

The Wartime Art in the Krasnoyarsk Territory as a Basis for Forming the Civic Identity Among the Population of the Region

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ABSTRACT

The paper is devoted to an unexplored topic in domestic art history. The art of the Krasnoyarsk Territory in 1941-1945 is investigated in the interdisciplinary discourse. It is studied as a unique socio-cultural practice that forms cognitive, value, emotional and regulatory components in the civic identity. The report states that the inspiring power of wartime art has not lost its significance to modern Siberian society. The study contains a wide variety of factual materials which confirm theoretical points.

Keywords: *civic identity, art culture of Siberia, the wartime art in the Krasnoyarsk Territory*

I. INTRODUCTION

The significance of the study lies in the need to update the regional artistic heritage of the war years. Today, the importance of the formation of civic identity is proclaimed at the state level to protect the territorial and sociocultural integrity of the Russian Federation. Until now, the art of the Krasnoyarsk Territory has been studied from the art and museum point of view, at the level of collecting, cataloging materials, analyzing works, but as a means of forming citizenship, it has remained beyond the scope of active research interest. This article identifies the range of problems associated with the process of forming the civic identity, provides its working concept and structural components and shows the potential of regional art in such an important matter as strengthening Russian statehood.

II. THEORETICAL BACKGROUND TO THE RESEARCH

To study the process of building civic identity through the art of the Krasnoyarsk Territory in 1941-1945 an interdisciplinary approach is applied (involving historical, cultural, art, philosophical, psychological, sociological, pedagogical and other concepts). The

systematic approach defining art as an integral self-organizing system consisting of interconnected subsystems is also used. The use of the cultural-historical method of researching art will contribute to the discovery of specific regional forms of art culture.

III. CIVIC IDENTITY: CONCEPT AND ANALYSIS OF THE CONTRADICTIONS OF ITS FORMATION PROCESS

Theoretically, civic identity has been well studied in the specialized literature. For example, the works by R. E. Barash, V. N. Efimenko, V. I. Variushchenko, T. V. Vodolazhskaia, Z. V. Kanukova, V. E. Listvina, B. V. Tuaeua, Z. T. Plieva and many others. The study of works devoted to civic identity led to an understanding of differing views on this phenomenon among the researchers and revealed a variety of means for its development.

We agree with T. V. Vodolazhskaia that civic identity is, firstly, an awareness of belonging to the community of citizens of a particular state, which has significant meaning for the individual; secondly, the phenomenon of supra-individual consciousness, a sign (quality) of civil society, characterizing it as a collective subject. These two definitions are not mutually exclusive, but focus on various aspects of civic identity: both from the individual and from the community. The structure of civic identity includes three main elements: cognitive (knowledge about

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belonging to a given social community), value (the presence of a positive or negative attitude to the fact of belonging), and emotional (acceptance or rejection of a civic community as a membership group, as a result of the first two) <... >. The basic identifying mechanism is patriotism as a sense of commitment to the civic community, recognition of its significant value [1].

We believe that in the proposed structure of the components of civic identity the value and emotional ones are close in meaning, and they can be combined into a single component (value-emotional), since a positive or negative attitude to the community a priori implies acceptance or rejection of the civic community as a group of membership.

To the mentioned structural components of civic identity we will add another, in our opinion, important one – a regulatory (activity) component. This component stores the methods of behavior and orientation in the socio-cultural space. The regulatory component is closely related to the ritual-symbolic forms of citizen behavior. A person can know the history of his homeland, have a positive attitude to the fact of belonging and accept community but not declare it in his actions, not participate in significant social events, avoid actions when it is necessary to protect his country in all respects. The opposite situation is also possible when patriotic actions are mechanically ritualized. This is the first contradiction that we note: patriotism as an identifying mechanism of personality requires an adequate manifestation, not always clearly noticed. Note that today the attitude to patriotism as a military fact is gradually being eliminated, and in specialized literature the phrase "military-patriotic education" is being replaced by "patriotic education".

Another contradiction is that in postmodern society "multiple identity" is proclaimed. A person is considered as constantly transforming one with unstable values. Hence, in modern humanities the problem of the search for identities – ethnic, national, regional, religious, and others – is so acute. The entropy processes of cultural globalization are too strong, and therefore for self-knowledge, both an individual person and a social community have to outline their own borders to be self-preserved. It is no coincidence that the term "construction, or building" of identity has appeared, meaning post-modern creativity for "assembling" oneself from heterogeneous qualities. The image of an individual is not defined by society as was the case in traditional cultures; a modern man has to "assemble himself".

The following contradiction is associated with the process of formation of civic identity. To make this process effective some clear criteria monitoring tumors should be used. But there are no such clear criteria in the absence of state ideology. In the Soviet era, citizenship had clear criteria that could be read in the

"Code of Ethics for the Builder of Communism", for example, paragraph one stated that it was necessary to observe "devotion to the cause of communism, love for the socialist homeland, and the countries of socialism" [2].

The image of modern Russia-the Motherland is quite complex and ambiguous, because of the multi-ethnicity, multi-confessional composition of the population. The need to take into account the interests of all peoples as part of a single country requires careful alignment of synchronous and diachronous ties of the Russian cultural environment. For example, the document "Foundations of State Cultural Policy" which is a strategy for the development of modern state cultural policy emphasizes the importance and the necessity of creating a unified cultural environment in which the unity of science, education and art will occur. In its turn, it will lay the "foundation for understanding a great public mission of culture as a tool for transmitting to new generations a code of moral, ethical and aesthetic values that make up the core of national identity" [3].

Citizenship expresses not ethnic, but universal human interests in a specific ethnic and regional form, therefore, building the common cultural environment of the Russian Federation in the future is significant.

We also mention the contradiction associated with the means of creating civic identity. At the moment, this problem is being especially actively studied in the writings of our teachers, because it is they who must provide methodically the theoretical provisions of new educational standards of general education and in practice teach the younger generation "how to love the Motherland".

Among the proposed means of building civic identity in general education we can name methods of intellectual influence (suggestion, explanation, story, conversation, lectures, debates), methods of influencing the motivational sphere (approval and condemnation in various forms), methods of influencing the emotional sphere (requirements and exercises), methods of influencing the sphere of self-regulation (personal or other example, representing the ideal, normativity), methods of influencing the subject-practical sphere (organizing "educating" situations), methods of influencing the existential sphere (solving moral dilemmas) and others [4].

Despite the fact that researchers understand complex effects on individuals during the development and formation of civic identity, nevertheless, as a rule, they propose methods focusing on the intellectual sphere of personality. Art is seldom considered as a means of formation, it is mentioned only as an element of any military-political, legal game or event. This attitude has a long tradition, since the concept of "civic

identity" is part of the political and legal culture of the individual and there is a stereotype in the public mind that art has an auxiliary function, not being an independent phenomenon in the process of building civic identity. This trend is observed at all levels of the educational system.

Of course, a means of ensuring the integration of the civil community is a system of symbols, which includes official state symbols, figures of heroes, significant events fixing the stages of the community development, as well as natural and other symbols.

Since art is in fact a concentrated system of symbols, it implements direct and indirect effects on the individual. Therefore, there are such controversial phenomena in the history of art as "totalitarian art" which is also called "ideological" or "art of propaganda". There have always been politically engaged artists, sculptors, writers who glorified the existing power and political system. In the ancient era, the connection between art and politics was strengthened, heroic images of rulers were created, their feats and victories, often exaggerated, were reflected. At the same time, works of art could not only glorify, they often denounced certain figures, as the artist always makes his historical assessment of certain events shaping public opinion. In conditions of mass culture, when the ubiquitous means of communication are in force it is almost impossible for a person to hide from the propaganda of certain ideas. If the famous "slap in the face of public taste" by V. V. Mayakovsky was shocking and scandalous at the beginning of the 20th century, now "slaps" have become the norm, and contemporary artists are sophisticated in the provocativeness of their works, which do not always have the character of an aesthetic phenomenon.

Nevertheless, common meanings fixed in the semantic and symbolic field of works of art are able to unite society in a single civic impulse. That is why it is so important to turn to the art heritage of the past to actualize the sociocultural practices of constructing the civic identity of modern society. In this regard, measures representing works of art as self-sufficient ones from the viewpoint of the holistic impact on a person with "soft methods" of belief are considered the most effective.

Events organized for the development and formation of civic identity can be various in terms of emphasis on the development of cognitive, emotional, semantic and regulatory components and they can also be complex. When organizing events, it is necessary to model the space in which the work appears to be a "document" of the era dealing with the realities of wartime, a semantic entity affecting the spiritual and symbolic awareness of civic values and a regulatory component prompting actions to protect the Fatherland and inspiring for them.

IV. RESOURCE OPPORTUNITIES OF ARTS IN THE KRASNOYARSK TERRITORY IN 1941-1945 IN THE PROCESS OF FORMATION OF CIVIL IDENTITY: A BRIEF RETROSPECTIVE

New tasks in the cultural activity of the region were outlined by the war. Art performed both an educational and ideological functions for the formation of public consciousness.

In 1940, the Krasnoyarsk branch of the USSR Union of Artists was approved, the exhibition of 1941 was prepared with both the competition works "The Shooting of Partisans by Kolchak" (1937) by A. P. Lekarenko, "The Explorers" (1938) by D. I. Karatanov and sketches drawn by artists and political exiled revolutionaries. Because of the outbreak of the war the exhibition was moved to 1942, the attention was paid to graphics as the most mobile art.

In 1942 Krasnoyarsk artists participated in the exhibition "Artists of Siberia during the Great Patriotic War", held by the Novosibirsk branch of the State Tretyakov Gallery. They submitted their works on battle subjects "The Germans Retreating Near Moscow" (1941) by K. I. Matveeva, "Naval battle. Episode in the Barents Sea" (1941), "The Feat of Captain Gastello" (1942) by B. Ia. Riauzov, "The Cemetery of Fascist Tanks" (1942) by A. Ia. Klimanov, "The Feat of the Teacher Zhukova" (1942) by Z. V. Volkovinskaia.

D. I. Karatanov, A. P. Lekarenko, K. F. Waldman, N. I. Zaiats exhibited their paintings on patriotic themes at the regional exhibitions held in June and November, 1942. In June eighty-six works were exhibited at "The Great Patriotic War" exhibition. The best works such as "The Feat of Captain Gastello" by B. Ia. Riauzov, "The Feat of the Red Army Soldier Sereda" by I. I. Nalivaiko, "Reckoning" by V. Nikiforov, "Atrocities of the Nazis in Ukraine" by F. I. Mariasov appeared to be reported in the newspaper "Krasnoyarsky Rabochy"; reproductions of them were printed on postcards and secret letters, which were popular among front-line soldiers. Many artists such as Ia. S. Ieselevich, V. I. Meshkov, M. F. Gladunov, I. A. Firer, E. S. Kobitev, A. Ia. Klimanov, S. E. Iakshin, V. A. Nazarov, V. M. Novoselov, S. N. Mikhalev, A. A. Topoev, A. F. Kalinin, A. M. Tkachev, Iu. I. Khudonogov, N. V. Svalov, A. G. Pozdeev, M. F. Gladunov fought in the front, liberated Europe, reached Berlin, went through concentration camps, participated in the war in the Far East. The landscapes by D. I. Karatanov, A. P. Lekarenko, K. F. Waldman, Z. V. Volkovinskaia were as important as their battle plots. In regional schools the masters of sculpture tried to perpetuate the participants in the war as truthfully as possible, to convey the heroic content in genre compositions in such works as "Meeting" by A. F. Stepanova, "Frontline Girlfriend" by P. M. Ulianov. "To beat, to destroy the Germans

mercilessly! – That is what these paintings call us, the whole exhibition!", Junior Lieutenant M. Turobov wrote in the review book [5]. Such an important event as the 25th anniversary of the October Revolution was marked by the publication of reproductions by A. N. Pavlov from the paintings "Partisans" by D. I. Karatanov, "Totmin's Feat" by K. F. Waldman and G. F. Karol, "the Germans Retreat Near Moscow" by K. I. Matveeva.

The themes of the heroic struggle and work at the home front continued at the exhibitions of 1943, dedicated to the 25th anniversary of the Red Army in February and the 26th anniversary of the October Revolution. A. N. Pavlov made many reproductions of these pictures. Mass and popular graphic products on the themes of war, the home-front everyday life and military awards were published in large quantities. Reproduction graphics by A. N. Pavlov was noted in the newspaper "Krasnoyarsky Rabochy" of December 6, 1942, "Woodcut is represented by the works by A. P. Pavlov, an excellent engraving of a number of works by Krasnoyarsk artists" [6].

"TASS Windows" is a special phenomenon during the war years. Mass campaigning work of artists A. P. Lekarenko, T. A. Miroshkin, P. S. Ermolaev, G. P. Ermolaeva, K. F. Waldman, B.Ia. Ryauzov, R.K. Ruiga, Ia. Yeselevich and others inspired confidence and hope for an early victory. The topics of the posters were determined by the reports of the Sovinformburo, the urgent tasks of wartime: "The front needs bread", "More bread – closer victory", "What have you done for the front?" and others. Members of the Krasnoyarsk regional branch of the Union of Soviet Artists and the "Artist" Partnership were invited to issue posters; they designed city districts, campaign trains, military trains, recruiting stations and hospitals.

From 1943 to 1945 Krasnoyarsk artists continued their active work in the production of posters, postcards, albums, and the creation of paintings, drawings and sculptures. The album "Atrocities of the Fascists" was released in 1943; 1944 witnessed the album "What the Fascism offers the Youth". At the seventh exhibition the results of "the work of artists" were announced. I. I. Nalivaiko, Chairman of the Regional Branch of the Union of Artists wrote in the introduction to the exhibition, "... six exhibitions were held during the war years... our exhibitions reflected the atrocities of the Nazis ... This exhibition of 1945 ... summing up the work of artists ... was aimed to display the heroes of the front in the paintings ... to show the nature of our harsh land ... landscapes occupy a great place" [7].

From the outbreak to the end of the war the Krasnoyarsk Regional Branch of the Union of Soviet Artists and the "Artist" Partnership performed their duty not only in matters of organization, ideological

leadership, but also in artistic service in difficult conditions.

During the war writers of the region took an active part in holding literary evenings, meetings in military units, hospitals, enterprises, institutions and regions of the Krasnoyarsk Territory.

Besides the City Publishing House of the Krasnoyarsk Regional Book Publishing House, periodicals ("Krasnoyarsky Rabochy", "Krasnoyarsky Komsomolets"), a branch of the Military Publishing House of the People's Commissariat of Defense of the USSR worked in the city from 1941 to 1944, producing special military literature, military publications – charters, instructions, descriptions, manuals, ("How to act for a soldier in winter", "How to dig in a battle", etc.), military-political literature ("Racial Ravings of the Fascism" by K. P. Abrosenko), leaflets, slogans, posters (their total circulation was 30 million copies).

In the early days of the war poetry held the leading position in the genre of literary diversity. The names of the poets Iu. Inge, A. Surkov, N. Aseev, V. Lebedev-Kumach appeared in the newspapers of the country. Krasnoyarsk poets I. D. Rozhdestvensky, K. L. Lisovsky, I. E. Eroshin, L. N. Chernomortsev, B. A. Bogatkov (Achinsk), A. V. Sedelnikov (Turukhansk), G. K. Suvorov (Khakassia) made a worthy contribution to the poetry of the war years. Poet I. D. Rozhdestvensky glorified the N. Ia. Totmin's feat in "The Song About Totmin", L. N. Chernomortsev ("Ballad of Partisans"), I. D. Rozhdestvensky ("Ballad of Silence", "Ballad of a Rifle") turned to the ballad genre full of drama. Victory at the home-front is another theme of the poets: "Deep At the Home Front", "Geologist", "Mother" by I. D. Rozhdestvensky, "For the Defender Of the Homeland" by K. L. Lisovsky, "Such Presents Are Given Only to the Dearest People" by L. N. Chernomortsev. Siberian poets highlighted the universal human problems of kindness, honour, fearlessness, duty, patriotism in their poems such as "The Gardener" by K. L. Lisovsky, "The Neva Ballad" by G. K. Suvorov, "Streletskaya Zastava" by I. D. Rozhdestvensky. E. Chichaeva's special genre is a lament-tale. Her "We Will Remember Forever And Ever" is dedicated to Zoya Kosmodemyanskaya, the heroine of the Russian land [8].

The war veterans were writers V. P. Astafiev, A. I. Tchmykhalo, I. I. Panteleev, I. V. Urazov. They did not tell the "trench truth" immediately after the war but some time later, "Look, if you believe some novels and stories, who won the war? Journalists, artists, pioneers and prisoners. Of course, many of these people deserve our gratitude, but where is the soldier? And to write about him, you must know the trench truth. This topic, in addition to knowledge, requires the greatest responsibility, the greatest reliability" [9].

The theatre was an important factor in the cultural life of the region. The Pushkin Drama Theatre, the Young Spectators' Theatre (Youth Theatre) and the Puppet Theatre in Krasnoyarsk worked actively with the audience.

By 1941 the Youth Theatre included drama and music companies. With the outbreak of the war most of the actors went to the front, the theater was closed. But some actors and artists continued to serve art and the Motherland. The artists performed short scenes with the front-line brigades; in the early war years there were no plays about the war yet. However, the genre of political review had already appeared in the forms of a stage poster and theatrical performances created on the materials of "TASS Windows" with texts by S. Ia. Marshak, I. Ehrenburg and others [10].

With the outbreak of the war, some actors of the Pushkin Drama Theater left for the front, the rest continued to work. Konstantin Simonov's name was often seen on the playbills: the playwright wrote five plays for five years ("The Guy From Our City", season 1941-42; "Russian People", season 1942-43; "It Will Be That", 1944-45; "Under the Prague Chestnuts", 1945-46; "Russian Question", 1946-47). The man who went through the war wrote about it realistically and convincingly meeting the needs of the public. A peculiar banner of the end of the war was the staging of the play "Ivan the Terrible" by A. N. Tolstoy, season 1945-46. The play was written in 1941-42 with a certain amount of idealization of the image of Ivan the Terrible, it showed the greatness of the history of Russia under the rule of the autocrat. It should be noted that during this period the Pushkin Theater began staging the works of local authors. Krasnoyarsk writer A. Tchmykhalo wrote the play "The Fate of the Koronotovs" based on the novel by S. Sartakov "The Sayan Ranges" [11].

In 1941, Markela Mokhnatkina became the main director of the Puppet Theater. For 24 years she staged more than 100 performances. One of the most memorable performances of wartime was the production of "Undying Anton", the main theme of which was the struggle of the Soviet people against the fascist invaders. The main character of the play is a folklore figure, a fearless and resourceful partisan. From 1942 to 1945 the play was staged more than 1000 times. In the war the form of a puppet show due to its mobility was often used to raise the spirit of fighters directly at the front line.

In mass cultural work, campaigning work (campaign trains, meetings, lectures) and enhanced media activities (print media, "TASS Windows", leaflets, posters) came to the fore. Cultural institutions were deprived of any material base, because of the complete redistribution of funding. These conditions were favourable for the development of amateur

performances of cultural institutions and concert brigades of theatres. The Cinema Management was responsible for showing films at six stationary movie theatres in the city and rural mobile ones as well.

V. CONCLUSION

Thus, this paper has shown the main difficulties and contradictions of the process of the civic identity formation. It is evident that art as a form of art culture is a significant resource for the development of civic engagement. A retrospective of art in the Krasnoyarsk Territory has revealed its resource capabilities in the formation of patriotism. There were active processes in the region despite the war period: various exhibitions were organized; fiction, posters and leaflets were created; performances were staged. Artists, sculptors, writers, poets, actors, and directors shared the common goal for the whole country: to inspire the soldiers and home front workers to win and to glorify the Great Feat of the Soviet people in the struggle against the fascist invaders. The article has set the authors' further research vectors that will contribute to the regional artistic heritage updating and popularization for modern society while developing and forming the civic identity.

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