

42

МЕЖДИСЦИПЛИНАРНЫЕ

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ИССЛЕДОВАНИЯ ХУДОЖ. КУЛЬТУРЫ



**INTERDISCIPLINARY STUDIES
OF ARTISTIC CULTURE**

RIMSKY-KORSAKOV ST PETERSBURG STATE CONSERVATORY
THE DUTCH INSTITUTE IN ST PETERSBURG

INTERDISCIPLINARY STUDIES OF ARTISTIC CULTURE

FIRST INTERNATIONAL
ACADEMIC CONFERENCE

Polylogue and synthesis of arts:
history and modernity, theory and practice

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The collection ‘INTERDISCIPLINARY STUDIES OF ARTISTIC CULTURE’ is intended for philosophers, cultural scientists, philologists and art historians, including teachers, postgraduates and students, and all those interested in this issue.

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CONTENTS

From the editors	7
Introduction	9
<i>Vadim Prozerskiy</i> THE AESTHETIC FORM OF CULTURE	12
<i>Svetlana Konanchuk</i> MODERN DIRECTIONS IN THE DEVELOPMENT OF RUSSIAN MUSICOLOGY: MUSICAL SYNAESTHETICS	19
<i>Anatoly Grigorenko</i> SOURCES INDICATING THE RISE OF THE IDEA OF SOFIYA THE DIVINE WISDOM IN RUSSIAN CULTURE.....	36
<i>Nina Nikolaeva</i> THE SOPHIOLOGICAL THEME IN THE WORK OF LEV TOLSTOY.....	52
<i>Elena Barnashova</i> ÉMILE ZOLA'S NOVEL L'OEUVRE: AT THE INTERSECTION OF MIMETIC TENDENCIES	73
<i>Sergey Tyulenev</i> BETWEEN LANGUAGE AND MUSIC: A STUDY OF INTERSEMIOTIC TRANSLATION IN CHARLES IVES' 'THE UNANSWERED QUESTION'	92
<i>Vera Nilova</i> NORTHERN MODERN, NEO-ROMANTICISM AND KARELIANISM IN FINNISH ART OF THE TURN OF THE 19TH — 20TH CENTURIES: PARALLELS AND INTERSECTIONS	113
<i>Ekaterina Devyatko</i> ALPHONS DIEPENBROCK: VERBAL DESCRIPTION OF NON- VERBAL PHENOMENA.....	124

Olga Vorobieva

THE FRESCOES IN THE SCROVEGNI CHAPEL:

TWO MUSICAL READINGS 141

Irina Teplova

VAL RESIA: A LITTLE ISLAND OF SLAVONIC CULTURE IN

THE NORTH-EAST OF ITALY: PAST AND PRESENT..... 154

Pandora Douvillez Beaumont

KNIASEFF, DANCER AND CHOREOGRAPHER..... 167

Rolf Straver

REVIEWING ART: THE SEARCH FOR BALANCE..... 175

FROM THE EDITORS

In presenting the collection of essays 'INTERDISCIPLINARY STUDIES OF ARTISTIC CULTURE', I would like, first of all, to say a few words about the special way in which it came about. This collection, like the conference itself, was preceded by a long-ago, almost forgotten friendship between Dutch and Russian students which unexpectedly re-emerged decades later, followed by likewise unexpected and happy meetings between people who had never previously known each other but were fellow-thinkers. Thus apparently disparate events and phenomena suddenly reveal an internal pattern of connection in a surprising way. Nor is it accidental that the conference 'Polylogue and synthesis of arts: history and modernity, theory and practice' took place at St Petersburg Conservatory, given that music is that which is most able to bring together philosophy, literature, theatre, painting, and much else besides. The coordination of all these aspects is behind this collection's creation and content, but also its concept — which is to present the rich diversity of artistic culture in all its intersecting images and meanings.

The first conference and collection of articles are the beginning of a grand project — a series of conferences that also includes art exhibitions and concerts, accompanied by the creation of an international academic journal entitled 'ARTIUM SYNTHESIS (International studies: philosophy, philology, art history)'.

We hope our project will attract the attention of specialists from different fields of academe — and shall be glad to see them as participants in future conferences and as authors of articles in our journal.

On behalf of the editors of this collection I would like to thank our translators, John Nicolson and Diane Martin.

Nina Nikolaeva

*Phd in Philology, Associate professor at the
Department of Foreign Languages, Rimsky-
Korsakov St Petersburg State Conservatory*

* * *

The Dutch Institute in St Petersburg represents six classical universities from the Netherlands: the University of Amsterdam, Vrije Universiteit Amsterdam, Leiden University, Radboud University, the University of Groningen, and Utrecht University.

For The Dutch Institute participation in projects such as the international interdisciplinary conference 'Polylogue and synthesis of arts: history and modernity, theory and practice' is very valuable and instructive for a number of reasons.

First, it is important for us to support academic interaction between the Russian and Dutch academic schools. Projects of this kind not only give a good head start for the future in terms of development of bilateral contacts and projects but also make a significant contribution to reinforcing mutual understanding at the human level. New discoveries and meetings with colleagues from Russia and other countries serve as a source of inspiration for subsequent very interesting initiatives.

Secondly, the theme of the conference itself strongly echoes one of our institute's most important principles. In supporting students and researchers from the Netherlands, we do not confine ourselves to a single approach or a single theme or discipline. The Dutch Institute in St Petersburg tries to offer researchers and students a maximally diverse and even interdisciplinary approach to studying Russia, encompassing history, art history, musicology, and the many other disciplines which were put forward for discussion at the 'Polylogue and synthesis of arts' conference.

The Dutch Institute wishes all participants in this and following conferences every success in immersing themselves in the academic atmosphere of polylogue, in feeling the warmth of synthesis of art and science, and in drawing inspiration for new and exciting international projects.

*Dr. Olga Ovechkina,
director of the Dutch institute in Saint-Petersburg,
associate professor of Dutch language
and literature at Saint-Petersburg State University*

INTRODUCTION

Interdisciplinary studies are today a defining tendency in the humanities. It is clear that the division into different subjects that exists at the beginning of the 21st century no longer corresponds to the real objectives of scholarship today: one and the same subject is studied in isolation and from the position of different academic approaches, resulting in narrowly specialised analytical interpretations in which the coherence of phenomena and meanings is lost.

The present collection of articles reflects the results of research into synthesis of arts based on application of approaches taken from philosophy, philology, and history of art.

Today's artistic culture is characterized by the emergence of numerous new forms and types reflecting an overall tendency for synthesis of various fields of art. Studies of the diverse synaesthetic codes in today's artistic culture and manifestations of synaesthesia in various art forms and in the social realm make it possible to identify enduring characteristics of this phenomenon and to relate synaesthesia to universal categories of aesthetics. The most important characteristic of synaesthesia is a strengthening of the sensual aspect of perception through realization of the idea of synthesis and of man's sensory capabilities, an idea which tends towards elemental coherence. Synaesthesia may be taken to mean a special type of artistic communication which corresponds to a specific historical period and a specific sociocultural paradigm.

This collection contains papers by participants in the 1st International Academic Conference 'Polylogue and synthesis of arts: history and modernity, theory and practice', which took place at the Rimsky-Korsakov State Conservatory in St Petersburg with the support of The Dutch Institute in St Petersburg on March 5th, 2018.

The collection opens with an article by the outstanding Russia aesthetician Vadim Prozersky (1940–2019) on the problem of

distinguishing the concepts of the 'social' and the 'cultural' in the broad field of culture. Prozersky proposes that we interpret the social as the content of communicative processes and culture, on the other hand, as the form in which these processes are expressed. He notes that since expressive form is an aesthetic phenomenon, the matrix of culture is the realm of the aesthetic. Svetlana Konanchuk looks at the formation of a new field in modern musicology — musical synaesthesia. Anatoly Grigorenko turns to the origins of the formation and traditions of Russian culture. Sergey Tyulenev examines issues relating to intersemiotic translation between language and music. The next series of articles deals with interdisciplinary studies in the fields of literature, fine art, and music. Sophiological aspects in the work of Lev Tolstoy are analysed in the article by Nina Nikolaeva. Elena Barnashova examines the work of Émile Zola from the point of view of the intersection of mimetic tendencies in the literature and art of the last third of the 19th century. Vera Nilova looks at the concepts 'Nordic Style Moderne' and 'Neoromanticism' in relation to the architecture, poetry, and music of Finland at the turn of the 20th century. Ekaterina Devyatko analyses the work of the Netherlands composer and essayist Alphons Diepenbrock, the founder of modern Dutch music. Olga Vorobieva makes a comparative analysis of two suites for fortepiano that are responses to the frescoes of Giotto: George Crumb's 'A Little Suite for Christmas, A. D. 1979' and Igor Drukh's 'Frescoes of the Scrovegni Chapel'. Irina Teplova investigates the culture of Val di Resia, part of the autonomous region of Friuli-Venezia-Giulia in the north-east of Italy.

Pandora Douvillez Beaumont looks at the work of the dancer and ballet-master Boris Kniaeff. The Netherlands composer Rolf Straver examines aesthetic aspects of the problem of communication in music.

The editors hope that publication of the present collection will help launch a new academic project bringing together the efforts of specialists in various fields of humanitarian knowledge in the study of the extensive realm of artistic culture and will also

symbolize the beginning of the creation of a new international academic journal, ARTIUM SYNTHESIS interdisciplinary research (Philosophy, Philology, Art History). The latter will be a scientific peer-reviewed periodical published by the Rimsky-Korsakov St Petersburg State Conservatory with support from The Dutch Institute in St Petersburg.

Svetlana Konanchuk

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НАУЧНОЕ ИЗДАНИЕ

**МЕЖДИСЦИПЛИНАРНЫЕ ИССЛЕДОВАНИЯ
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Interdisciplinary studies are today a defining tendency in the humanities. It is clear that the division into different subjects that exists at the beginning of the 21st century no longer corresponds to the real objectives of scholarship today: one and the same subject is studied in isolation and from the position of different academic approaches, resulting in narrowly specialised analytical interpretations in which the coherence of phenomena and meanings is lost.

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