of B.R. Vippper one of essential signs of addition of new art style, disclosure of new style in different types of art always acts. And first of all, B.R. Vippper - in architecture considered: "when signs of style appear in architecture, it means that the style is formed". [7., page 12] In other cases, Vippper considered, it is possible to speak rather only about formation of the direction or certain general stylistic trends of this period of time. Proceeding from the aforesaid "the severe style" can be understood doubly, as in its narrow semantic value (mainly Moscow school), and in wide, including similar art manifestations in other regions and the Soviet republics. The scientific and popular scientific literature devoted to severe style published at a boundary of the 1990th - the 2000th years, dazzles with a variety, though includes serious researches. So on pages of the *Tvorchestvo* magazines [8.], "Art" [9.], "Decorative art", "Artist" - the questions connected with consideration of characteristics of the direction and definition of sign works were designated. [8.] In parallel with the critical works devoted to "severe style" appear as well the generalizing scientific research which is basic when studying dynamics of all direction in general. Approximately in the 1980th years when there was a certain historical distance, became possible to generalize the saved-up graphic material. A.A. Kamensky in the book "Romantic Installation" (1989) analyzes historical conditions, ideological and graphic features, the evolution which happened in creativity "severe" for 1950 - the 1970th [10., page 190] Kamensk also especially focuses attention on the underestimated aspects of "severe style", in particular on aspiration to metaphoricalness and width which the criticism did not notice even in "rather favorable responses". [10.] The serious and sound analysis of painting of "severe style" can be found in

A.I. Morozov's works of the 1980th years. One of such important works book "Generations of young people. Painting of the Soviet artists of the 1960-1980th years", published in 1989. [11., page 17] the Author of this book investigates art of "severe style" from various parties, outlining a circle of the interests consideration of questions of continuity of works of painters of "severe style", revealing value of artistic touches of new artists, "severe" for the subsequent generations. Frosts in the book "The artist and the world of the personality. Creative problems of modern portrait painting" fixing the attention on features of a portrait genre of "severe", allocates a factor of enthusiasm for a certain "chamber form" and naive "pravdoiskatelstvo" which appears in works by men of the seventies, taking sources in painting of "severe style". [12., page 59] Over time series of albums devoted to works and authors of "severe style" are born. From which, for example, especially It is necessary to distinguish work "Nikolay Andronov: Painting. Monumental art" Sarabyanova D.V., and publication B.C. Manina who is devoted to Victor Popkov's painting. [13.] In addition, it is very useful to address a research of the Soviet phenomenon of "severe style" in numerous works of the western colleagues. So in the interesting monograph "The Soviet art: painting, a sculpture and architecture in the one-party state, 1917 - 1992", is devoted to a subject of art of "severe" Suzan Read's article "Memory art": retrospectivism in the Soviet painting of an era of Brezhnev" ("The "art of memory": retrospectivism in Soviet painting of the Brezhnev era"). [14.] The author of article in particular notes the fact that artists of "severe style" in the creative search processed usual subjects of socialist realism consciously to emphasize still big "severity" of real life. [14., river 165] Mathew Baum in the book "Art at Stalin" investigates the Soviet art at a boundary of 1950 - the 1960th years and already in the epilog "Art after Stalin, 1956-1990" ("Art after Stalin, 1956-1990") notes special "inevitability" of emergence of "severe style". [15., river 230] Baum, in particular tells about the subsequent influence of this style and its further wide circulation in art of the 1960th at what, in very disputable opinion of the researcher, characteristic of this decade is more logical to consider this direction as special style of socialist realism. We are represented very disputable to consider art of "severe style" any branch of socialist realism as works by "severe" artists differed from the most characteristic cloths of the forthcoming period, both on formal, and on the ideological orientation markedly. In the most part of the researches published after "disintegration" by the USSR in the 2000th years in the Russian magazines on art, for example such as: "Academy", Artkhronika, "Dialogue of arts", "The Russian art", Tretyakov gallery, "The art magazine", a terminology problem of "severe style", a problem of its chronology and further distribution, remains debatable (however, as well as semantic contents of the term). So, for example, the researcher A. Bobrikov in article "Severe style: mobilization and the cultural revolution" [16., page 30] quite safely calls the direction of "severe style" - the peculiar "Soviet Reformation". And, the author treats ideological and art programs of "severe" artists as "... individual experience of the main values of Bolshevik religion (including a historical mystery of Revolution and Civil war) - instead of collective execution of ceremonies". [16., page 30] Having made such bold statement, Bobrikov notes that over time in works by masters of "severe style" not attendees by it "seclusion and intimacy" therefore in their late works some works in the spirit of "peculiar silent "Biedermeier" appeared began to be shown earlier. [16., page 30] Youthful "severity", according to Bobrikov, was gradually transformed to certain "depressiveness", and slightly later in painting there was a natural drift to coast of "gloomy romanticism" or even certain "philosophy of despair". It can be observed in the so-called "Feropontovo cycle" of artists of Nikolay Andronov and brothers Smolin. There are also more rigid opinions. In 2004 A. Kovalyov in the monograph "Introduction to art political economy of an era of "stagnation" stated the offer to mean by the term "severe style" in general two separate options of style which corresponded to eras of "thaw" and "stagnation". And, "severe" A. Kovalyov sees presence of intonations of a certain neglect and condemnation in the assessment of creativity. Thus, Kovalyov kind of at all rejects all importance of experience and heritage of men of the sixties, is groundless criticizing "severe realism" as the phenomenon of art culture. Such radical statement quite keeps within modern tendentious statements of young art critics that the quality of painting in general is not so important that

just and lays down on modern fashionable concepts of vision of the fine arts. However, nevertheless recently even more often there are serious works which authors consider the various thematic directions in creativity of masters of "severe style". So, for example, the master's thesis of L.K. Bondarenko "A village subject in works of the Soviet painters of the 1960-1970th years" was devoted to detailed studying "rural" subject in creativity of "severe". In a number of the modern researches concerning painting of masters of "severe style" the emphasis on direct influence of masters of the Russian vanguard, for example the known community "Jack of Diamonds" is persistently placed. And, researchers especially note influence of painting of Robert Falk, Aristarkh Lentulov, Alexander Kuprin, Alexander Osmyorkin, Ilya Mashkov, Pyotr Konchalovsky. Some art critics pay attention to that fact that influence of these artists was shown in the form of original independent experiences without being simple imitation or loan of others artistic touches on own cloths "severe".

Conclusions. Growth of number of special publications 1990 - 2000 - x the investigating a phenomenon of "severe style" the certificate of quite fixed and serious analysis of this phenomenon of the Soviet art in comparison with the previous decade of interesting searches of men of the seventies - the eight-foremen who for a while "removed" studying of original creativity "severe". Authors of these numerous publications bring everyone in own way something new in understanding of that direction. Expressing individual opinions and giving the estimates, authors of publications, undoubtedly, enrich understanding of both formal, and substantial characteristics of this unique phenomenon of domestic art. Despite diversity of "severe", it is possible to reveal the certain general signs uniting creativity of various masters and relatives on mood of a cloth, perceiving them as the uniform direction. Therefore, first of all, the ideological and art programs of "severe style" setting a vector of the movement from a publicistic expression in its early period to religious philosophically art judgment of problems of life in the next decades have to become a subject of a serious art criticism research.

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