

RU

Модерн I (начало XX века). Хаос противостояний

Демченко А. И.

Аннотация. Данный очерк посвящен рассмотрению следующего художественно-исторического периода мировой культуры – Модерн I (1890-1920-е гг.), открывающего одноименную эпоху. Рассматриваемый этап в целом характеризуется переходом от Классической эпохи к Модерну, что обуславливает анализ ключевых проявлений данного периода с акцентом на происходившие эволюционные процессы. Так, одни из наиболее ярких проявлений такого рода были отмечены в рамках культуры Серебряного века (в распространении данного понятия на множество явлений отечественной и мировой художественной культуры). Отмечаются следующие особенности рассматриваемого периода: ощущение заката, исхода эпохи, сопряженные с этим элегичность и трагизм, мотив старости; противопоставленное последнему движению, связанное с рассветом, весной, жизнелюбием, обращением к юношеской тематике; расцвет экспрессионизма; возникновение новой эстетики, «антиэстетики». Раскрытие героического духа начала XX столетия привело к появлению различных тенденций: изображение сильных, мужественных героев, описание урбанизированного существования, порожденно-го жизнью в больших городах, архаизация образов, обращение к героям античных мифов, воплощение идей массового героизма, революционной героики. Движение от Серебряного века к веку индустриальному можно проследить в развитии стиля модерн, возникновении конструктивизма. Начало нового столетия было отмечено значительным «антилиризмом», однако тем ярче проявлялось эмоционально-лирическое начало (оперный веризм, поэзия Серебряного века). Не менее яркими тенденциями были и стремление к красоте и духовности, и протест против эстетики Серебряного века и классического начала в целом, что приводило в отдельных проявлениях к опрощению и схематизму. Стремление «вскрыть» саму основу явления путем разложения его на мельчайшие составляющие дало импульс развитию кубизма и других «футуристических» движений. В целом автор прослеживает, как искусство обозначенного периода «раскалывалось» между уходящей Классикой и нарождающимся Модерном. Однако не менее значимый пласт искусства был представлен работами, которые органично сочетали в себе жизнеспособные традиции и новые веяния в различных пропорциях.

EN

Modern art I (the early 20th century). The chaos of confrontations

A. I. Demchenko

Abstract. This essay is dedicated to examining the next art-historical period of world culture, Modern I (1890s-1920s), which inaugurates the era of the same name. This period is generally characterized by a transition from the Classical era to Modern art, thus prompting an analysis of its key manifestations with an emphasis on the evolutionary processes at play. For instance, some of the most vivid manifestations were observed within the culture of the Silver Age (a concept whose application extends to numerous phenomena in both Russian and international art). Key characteristics of this period include: a sense of decline, the end of an era, accompanied by an elegiac and tragic mood, and the motif of old age. This was often juxtaposed with a counter-movement celebrating dawn, spring, vitality, and themes of youth. Other notable aspects include the flourishing of Expressionism and the emergence of a new aesthetic, an “anti-aesthetic”. The unfolding of the heroic spirit at the beginning of the 20th century gave rise to various tendencies: the portrayal of strong, courageous heroes; descriptions of urbanized existence born from life in large cities; the archaization of images; recourse to the heroes of ancient myths; and the embodiment of ideas of mass and revolutionary heroism. The transition from the Silver Age to the Industrial Age can be traced through the development of Art Nouveau and the emergence of constructivism. The dawn of the new century was marked by significant “anti-lyricism”, yet the emotional-lyrical element manifested all the more powerfully (e.g., operatic verismo, the poetry of the Silver Age). Equally prominent tendencies included both a quest for beauty and spirituality in all their manifestations, and a protest against the aesthetics of the Silver Age and classical principles in general, which in some cases led to simplification and schematism.

The aspiration to penetrate the very essence of phenomena by dissecting them into their minutest components spurred the development of Cubism and other “futuristic” movements. Overall, the author traces how art was fragmented between waning Classicism and nascent Modern. However, an equally significant body of work consisted of pieces that organically blended enduring traditions with new trends in varying proportions.

The early 20th century is a historical period that lasted more than four decades and covered mainly the 1890s-1920s. Its fundamental essence was the *transition from the Classical era to Modern art* (this concept should be distinguished from a more specific phenomenon – the *Art Nouveau* style, which existed at the turn of the 20th century).

We call the *Classical era* (or Classical-Romantic) the time from the mid-18th to the early 20th century, when the greatest art treasures were created.

Modernity is the current era, whose horizons began to take shape already in the late 19th century and whose evolution went through three complete periods (approximately the 1890-1920s, 1930-1950s, and 1960-1980s). Thus, the *Classical* (in its late, final stage) and the *Modern* (in its early, initial phase) coexisted in the historical phase of the early 20th century. The noted duality was the most characteristic feature of the art of that time. That is why the evolution from the classical to the modern will be constantly noted in the subsequent presentation.

Many people living at the beginning of the 20th century witnessed the process of the world transformation and realized the inevitability of the *end of the Classical era*. In artistic creation, this was conveyed most often in metaphorical form.

In 1910, that is, seven years before the fall of the monarchy in Russia, *Anna Akhmatova* saw Tsarskoye Selo, the country residence of the imperial family, on the fatal line (the poem **First Return**). This is not just a diagnosis of a sorry state of tsarism as a stronghold of the former Russia – this is a verdict (“...*all is dumb and dead... the world has reached the end... in a mortal dream*”), which states the irrevocable yesterday with a categorical phrase, succinctly and in a purely artistic sense: “...*the theme exhausted for all time*” (Akhmatova, 1910).

The premonitions of the inevitable fading of the Classical era had been accumulating in art since the mid-1880s. We will face this fact more than once, and, of course, these were still only individual germs, grains, distant forecasts. Such premonitions permeate, for example, the late poems of the French poet *Paul Verlaine*. One of them is titled very symptomatically: **Setting Suns**. *Sunset* as a special state of nature can evoke a variety of emotions in our perception, most often a feeling of high aesthetic pleasure. But Verlaine interprets it with the repeated word “*melancholy*” in a different way. In projection on a person, it gives a twilight feeling: “*My heart which forgets itself*” (Verlaine, 1866).

In addition to the feeling of sunset, the association with the coming *autumn* was no less important for the passing era. And in this, Paul Verlaine with his **Autumn Song** was among the pioneers. Not to mention the painful sadness (“...*creeping dole...*”), there is a poignant farewell: “*Days long gone by!*”. This note is reinforced by the feeling of the irretrievable past (“*I... call you to mind, – / Then like the wind / Weep I and wail*”). But the main thing is the plaguing sense of a hopeless present (“*And, as by wind / Harsh and unkind, / Driven by grief, / Go I, here, there, / Reckling not where, / Like the dead leaf*”) (Verlaine, 2009).

Both in the structure of the verse and in its emotional tendency, this is the *Silver Age*. This is a concept that we usually associate with Russian poetry of the late 19th and early 20th centuries. But it can rightfully be applied to many other phenomena of Russian and world art of those decades.

The poems by Akhmatova and Verlaine, these two bright representatives of the Silver Age, are permeated with an elegiac mood, and elegiacity became the most important feeling of that time.

However, the collapse of the Classical era was often perceived in a dramatic and even tragic way. This tragedy was expressed with extreme force by the late *Pyotr Tchaikovsky*, especially in his last work – **Symphony No. 6** (1893). Let us recall the culminating point of its first movement, where exceptional confusion of spirit, attempts to survive in a deadly fight, and fatal doom under the heavy pressure of overwhelming influences are conveyed, where the catastrophic nature of the events is outlined and its painful emotional struggle is revealed, pouring out into sorrowful crying and a funeral service, which turns this symphony into a requiem.

The above-mentioned metaphorical depiction of the fading Classical era through associations with sunset and autumn was especially natural for landscape painting. The time of autumnal fading was revealed in all its shades, starting with the colorful “*golden autumn*”.

The most outstanding landscape painter of the turn of the century *Isaac Levitan* created a whole series of paintings entitled **Golden Autumn** – the most famous of them was painted in 1895. But he also had some completely different sketches of late autumn, when nature appeared in complete desolation, in endless despondency, which was conveyed in particular in the style of painting with literally “dirty” stroke marks on the leaden sky and withered ground. There was only a step to the winter frost, which was especially impressively revealed in *Ivan Shishkin*’s painting **In the Wild North**.

It is important to note a striking and indicative fact. The works of this outstanding Russian landscape painter were distinguished by realistic concreteness and special warmth during the previous period (the second half of the 19th century). As we remember, the main motif of his work were pine trees with their golden hue, filled with sunlight. Nevertheless, he makes a sharp turn to symbolism and a completely different type of imagery at the end of the 19th century.

Lermontov's line that gave the painting its title ("In the wild north...") is perceived not only as a purely romantic idea of inevitable loneliness but also as a metaphor for the Silver Age: cold moonlit beauty, "chilly" shining in the midst of a huge, gloomy and chaotic world, alien to this beauty.



Illustration 01. Ivan Shishkin. "In the Wild North". 1891. Canvas, oil. 161 × 118 cm. Kyiv National Art Gallery, Kyiv, Ukraine

In parallel with all kinds of landscape metaphors, the *image of old age* is widely included in artistic creativity at the turn of the 20th century, revealing the process of the fading of the era directly and in a purely human sense. One of the most characteristic works of this kind belongs to the Russian sculptor **Anna Golubkina – Portrait of Charlotte Andreyevna Brocard** (1911).

In this case, the unique manner of modeling developed by Golubkina under the influence of impressionistic principles contributes to perfect conveyance of the motif of old age. The blurriness and "dirtiness" of the surface resemble the bark of old trees covered with deep wrinkles, moss and lichen. The lackluster eyes, the general deformation of the appearance (the woman's seemingly cut-off right shoulder attracts attention), the use of tinted plaster, which gives the earth color to her skin – all this speaks of a bleak time of the end of life.

Motifs of old age had the most unexpected effect on monumental sculpture. It would seem that the genre of the monument dedicated to a great man must necessarily be high-toned, major in sound. But works by Russian masters seemed to represent a metamorphosis of this genre, which hardly corresponded to traditional ideas about it.

The **monument to Nikolai Gogol** (1909) created by **Nikolay Andreyev** depicts the writer with a gloomy face plowed with wrinkles and a stooped figure (as if under the pressure of life) tightly wrapped in clothing (as if in a desire to hide from the sorrows of life).

In the **monument to Fyodor Dostoevsky** (1913) created by **Sergey Merkurov**, we find a completely similar artistic solution: we can see a hunched old man, afraid of his surroundings (he is depicted as internally shrunk into himself), he looks more like a hermit withdrawing from the world but in no way a fierce defender of justice.

A note of a tragic breakdown is quite obvious in both monuments. It is necessary to emphasize that the *tragic worldview*, which so strongly declared itself as a sign of the end of the Classical era, was inherited by the 20th century having become one of its most important psychological dominants. It was during the formation of this dominant that certain basic parameters of modern stylistics were often established. For example, let us turn to the creative legacy of the French sculptor **Auguste Rodin**.

Like some other forward-looking artists, he began moving toward new horizons in art in the mid-1880s. We often call sculpture *plastic arts*, implying not only the materials used in this type of artistic creativity and the methods of processing them but also the plasticity of forms that is inherent to it. But we find something like *anti-plastic* in the famous sculpture **The Thinker** (1888): deliberate rude modelling of the image, verrucous surface with bumps. The image draws attention with heavy folds of skin on the face and deep eye holes creating dark shadows on the marble. This conveys the dramatic character, which is approaching the contours of the modern manner.

In 1884-1886, Rodin worked on the sculptural group **The Burghers** of Calais, and it already completely diverged from the artistic guidelines of the 19th century. The anticipation of the style of the next century is in the exceptional severity and demonstrative rigidity of the plastic solution. Both the striking freedom of spatial composition and its semantic complexity lead here to contemporary art.

A sharply contradictory moment is presented through the contrasting arrangement of characters – the whole range of diverse states in the face of death: from horror and fear to courage and proud challenge. This is a tragedy captured in sculpture, a sculptural story about people who decided to save their hometown at the cost of their lives during its siege by a foreign army. The sculptural group was installed on the central square of a small French town where these events took place.



Illustration 02. Auguste Rodin. "The Burghers of Calais". 1884-1889. Bronze. 201.6 × 205.4 × 195.9 cm. Calais, France

In contrast to everything that has been discussed so far (sunset, autumn, tragedy), a counter-movement began to develop in precisely the opposite direction already at the end of the 19th century. It was a movement toward such concepts as *dawn, spring, zest for life*.

At first, it developed mainly on the basis of the classical style – more precisely, late classical, which implies the last stage of the evolution of the classical style. For example, in Russian music, the year 1895 was marked by the appearance of a number of works that conveyed the rise of forces, the aspiration to new horizons in different ways: Nikolai Rimsky-Korsakov's opera "Sadko", Alexander Glazunov's Symphony No. 1, Sergei Rachmaninoff's Symphony No. 5, Vasily Kalinnikov's Symphony No. 1.

If we turn to the first bars of the last of the named works, it is easy to feel the inner inspiration, the pressure of creative energy and the resilience of the rhythmic pulsation, conveying an active dynamic aspiration – forward and only forward.

In addition to the foregoing, in the general originality of the intonation structure of this music (especially in the broad melodic tunefulness of the lyric-epic theme), a newly revealed *feeling of Russia* is clearly perceptible – a feeling that deeply permeates, for example, the paintings of Isaac Levitan, the music of Sergei Rachmaninoff, the poetry of Alexander Blok and Sergei Yesenin. At the same time, in comparison with the poetry of the 19th century, *Alexander Blok* finds completely new, deeply original expressions and meanings. The same novelty of the feeling of the Motherland is also highlighted in the landscape sketches of *Sergei Yesenin*.

The cheerful, active mood noted in a number of Russian musical works was also present in foreign music. In the same year 1895, *Richard Strauss's* symphonic poem **Till Eulenspiegel** appeared, where the features of a renewing worldview are magnificently outlined. The mobility and dynamism so characteristic of the 20th century are anticipated here through exceptional liveliness and incessant switching of contrasts.

In addition, the youthful mischief inherent in this music (in this regard, the full title of the work is noteworthy – "Till Eulenspiegel's *Merry Pranks*") and the fact that it opens with an introductory episode, which in its fairy-tale outlines resembles the "cradle of life", attract attention (lullaby motifs associated with the image of childhood were widespread at that time).

So, having listed such features of *Till Eulenspiegel* as lullaby tones, mischief and cheerful enthusiasm, amazing liveliness and spontaneity, an emphatically playful mood, we enter a completely special thematic field, the broad development of which became the most characteristic feature of the art of that time.

We are talking about the *theme of youth*, in various aspects interpreting the features characteristic of the corresponding age groups – literally from infancy to youth.

At the initial stage of the period under consideration, this was most vividly captured in musical images by the late *Pyotr Tchaikovsky* (most clearly in the ballet **The Nutcracker**). It was the same Tchaikovsky who created a mournful requiem for the disappearing world in Symphony No. 6 in the same years. Such a conjugation of opposing aspirations in the work of one and the same creator of art occurs all the time.

Such composers as Anatoly Lyadov, Claude Debussy and Maurice Ravel also made a remarkable contribution to the treasury of music about children. Later on, all the gradations of the initial stages of human life were most impressively conveyed in a purely modern interpretation by another Russian composer – *Sergei Prokofiev*. It is characteristic that his first works in major genres are connected with this theme: Piano Concerto No. 1, Violin Concerto No. 1, Symphony No. 1. That is, starting to work on each of these genres, he seemed to be rediscovering the world around him.

A complete idea of such rapture of the discovery of being can be given by the finale of **Symphony No. 1**, where the swift, turbulent motion more reminiscent of flight is permeated with a sparkling radiant joy of life, and the festive-carnival whirling is filled with distinct associations with the twittering and cooing of birds (this impression arises primarily due to the active role of the flute fioriture).

Just now, considering the music of the late Tchaikovsky, it was said that the works of one and the same creator of art of the turn of the era could combine directly opposite aspirations. This should be fully attributed to *Levitan*. As we remember, he conveyed various aspects of autumnal fading with great impressive force. But this master was

able to express the joy of life through the landscape with no less impressive force (in the same way, Rachmaninoff, his congenial soul, could inspiredly embody both elegiac sadness and spring motifs). Thus, the portrayed feeling of early spring in his painting **Spring, High Water** (1897) is already precious in itself. Moreover, this feeling grows into a symbol of Russia, and spring motifs are perceived as a sign of renewal.

Besides, there is another deeper meaning here: thin-stemmed birches stretch into the sky, beckoning with its mysterious heights – this is how the desire to rise above everyday existence characteristic of the Silver Age, is metaphorically revealed (this prose and grayness are personified in the painting by a cockle-boat in the foreground and ordinary-looking houses on the far shore).

As already noted, the images of youth and life were no less intensely embodied with the development of the mood of spring renewal and in contrast to the images of old age and death. This was presented with particular freshness and spontaneity when turning to the world of childhood.

Pierre-Auguste Renoir, one of the leaders of French impressionism in the late 19th century, who never depicted children, with pleasure painted portraits of his little sons at the turn of the 20th century. One of such canvases is **Coco Painting** (Coco was the youngest son in the Renoir family). To emphasize the charm and fascination of these creatures, the artist turns to a completely new manner for himself: thick wavy lines and rich colors captivating with the warm gold of oil paints. The late Shishkin also showed no less abrupt transition but in a completely different direction. In this case, it is important for us to note the stylistic change that occurred on the way to a new historical dimension.

If Renoir turned to the world of childhood at the final stage of his creative evolution, then the most outstanding portraitist of the turn of the century *Valentin Serov* began with this theme (having painted **Girl with Peaches**, which made him famous).

Entirely belonging to the period under consideration, he naturally devoted many of his works to this theme. In one of them, Serov, like Renoir, lovingly recreates the appearance of his sons depicted on the terrace of a dacha on the shore of the Gulf of Finland – **Children** (1899).

Two similar boys dressed in the same clothes are painted by the artist's brush in a state of contemplation. The spiritual, poetic charm imprinted in their faces and poses is conveyed with amazing spontaneity. This immediacy of a masterfully captured moment of life is emphasized by the "rumpleness" of other things: the turbulent surface of the sea, the crumpled folds of shirts, the disheveled hair.



Illustration 03. Valentin Serov. "Children". 1899. Canvas, oil. 71 × 54 cm. State Russian Museum, St. Petersburg, Russia

It has already been noted that the art of the turn of the century constantly put forward very different approaches in the implementation of the same theme. This contrast is especially obvious when comparing works of classical direction with those of a purely modern direction. In such cases, it must be acknowledged that there was a crucial difference between the traditional and the new.

Something similar could be noted in the interpretation of youthful themes by the late Tchaikovsky and early Prokofiev. Continuing with comparisons in the same theme as an example, we will note the fundamental differences in the artistic thinking of *Pablo Picasso* from the creative method presented in the above-mentioned paintings of Renoir and Serov.

It is noteworthy that this French artist of Spanish origin (or a Spanish artist who spent almost all his creative life in Paris) already from his earliest works, as if from the very beginning, without any transition or preparatory stage, demonstrated a clearly expressed modern manner of depicting the world. His painting **Child with a Dove** (1901) is among such works, where the fundamental difference from the classical vision of the model is quite obvious: it is not the reproduction of reality as such but of the *image* of this reality. Accordingly, a detailed, accurate depicting of nature is out of the question – only its most general outline is recreated in a very conditional form (it concerns both the lines of the drawing and the color).

Nevertheless, it is possible to achieve the impression of a special poignancy inherent in the world of childhood both on the basis of such a manner and in these angular forms (by the way, later this motif would be reflected in the famous graphic work "Dove of Peace" created by the same artist).

A unique phenomenon that could only arise in the conditions of the “childhood” of the era was the work of self-taught artists, whose originality and fantasy were not restrained by the “rules” of academic art. There were several outstanding painters among such spontaneously creative natural geniuses (the first of them to receive recognition was *Henri Rousseau* in France), who formed the core of *neo-primitivism*.

This artistic movement of the early 20th century received its name primarily because of the association with primitive art. However, the main thing was, perhaps, the special openness of the worldview of the representatives of this movement, and their painting was more reminiscent of the forms and techniques of children’s creativity but the extraordinary talent brought such creativity to the level of great art.

Among such outstanding self-taught artists of the early 20th century was the Georgian artist *Niko Pirosmiani* (his full surname is Pirosmashvili), endowed with the ability to imaginatively transform the real world and the gift of seeing the miraculous, the extraordinary, the fabulous in the surrounding phenomena. Despite the outwardly funny naivety of the world he created, he was distinguished by the ability to breathe true picturesqueness into the depicted, to convey something mysterious, sacred to it, as we can see in his sketch **A Doe against Landscape** (1905).

Primitivist passions also captured a number of professional masters of the early 20th century, who were capable of doing everything in art but chose for themselves the path of “naive” and apparent simplicity. The most important reason for this choice was that they sought to overcome their dependence on the canons of the classical tradition on the basis of such aesthetics.

Marc Chagall became one of the masters of the new European art. He studied in St. Petersburg, later lived in Berlin, and finally settled in Paris, but the core of his work were the impressions of the provincial backwater gleaned from his childhood and youth, which he spent in Vitebsk, a small town in Belarus.

In things like the composition **At the House** (1916; gouache, pencil on paper,) a deep inner meaning is revealed behind the deliberate primitiveness of the outwardly simplified and rough “daub”. In fact, this is only a funny buffoonery of a marching man.

Nevertheless, the comedy of the situation conceals the absurdity of the senseless slaughter of the First World War that was at its highest at that time. A little later, the Czech writer *Jaroslav Hašek* developed the same idea in a similar way in his novel **The Good Soldier Švejk**.

Another typical example of Chagall’s early work is **The Fiddler** (1926). Needless to say that it looks like a child’s drawing. It is enough to note such a “strange” detail: for some reason the musician’s legs shine through the body of either a bull or a dog (this uncertainty of the type of animal also takes into account the peculiarity of children’s artistic perception).

However, we should talk about something else. Despite the obvious “unskillfulness” of the painting so reminiscent of the work of beginners, the details creating the image of a provincial town are selected very masterfully: a rough wooden fence, a kerosene lamp, etc. This children’s imagination with its funny grotesque, the external primitiveness of the image conceal the hopeless melancholy of the inhabitants of a provincial town. The infinite sadness shines through in the eyes of both a man and animal. In addition, one can feel a personal reason here: the picture was painted in Paris and, perhaps, living in the “capital of the world”, its author yearned for the abandoned “small homeland”.

The “childhood” of the era brought with it the painters’ attraction to an unusually intense, super-saturated color scheme. The so-called *Fauvists* (from French the *wild beasts*) were especially distinguished by this. They were called in a such way by their contemporaries, who found the crazy bacchanal of provocatively bright colors and deliberately flat style immoderately barbaric.

The leader of the Fauvists, the French artist *Henri Matisse*, was especially drawn to the color red, which served as a kind of teasing “red rag” in the “bullfight” of art at the early 20th century, when innovators issued a gutsy challenge to the established preferences of the public. That is why the titles of a whole series of his paintings are associated with this color, starting with **The Dessert: Harmony in Red (The Red Room)** (1908).

In another canvas of the same “color” *Goldfish* (1912), the artist turns a sketch of an aquarium into a real pantheon of all kinds of natural forms emphasizing the bizarre exoticism in their depiction and thereby conveying his delight in the miracle of life: the Fauvists, like the primitivists, enjoyed this “primitive” freshness of the world, as if it was rediscovered by them, the “children” of the early 20th century.



Illustration 04. *Henri Matisse. “Goldfish”. 1912. Canvas, oil. 140 × 98 cm. Pushkin Museum, Moscow, Russia*

In addition to the poignant and amusing things that have just been discussed, “childhood” also brought with it something that determined the severe and sometimes frightening face of the new era. The most thoughtful and sober-minded representatives of the late Classical art had a presentiment of this and tried to use art to outline the contours of the approaching invasion of the “barbarians” or “Huns” as they often described the emergence of the new generation that was coming to replace them.

The opening section of *Anatoly Lyadov's* tone poem **Kikimora** (1910) is a special kind of lullaby – a gloomy, deathly, groaning and chilling lullaby, a lullaby of the end of life and its funeral service. Anxious shades carrying a threat occasionally intrude into this mournful song of sunset like gusts of wind.

The final section of the work is based on the same intonational material but presented in a radical transformation. According to the plot, this is a fairy-tale image of a scary creature who has climbed out of a “*crystal cradle*” and started to roam the earth. However, in real sound, there is an image of a monster that has grown up on the ashes of the old world behind this grotesque scherzo. Aggressive onslaught, a piercing sound, ominous percussion drumming lift the veil on the sabbath of monstrosities of the coming 20th century and on its devilry.

Already at the turn of the 20th century, some of the creators of art had a premonition of something else: the world was entering a period of enormous tension and global cataclysms, which would inevitably affect the entire structure of the human personality. This gave rise to high *expression*, in this case the concept implies a strong, even painful emotional response to the fluctuations of inner life and impulses emanating from the outside world. This attitude ultimately resulted in *Expressionism* – an artistic movement that managed to express both the general atmosphere of tense conflicts in the world and the range of all sorts of negative emotions generated by this atmosphere (nervousness, fear, horror, stress, etc.).

One of the precursors of Expressionism in music was the Austrian composer *Gustav Mahler*. The second movement of his **Symphony No. 5** (1902) is characteristic in this regard, it features extreme anguish of spirit, a “turbulent” atmosphere of deadly struggles, useless attempts to withstand the raging storms of life and, as a result, painful confessions. All of this is reflected to some extent in the composer’s inscription *Stürmisch bewegt* (stormy agitated).

Mahler lived and worked in Vienna. The *Second Viennese School* later emerged in that city. It was named in contrast to the Viennese Classical School of the second half of the 18th and early 19th centuries (its main representatives were Haydn, Mozart and Beethoven). The leading composers of the Second Viennese School were Arnold Schoenberg and his closest students, Alban Berg and Anton Webern. They are generally considered the leading exponents of Expressionist features in musical art (these features are clearly represented in *Alban Berg's* opera **Wozzeck**). In other artistic fields, Expressionist ideas also found their strongest expression among Austro-German creators of art.

Moving on to visual art, let us turn to the portrait genre and wonder how it could convey the features of a new, harsh and contradictory reality.

Kuzma Petrov-Vodkin painted his **Self-Portrait** in the first years after the Revolution, and we see the artist’s sharpened facial features, intense inner tension, and stoic readiness for adversity captured in a restrained, gloomy color scheme. At the same time, *Alexander Blok* wrote his poem **The Twelve**, where the spirit of stoicism and self-denial is captured in the symbolic lines “*Ready for everything, / Regretting nothing*” (Blok, 1918).

Let us put the portrait genre aside. It turned out that even the genre of still life could be made to speak in a radically new language, one that responded to the pressing needs of the times. This genre, especially if we recall the works of Flemish and Dutch masters of the 17th century, has always embodied the zest for life, conveyed through the abundance of delicacies and gifts of nature or the exquisite beauty of everyday objects – things that brought pleasure and joy. Let us see what is happening now.

Petrov-Vodkin’s composition **Still-Life with a Herring** (1918) depicts two potatoes, a piece of black bread and a herring – the whole feast for a Russian during the famine years of the Civil War. Could it be considered art?

Indeed, it is art of the naked truth, which speaks more eloquently than any document of severe hardships of the era of War Communism.

So, a new reality means a new aesthetics. Long before the 20th century dawned, the Dutch artist *Vincent van Gogh* (1853-1890) formed such aesthetics, which was sometimes presented as “anti-aesthetics”. In this regard, his still life **A Pair of Shoes** (1887) hardly requires comment. We can see rough, torn, worn-out shoes on a dirty floor. It is quite obvious that this work was done with deliberate intent, in defiance of the “art of beauty”. It literally screams that there is a meager, wretched, miserable existence, there is a damned prose of life, its “bottom” next to beauty and wealth (a little later *Maxim Gorky* would designate it for Russia with the title and essence of the play **The Lower Depths**).

Another example is Van Gogh’s **Prisoners’ Round** (1890). Let us look closely at the figures and faces of these people going dejectedly round in a circle in a gloomy stone well. How far they are from *Anton Chekhov's* dreams of the same period: “*Everything in a person should be beautiful – face, clothes, soul, and thoughts*”.

But, as we recall, Chekhov’s characters also suffocated amid the prose and squalor of life. However, Van Gogh’s painting is much broader in meaning: life seemed to be a real prison not only for these prisoners but for a great number of other people. And the artist persistently proclaims the ugliness of the existing order of things; he cares less for the “aesthetics” of his works. That is why he chooses himself as his favorite model.

In his **Self-Portrait Dedicated to Paul Gauguin** (1888), the artist not only fails to embellish but even disfigures his own appearance, exaggerating its specificity and its defects. Moreover, deformation of varying degrees and directions became a crucial hallmark of 20th-century art.

Thus, Van Gogh revealed some of the contours of modern art in his works already in the mid-1880s.

During the same years, *Mikhail Vrubel* also revealed direct anticipations of 20th-century artistic expression. Let us take, for example, his **Self-Portrait** (1885; pencil on paper): just like the sculptural group *The Burghers of Calais* created by Rodin at the same time, there is nothing reminiscent of 19th-century style in his painting.

The heightened, intensified expression leads to the next century. The general perspective (leaning toward his reflection, the artist peers almost convulsively into himself), the nature of the shading, the sharp contrasts of light and shadow, the distortion of his facial features – all this conveys psychological tension on the verge of pathology and breakdown (Vrubel seems to sense his fate, his future madness).

In Vrubel's **Portrait of Son**, the tiny creature's eyes are anything but childish – they are real lakes of tears. We do not necessarily need to know that the child had a birth defect (the so-called hare lip); we just see the crooked line of his mouth. The scarf tied around his neck seems to be suffocating the little one. These details work together to create visible, tangible pain evoking a feeling of deep compassion.

As is well known, Vrubel's main creation is a gallery of images of the Demon. And this gallery, in its meaning, revolved around the artist's agonizing reflections on the meaning and values of existence. Vrubel's Demon is a proud, rebellious mind, yet powerless against the eternal, insoluble questions of existence. Therefore, the artist sometimes depicts him as physically extremely frail, almost miserable – and it increases our empathy for him.

The Demon's fate as a suffering, lonely outcast is predetermined: his name is inevitable catastrophe. Vrubel crowns his famous series with this tragic situation. In the painting **The Demon Downcast** (1902), we see a broken body thrown upon the rocks. Yet even at the moment of death, the madman's eyes emanate the withering stare of a fanatic of an idea.

Here is the tangible embodiment of spiritual maximalism, which found its most complete expression in the poetry of *Marina Tsvetaeva*. And it should be emphasized that Vrubel, following Lermontov, through the power of genius compelled us to perceive the Demon not as a spawn of hell but as a deeply suffering and profoundly intellectual individual, invariably in a state of creative fervor and the restlessness of moral quest.

It has already been mentioned that the heightened, intensified expression characteristic of modern art, when concentrated, developed into *Expressionism* – an artistic movement that most clearly expressed the disharmony and tragedy of human existence in the 20th century. The nuances of Expressionism could vary greatly. Let us note the extremes within these variations.

A version of implicit Expressionism is offered by some works by *Amedeo Modigliani*, a leading representative of the Paris School (the Italian painters who settled in France at the beginning of the 20th century). His portrait **Woman with a Black Tie** (1917) is paradoxical. Externally, it is even attractive in its own way, with a certain grace and an overall refined contour. But the thinness of the body, the strands of hair chaotically arranged on her forehead and the sinuous ribbon of the tie hint at a broken fate. But the real horror is as follows: her eyes are not just lack, blind but as if run-off. Only a physical shell remains of the person, her soul is completely emptied.

And at the other extreme is a version of open, "blatant" Expressionism. Perhaps the earliest example of this kind is the painting **The Scream** painted by Norwegian artist *Edvard Munch* in the same year (1893) as Tchaikovsky's aforementioned Symphony No. 6. The sky, earth and water are swirled into vortexual lines, and the color scheme is based on sharply dissonant juxtapositions. The essence of the painting can be expressed through the concept of the *path of life*, which juxtaposes two indifferently alienated male figures in the distance and a woman in the foreground, curved in a terrible tension and screaming (her face has become a scream).

Such hypertrophy of forms and color allowed for a tangible, almost physiological expression of horror, pain, fear, despair, as well as all manner of anomalies and pathologies that so often beset 20th-century humanity.

For us, living more than a century later, it is easy to see and speak about what happened at the beginning of the 20th century. For those who lived then, it was much more difficult. Therefore, we can and should understand some of their delusions. One such delusion was shared by the generation at the turn of the 20th century, the generation that stood at the intersection of the past and future. By analyzing their past, they believed that "*it was no longer possible to live like this*", according to Anton Chekhov's expression. And many of them hoped for the future, calling for a "*clearing storm*". However, the harsh reality that arrived with the new century turned out to be too far from their dreams causing them to recoil in horror from it.

It was a true catastrophe for the generation that created the Silver Age, to which *Ivan Bunin* belonged in particular. He, who gave praise to mansions in ruins and autumn melancholy, having recounted the decay and doom of the outgoing way of life in a poem with the symptomatic title **Desolation** (1903), cheerfully looks to the future.

Indeed, the author's attitude toward the future is far from idyllic, but nevertheless, when he experienced revolutionary upheavals, he wrote that this sight was horrible for anyone who had not lost the image and likeness of God (Bunin's diary **Cursed Days**).

Bunin metaphorically conveyed the difference between the expected and the reality in his short story **Mad Artist** (1921). He conveyed it on a global scale, as if it happened to all of humanity at the early 20th century. According to the plot, the protagonist of the story cherished the idea of a painting, in which he intended to depict "The Birth of a New Man!" (it was its intended title) through the birth of Jesus. The artist painted it in just one night seized by incredible inspiration. However, compared to his original intention, the result was quite different: instead of a New Man illuminated by divine light, the canvas turned out to be a horrific, diabolical massacre and sacrilegious destruction.

The picture of the monstrosities and carnage of the early 20th century appears here with expressionistic emphasis. These are the hallmarks of the new century, which became evident during the First World War. At its height, the English composer *Gustav Holst* created his orchestral suite **The Planets** (1916). The first movement of the suite (*Mars, the Bringer of War*) represents a visual image of a menacing force creeping out of the darkness, personifying

an inexorably approaching armada. The face of the entire 20th century revealed in its aggressive, militarized nature is visible in its exceptionally harsh, ominous, terrifying contours.

Continuing our examination of the fundamental process of transition from the Classical era to Modern art at the early 20th century, we will make several “evolutions” beginning each of them with one or another phenomenon of the Silver Age culture, which was the most precious achievement of this turning point.

To imagine the Silver Age, it is enough to recall *Anton Chekhov's* plays, especially the three most famous of them, which were written at strict intervals of four years: **The Seagull** (1896), **Three Sisters** (1900), and **The Cherry Orchard** (1904).

As we see, the central year is 1900, the year that formally marked the beginning of the 20th century, and the entire period of creation of these works (from the mid-1890s to the mid-1900s) was precisely the heyday of the Silver Age.

Everything in these plays is dedicated to the bearers of the ethics and aesthetics of this phenomenon – the intellectuals of the turning point, in the full spectrum of their mindsets and spiritual impulses, with all their characteristic *pro et contra*.

Chekhov's plays provide a *realistic* depiction of the people and atmosphere of the Silver Age. But there was also a *mythologized* Silver Age – as a creation of dreams, the flight of imagination.

A glimpse of such a product of the imagination is provided by the early work of *Alexander Blok* of the 1900s, including his first book of poetry **Verses About the Beautiful Lady**.

The Unknown Lady is among the most characteristic images of Blok's early poetry. She is a dream woman, a mysterious and ephemeral creature with a touch of exquisite exoticism. The poet admits that she is a phantom, a figment of the poetic spirit (“*The ostrich plumes, desired and welcome, / Are gently swaying in my mind, / And dark blue eyes, as deep as welkin, / Are blooming on the distant shore*”). But this alluring phantom of a dream is very attractive to him and gives rise to the exceptional languor and musicality of his verse (“*I see the vast of an amazing ocean, / The coast of an amazing sea*”) (Blok, 1906). It was precisely this kind of melodiousness and beauty of style that Blok enchanted his contemporaries.

This mood continued to manifest itself in his work until the mid-1910s (it is important, since it allows us to determine the upper bound of the Silver Age at least approximately). Even in the midst of the First World War, he writes the poem “Nightingale Garden” (1915), its title can be considered a concentrated expression of the aspirations of a man of this mindset.

Equally significant is the title of one study of the poet: “*Storm over the Nightingale Garden*”. Indeed, harsh reality mercilessly displaced contemplative moods, lyrical reverie, spiritual tenderness and softness.

Let us trace this evolution through the example of two musical works. A comparison of their contrasting episodes clearly demonstrates the direction in which life attitudes were changing, what was rejected and what was affirmed.

Nikolai Myaskovsky's Symphony No. 5 was composed during the same years as Blok's “Nightingale Garden”. Throughout its entirety, there is a constant shift in imagery, relating to a former way of life and a new reality. In this regard, it is quite natural that the symphony opens with a theme that is deliberately retrospective. It directly echoes the lyrical landscape melodies of the late Rimsky-Korsakov, as well as those of Lyadov and Glazunov, that is, of the turn of the 20th century. Its emphatically soft contours and contemplative idyll capture a touch of idealism characteristic of the ideas of old intelligentsia about Russia and its nature.

The dramatic character of the juxtaposition of images in *Symphony No. 5* is quite clear: a difficult, zigzagging and divergent, yet nevertheless inexorable progression from the past to the future. And this ultimate goal is most clearly signified by the theme appearing at the center of the finale. Its characteristic strong-willed drive, dynamic pressure and “iron” toccata-like pulsation of urban energy were a pure artistic discovery. Similar themes in Russian music over the next few decades were created on this model, including one of the themes in Shostakovich's *Symphony No. 7* (1941).

This theme has another remarkable feature: its melodic contour consistently encompasses all 12 tones of the chromatic scale, which speaks to its rational and constructive predeterminedness, revealing its unquestionable affiliation with modern style (it is worth emphasizing that the principles of dodecaphony were established by Schoenberg much later).

Boris Asafyev's ballet **Flames of Paris** (1932) demonstrates a much sharper contrast, directly expressing the formula of the opposition “the old world vs. the new world”. Drawing on the events of the French Revolution of the late 18th century, the composer provides a clear projection onto events in Russia at the beginning of the 20th century. On the one hand, the sadness of the exodus of an aristocratic clan is revealed, hence the “fading” tones, the quiet and emphatically “delicate” sound of the strings, stylized in the spirit of French music of the 17th century (in the genre of mournful sarabande).

On the other hand, this is contrasted by a fiery onslaught of vital forces, martial spirit, and an image of a popular revolutionary “crowd”, consonant with the aesthetics of Russian cinema of the 1920s. This is matched by the open timbres of the wind instruments and a literally “stomping” texture with an active role of the “thundering” percussion (it should be noted that the outstanding musical critic of the first half of the 20th century, Boris Asafyev, is the author of numerous ballets, including *The Fountain of Bakhchisarai*, which is on the repertoire of every Russian theater).

Maxim Gorky once passed the following ironic judgment: “Russian literature is the most pessimistic literature in Europe”. He strongly believed that all Russian books were written on the same theme: how the Russians suffer – in youth and adulthood from a lack of reason, from the oppression of autocracy, from women, from the unfortunate constitution of the universe; in old age from the awareness of life mistakes, lack of teeth, indigestion and the need to die. Gorky did much to free Russian literature and the Russian people from the shackles of suffering, to inspire them with courage, optimism and a *heroic attitude toward life*.

In a letter to Anton Chekhov in 1900 (the year noted above as the central point in the evolution of Chekhov's drama and the Silver Age as a whole), he wrote: "Indeed, the time has come for a need for the heroic: everyone wants something exciting, something vibrant, something that wouldn't resemble real life but would be higher than it, better, more beautiful" (Gorky, 1900).

Gorky expressed these sentiments most vividly in legendary folkloric and allegorical images (beginning with Danko in his early story **Old Izergil**). Such aspirations culminated in the genre of "prose poems", which was widespread then. His **Song of a Falcon** (1899) is a challenge to a dull, ordinary, slavish existence. It proclaimed: "*We sing glory to the madness of the brave!*" (Gorky, 1895).

This "*madness of the brave*" found its complete embodiment in "**The Song of the Stormy Petrel**" (1901) with its incomparable heroic enthusiasm, which corresponds to the pathetic structure of the explanation in rhythmic prose.

The image is metaphorical, yet presented in such a vivid, visibly tangible form that its pictorial expression is worth many paintings. What a powerful fervor, what rapture in the battle of life! The daring impulse of the human spirit resonated profoundly with the public sentiment of those years, expressing the premonition of the First Russian Revolution but at the same time reflecting the general upsurge in Russian life (for example, in music, it could be found in a number of works by Scriabin and Rachmaninoff in the 1900s).

That is why "The Song of the Stormy Petrel" passed through many editions like no other work in the history of literature. It was reprinted in every town (its number of copies reached unprecedented heights – two million), and it was distributed in typewritten and handwritten copies.

The heroic spirit of the early 20th century was often expressed in literature through the image of a *strong, courageous individual*. This was illustrated by the late plays of the Norwegian playwright **Henrik Ibsen** (*Hedda Gabler*, 1890, *The Master Builder*, 1892) and many short stories, novellas and novels by the American writer **Jack London**.

Let us focus on one of **Rudyard Kipling's** poems as an example. He was especially famous for his stories about Mowgli's life among the wild animals ("The Jungle Book"). But Kipling also wrote a great number of poems comprising six collections published between 1886 and 1919. His poetry glorified courageous and strong-willed people. Among these poems, we find one that acquired the significance of a prayer for the English of the early 20th century – everyone found it necessary to learn it by heart. It is titled with a single word "If-", which becomes a keyword here.

*If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise (Kipling, 1910).*

Then a whole series of similar "ifs..." follows, after which we can draw the conclusion: if all of this is true, you can say that you are a *human*.

The heroic spirit that acquired especial significance in people's perception of life at the beginning of the 20th century went hand in hand with such defining qualities of the new era as powerful energy and increased dynamism in all its manifestations. And the most characteristic of these manifestations carried the hallmarks of an *urbanized existence* generated by the living conditions of large modern cities.

In musical art, the impact of urbanization was evident in the constructive clarity of composition, the rigid graphic quality of the sound with its predominantly "percussive" interpretation, the calm restraint of the overall atmosphere, as well as in the expansive drive and spirit of "pragmatism and efficiency".

All of this is demonstrated in **Igor Stravinsky's Piano Concerto**, where we also find a reflection of the motley, contradictory atmosphere of the 1920s, for example, in the mixture of the strict formulas of neo-Bachianism and the clownish character of Russian buffoonery.

The heroic mood of the times interpreted through the figure of a strong, courageous man found a unique expression in pictorial forms through the *archaization* of the image. The French sculptor **Émile Bourdelle** vividly expressed this tendency in his work. He sought to convey the severe face of the emerging 20th century by drawing on the experience of the early stages of plastic art – the art of the Middle Ages and Antiquity. It was not the classical period of Antiquity but the very first stage known as ancient Greek *archaism*. Bourdelle's image captured in **Self-Portrait-Mask** (1925) is very reminiscent of the famous golden mask of the legendary Agamemnon, leader of the Greeks in the Trojan War. The hand of the sculptor gives the image a special severity turning the human face into a kind of stone image and thereby achieving the ultimate expression of such traits as firmness and courage of human nature.

This is reflected in the entire execution and the sculpting style, which is close to the late works of Rodin and Golubkina that we have already discussed: a deliberately uneven, lumpy surface – that is how the bronze is treated in this case.

Having chosen the central character of Greek mythology as the subject of his composition **Hercules** (1909), Bourdelle does not depict him as we know him from classical ancient sculpture. He is not a handsome and harmonious demigod athlete but a mighty barbarian, whose angular, sharp face features are exaggerated to the point of ugliness in a burst of temper. But the primordial power that distinguishes this figure ultimately serves to reveal the dynamism and heroic pathos so characteristic of the early 20th century. To achieve this, the artist chooses a very unique

perspective for the body conveying the extreme tension of strength and energy boost. Everything is outrageous: from the incredibly wide and swift swing of his arms and legs to the fantastically huge bow that only this titan can handle.

The idea of *mass heroism* embodied in Russian art of the early 20th century deserves special consideration. It was formed in the crucible of three Russian revolutions and the most severe ordeal of the country – the Civil War.

Drawing on these experiences, artistic expressions of the 1920s impressively captured the social enthusiasm of the masses, which enabled the communist regime to gain a foothold on “one-sixth of the planet” despite the efforts of the White movement and despite the intervention of fourteen Western capitalist states.

In his painting **The Defense of Petrograd** (1928), *Alexander Deyneka*, in keeping with the times, builds a composition as a steel, “industrial” structure: the canvas is bisected by the iron lines of the bridge. The main vector of the painting is formed by the contrasting movement of two streams of people: the wounded walking from right to left (from the front) are contrasted by a semicircle of people energetically marching from left to right (to the front). This semicircle is made up of angular figures (regardless of whether they are male or female but the men are highlighted through shaved heads) marching in a column. The entire composition exudes extreme asceticism echoed by the sharp shadows on the faces, the cold of iron and winter (snow, ice) and the almost graphic style – the picture is painted in oil but its tones are practically reduced to the interplay of black and white.



Illustration 05. *Alexander Deyneka. “The Defense of Petrograd”. 1928. Canvas, oil. 218 × 354 cm. State Tretyakov Gallery, Moscow, Russia*

Revolutionary heroics became the leading theme of Russian cinema in the 1920s. Three of the most significant films of those years were *Battleship Potemkin* by Sergei Eisenstein, *Mother* by Vsevolod Pudovkin (based on the novel of the same name by Maxim Gorky) and *Earth* by Alexander Dovzhenko. Many other films could be added to this list including *Red Devils* by the Georgian film director Ivan Perestiani (1923), which marked the beginning of children cinematography. These films were revolutionary both in content and in form, and this laid down the foundation for the subsequent development of cinema.

That is why **Battleship Potemkin** (1925) was named “*the greatest film of all time*” at the Brussels World’s Fair in the mid-1950s. The overwhelming majority of the filmmakers were Westerners, who could hardly be suspected of sympathizing with Soviet art and especially with revolutionary themes. Nevertheless, they made such a choice.

Indeed, *Sergei Eisenstein*, like no one else at the dawn of cinema (which was “silent” at those days), managed to clearly reveal the specificity of film language and its fundamental principle of montage dramaturgy in this film.

With that said, let us talk about the movement from the Silver Age to the Industrial Age, using architecture as an example. *Art Nouveau* occupied a leading position in this sphere at the turn of the 20th century. It was distinguished by the plasticity and sophistication of forms, the intricacy and colorfulness of outlines and the richness of decoration.

The primary type of Art Nouveau building in Russia was the mansion – the private home of a wealthy owner. Mansions were exceptionally diverse in their configuration, and the unconventionality of architectural solutions was largely determined by a strong personal touch, since the initial impulse for these solutions emanated, to a certain extent, from the tastes and preferences of the individual client.

The works of two leading representatives of Moscow Art Nouveau can serve as characteristic examples: the lavishly decorated, imposing façade in the first case (Mindovsky House, designed by Lev Kekushev) and the ceremonial interior with a bizarrely curved staircase in the second (Ryabushinsky House, designed by Fyodor Schechtel).

In both examples, the free implementation of certain features of Baroque architecture with its characteristic “curvilinearity” of forms is quite evident.

Almost parallel to the development of Art Nouveau, from the very end of the 19th century, purely industrial architecture began to assert itself with increasing vigor. The buildings acquired a strictly functional, emphasized “businesslike” appearance – without any decor or embellishment, sometimes with a deliberate refusal of any “aesthetics”, with the bare bones of the structure, its “building scheme”, which prepared the way for the dominance of *constructivism* that was established by the 1920s.

Subsequently, the principles of this approach were extended to all types of structures but initially they found their application primarily in the design of industrial and transportation facilities. Two buildings erected in St. Petersburg are particularly illustrative in this regard.

The author of the design for the **Petrovsky Shipyard** (the late 19th century) could not be identified, while **Bolshokhtinsky Bridge across the Neva** (1908-1911) was designed by the engineers Vladimir Apyshkov and Grigori Krivoshein and the architect Leon Benois (we will return to the involvement of engineers in the design a little later). In both cases, the advancement of qualitatively new approaches to creating the exterior of buildings is striking – with its characteristic, almost demonstrative nakedness of the technical structure.

In the West, the Eiffel Tower became the herald and emblem of the industrial era. It is named after *Gustave Eiffel*, whose company built the tower for the opening of the World's Fair in Paris in 1889. Once again, we face the distant flashes of Art Nouveau that had been emerging since the mid-1880s. This fair was intended to fire the imagination of people in the late 19th century with different inventions and innovations that opened up unprecedented horizons of technological progress. However, the most extraordinary thing about it was the Eiffel Tower itself soaring into the sky above the familiar buildings of the French capital. Among other things, its construction marked two crucial moments. Firstly, it became a manifesto of “*engineering*” for architecture as such – from now on, all kinds of structures, especially those of technical use, were designed not only by architects but also by engineers (Eiffel was an engineer, after all). And secondly, the desire to ascend upward, to the heights of the clouds seemed to have revived the idea of *verticalism* that flared up at the dawn of human civilization (let us recall the legendary Tower of Babel and quite real Mesopotamian ziggurats or Egyptian pyramids). In this case, a colossal steel structure weighing 9,000 tons and measuring 125 meters on a square base soared to a height of 330 meters.



Illustration 06. Gustave Eiffel. The Eiffel Tower. 1887-1889. Wrought iron. Height 330 m. Paris, France

Since then, new materials and structural systems rapidly entered the architectural mainstream, particularly in demand for the construction of high-rise engineering structures. From this perspective, the most significant development was the emergence of *skyscrapers*. Their construction became possible with the invention of the steel frame, which took the entire load and the passenger elevator. They became most widespread across the ocean, in the major cities of the United States, and their development was driven by urban density and the high cost of land.

The first skyscrapers were erected in Chicago (for example, the Home Insurance Building, 1883-1885, a ten-story building with a metal frame), and subsequently, the city constantly competed with New York City in the construction of such buildings.

For a long time, the Empire State Building in New York built in 1931 (381 meters) remained unsurpassed but new records were set in the 1970s: two towers of the World Trade Center in New York (1970-1974) with 110 floors and a height of 415 meters and the Sears Tower (the Sears, Roebuck and Company Complex) in Chicago (1973) with “only” 109 floors but a height of 443 meters.

19th-century art developed under the banner of lyricism, which possessed an inner softness, insight and, consequently, an unconditional humanity. But at the beginning of the 20th century, under the influence of such qualities as emphasized firmness, rigor and strong-willed determination, as well as under the powerful pressure of force, which sometimes resulted in open aggression, lyricism receded into the background. At times, it might seem that it had no place at all in the new life order. This is why one could sometimes hear a heartfelt cry even from those who ardently asserted the aesthetics of “iron and steel”. This can be found in *Vladimir Mayakovsky*'s works, for example.

But there were also those who strove to retain the emotional and lyrical element during the era of “anti-lyricism.” The representatives of *operatic verismo* were among them. The term for this artistic movement derives from the Italian word “*vero*”, meaning “*truthful*”. And the verists (primarily the Italian composers Pietro Mascagni,

Ruggero Leoncavallo and Giacomo Puccini) strove to be just that. They sought to respond to the changing reality, choosing contemporary themes, abandoning poetry in their librettos and turning to prose texts. Many other aspects also connected them with the emerging aesthetics of the 20th century: the rhythm of the stage narrative noticeably speeds up, and operatic dialogue became more dynamic and freer. But the most important characteristic of the verist style was the intensity of its dramatic situations and heightened expressiveness. However, despite all this, the basis of verismo opera remains the *lyrical drama* with its inherent wide range of psychological experiences (the main motifs are love and jealousy), and the leading expressive means is vocal melodism (verismo opera became the final stage in the development of *bel canto*).

If we turn to a scene from Giacomo Puccini's opera *Madama Butterfly* (sometimes performed on the Russian stage under the title "Cio-Cio-san", 1903), which is very characteristic in this regard, we will undoubtedly appreciate the magnificent, vibrant, exceptionally broad cantilena and the superbly constructed dialogic interaction of two voices. But this melody is actively imbued with a speech element, which gives a special vital authenticity to the emotional outpouring, thereby largely overcoming the conventionality of operatic singing. And it is noteworthy that in this *duet of happiness*, for all its beauty and lyrical inspiration, one can clearly sense the willpower, the masculine coloring and even the heroic note that resonated with the mood of the times.

Besides music, poetry remained the main "haven" of lyricism. However, the dramatic shift in its contours and direction is quite obvious if one listens attentively to the poems of outstanding poets of that period – Guillaume Apollinaire, Rainer Maria Rilke, Alexander Blok, Anna Akhmatova, Osip Mandelstam and many others.

One of the most sensitive "barometers" that registered the shifts and changes in the emotional and lyrical world was the poetry of Marina Tsvetaeva, which reflected the difficult fate of various aspects of human existence at the beginning of the 20th century with extraordinary poignancy. This poetry, of course, belonged to the Silver Age but as time went on, the significance of psychological nuances clearly dictated by the life-perception of the new era grew. Let us take, for example, the famous poem "I like that...", written in the same year as the above-mentioned poem *Nightingale Garden* by Alexander Blok (1915).

It all begins with an unexpected and piquant use of words ("I like that you *are not obsessed with me*, / I like that I *have no obsession either*..."). And then they are followed by the definitions of the global and somewhat threatening mood, unusual for lyric poetry, both frivolous and lofty in their flirtations ("And not for once in the eternity / The *heavy earth* beneath our feet will wither... and never bother / To be betrayed by *tide of blush* when we / Brush with our sleeves when passing one another") (Tsvetaeva, 1915).

So, for all the novelty of the verse, this is the Silver Age. But already in the following year, 1916, we read a declaration of love that literally "fires grapeshot". Even Vladimir Mayakovsky with his "ladder" verses might have envied it. The intonation is sharp, the semantic content is compressed (only "to the point", without any digressions or deviations), the rhythm is extremely resilient and dense. And these energy and dynamism, which are in accordance with the spirit of the 20th century, radically transform the graphic form of the verse, which becomes completely uninhibited, overturning all metrical standards (for example, a line can be quite long, or it can be reduced to a single word, even a monosyllabic one: "– *Surely.* / – *For always?* / – *Yes*").

Let us return once again to the Silver Age in its central phase, that is, at the turn of the 20th century. Its most extensive and precious "oasis" was constituted by phenomena associated with the aesthetics of *Symbolism*. In its sublimated form, it signified immersion in the world of the hidden, the "sacred" and an ascent to a certain mystery of the spirit and soul.

Among those who marched under the standard of the Symbolist aesthetics from beginning to end was the Belgian writer Maurice Maeterlinck, who wrote in French. The fairy play *The Blue Bird* (1908) is among his most famous plays. This word-color became a symbolic leitmotif in his work. It is also a recurring theme in the poem *Hothouse Ennui*.

Before us are the typical "nebulae" of Symbolism (especially when one perceives such verses by ear) – something vague, mysterious, capable of evoking unexpected, capricious associations. And this gave that desired charm of the ineffable, which allowed one to rise above the familiar world and enter the world of enchanting illusions.

We can speak of the *impressionism* of such outpourings if we understand impression as the subtle interplay of changing moods, ephemeral psychological nuances, fleeting impressions, colorful glimpses of the external world – all of which taken together give rise to the unique poetics of the vague, obscure, encrypted, polysemantic, elusive, fleeting and sometimes seemingly accidental.

At the turn of the century, these Symbolist impressions found their most striking expression in musical art. Incidentally, the leader of the Impressionist composers Claude Debussy based his only opera *Pelléas et Mélisande* on a Maeterlinck story. He often came in touch with symbolism in his instrumental works too.

Let us turn to one of his piano preludes *Sails*. A real "iceberg" of something ineffable that is difficult to comprehend lies behind its pictorial contours. A vision appears before us – a nebulous, enigmatic vision, a mystery of fleeting sensations hinting at the depths of the subconscious. The special charm emanating from this enchanting music is one of the manifestations of the *poetic sphere*, so significant for the Silver Age.

Let us immediately go to some other priorities of this artistic culture using specific examples from the same art form. One of them was the strongest attraction to *beauty* in all its forms. Let us take Nikolai Rimsky-Korsakov's last opera *The Golden Cockerel* (1907). Based on Pushkin's fairy tale, it was not only a sarcastic satire on the degradation of Dodon's kingdom, which stood for monarchical Russia as the composer envisioned it at the time. We also find here a magnificent recreation of the atmosphere of aestheticism, a brilliant artistic world and capricious beauty with its exotic luxury, which is achieved in this case by an oriental flavor.

This is primarily connected with the image of the Queen of Shemakha, and the **introduction** of the opera is dedicated to this image. Furthermore, we can feel here a very specific flavor that can be described as *poisonous beauty* (a phenomenon that appeared in the poetry of the Silver Age many times). It is felt in the subtle melody imbued with chromatism, as well as in unusual “spicy” harmonies, as if exuding the sweet intoxication of exquisite incense.

One of the most important dominant themes of the artistic culture of the Silver Age was the striving for *spiritual* heights. The most significant achievements in this regard were made in Russian art, especially in Russian music. They are rightly called the Renaissance of sacred music. Overcoming the stagnant dogmatic attitudes of the previous period, composers revived the long-standing, primordial national traditions of Orthodoxy, which determined the high flourishing of a *cappella* choral singing connected with church texts.

The pinnacles of artistic creativity in this vein were two monumental scores by *Sergei Rachmaninoff* – **Liturgy of St. John Chrysostom and All-Night Vigil**. The key moments in these scores are associated with the prayerful voice of soul, rising to the heavens. This is especially evident when the solo voice seems to soar high above the quietly vocalizing choir (singing with closed lips). This creates the illusion of a performance taking place under the arches of a cathedral, and the purity of human thoughts appears inextricably connected with supreme, sacred beauty.

As in other forms of radical left artistic creativity, the creators of new music of the early 20th century rebelled against the aesthetics of the Silver Age and classical music in general. By overthrowing it, the “nihilistic revolution” anathematized the former system of morals and values rejecting beauty and even spirituality in its traditional sense.

The young *Dmitri Shostakovich* also belonged to this camp of rebels in several ways. His opera **The Nose** based on Nikolai Gogol’s story of the same name is among his avant-garde works. At times the satire of the philistines, the mockery of their worthlessness and absurdity take on the appearance of “anti-culture”, while the grotesque sometimes becomes an apology for the “backstreet” with its characteristic imitation of hooligan catcalls so clearly represented in the **Overture**.

As already noted in the context of music, an important sign of the decline of the fading Classical era was a strong sense of *spirituality*. Outstanding examples of its interpretation at the turn of the century are found in the late work of *Nikolai Ge*.

Let us turn to two of his works from 1893. This was the same year that Tchaikovsky created his *Symphony No. 6* and, like it, they captured the tragic confession of the passing 19th century.

In his **Self-Portrait** (1893), the artist appears as an old man with tousled hair, the hauntingly painful gleam in his eyes and the exceptional tension in every facial feature emphasized by the sharp contrasts of light and shadow, powerful in spirit but tormented by the “insomnia” of the persistent and difficult questions of existence.

Hence the heightened expressiveness of his imagery, which has been noted repeatedly and which became a hallmark of the late classical period and later passed on to the Art Nouveau era.

At the end of his life Ge focused entirely on the Gospel theme, especially on the *Passion of the Lord*. Interpreting this theme in all variations, the artist sought solutions to the pressing problems of his time that troubled him. Let us examine one of a large series of similar works, **Golgotha** (1893). The picture represents the last moments before the crucifixion. Christ, in unbearable mental anguish, is clasping his head raised to the heavens in his hands. There are two thieves, also sentenced to execution beside him. Their wild, bestial faces with dull, senseless expressions strike a sharp contrast to the image of Jesus.

Thus, the idea of an impending clash between high morality and lack of spirituality is realized, and the advent of the “barbarians” is predicted. Something similar was noted above in Anatoly Lyadov’s tone poem *Kikimora* and Ivan Bunin’s short story *Mad Artist*.

In the course of the preceding presentation, we have repeatedly seen the diverse projections of landscape painting onto the human world. In this regard, the ability of landscape to convey a sense of high spirituality is especially noteworthy.

Isaac Levitan considered the painting **Over Eternal Peace** (1894) his central work. Besides its purely artistic merits, the fairness of this evaluation is also determined by the fact that the visual sequence unites and presents in a concentrated form components that were repeated in the master’s paintings: the high sky, a wide expanse of water, a river bank and a church built on it.

The combination of these components sublimates into a collective lyrical-epic image of Russia, or more precisely, “Holy Rus”. From this perspective, the following detail is significant: an ephemeral fleecy cloud in the blue sky (almost in the center of the canvas) can be perceived as a vision of a spirit or the face of an archangel soaring in the heavens.



Illustration 07. Isaac Levitan. “Over Eternal Peace”. 1894. Canvas, oil. 150 × 206 cm. State Tretyakov Gallery, Moscow, Russia

The painting **Twilight** by *Nicholas Roerich* (also spelled as **Ryorikh**) is very similar in appearance to this work: it features the same image components but with the addition of a monk holding a burning candle in the foreground, which enhances the sacred nature of the image.

However, Roerich belonged to the next generation of Russian artists, and this is reflected in the emphasis on the exodus of the former “Holy Rus” (highlighted by the color scheme of the painting, programmed into its title). And compared to the undeniable concreteness and realism of Levitan’s image (despite its generalizations), here we have a very different vision, one that prepares for the conventionality of modern artistic thinking.

At the same time, this colorful canvas in its interpretation of images from the visible world and in its conventionality belongs to Symbolism discussed above in examples from literature and music. A complete representation of aesthetic principles of this movement is provided by the works of the Lithuanian artist and composer *Mikalojus Čiurlionis*. Among them is *Sagittarius*, painted in this artist’s typical pictorial style based on musical rhythms and the poetic transformation of real forms. Here, the initial “objects” are quite concrete too: a high hill, atop which stands the figure of a man shooting an arrow at a bird soaring above. However, the touch of fairy-tale fantasy and the deliberate hyperbolicism in the presentation of these specifics (the gigantic size of the bird is particularly striking) lead to a purely symbolist level, capturing the image of the zodiac constellation as the artist envisioned it.

In concluding our discussion of the Silver Age, we should note another significant trend characteristic of this artistic culture. This is distinct inclination toward embodying the *aristocracy* of human nature.

In the life of this turning point, bearers of great family traditions clearly continued to play a prominent role. This is evident in a wide range of works, such as **Portrait of Countess Natalia Petrovna Golovina** (1896), painted by the late *Ilya Repin*. We can see a regal woman in her exalted and proud beauty. The canvas impresses with the luminous luxury of its color palette (snow-white and soft pink).

This is an entirely different type of pictorial expressiveness, and, incidentally, Repin never painted such works during his main, *Peredvizhniki*, period. Consequently, there was a turn toward a new imagery in his work, that was noted above, for example, in the evolution of the late Ivan Shishkin and Pierre-Auguste Renoir.

Reflecting on the aristocraticism that was so precious in the atmosphere of the Silver Age, it should be noted that *spiritual aristocraticism* was even more captivating to the people of that time. That is, something that was bestowed not by noble birth but by natural talent and acquired intellect, and which made the bearer of these qualities a representative of true social elite. That is why painters so often found desirable models among poets, musicians, actors and artists.

Boris Kustodiev managed to masterfully convey the external charm and inner attractiveness of the subject in his painting **Ivan Bilibin** (1901). This attractiveness is largely determined by the fact that Bilibin was one of the *Mir-iskusniki*. This designation for members of the elite artistic movement “World of Art” carried a certain axiological connotation: a master craftsman, a skilled artist, an expert in his field. Bilibin’s main work became the filigree-ornamental art of book illustration, in which he was an outstanding master.

In contrast to everything that was said about the Silver Age, modern art, at the stage of its formation, opposed other aesthetic principles, speaking out against the aristocraticism, against symbolist blurring, uncertainty and ambiguity, against beauty and spirituality in their classical sense and so on.

Besides the rebellion against the tradition as such (which could reach provocative forms of *épatage*), the defining characteristic of the artistic culture of the early 20th century was the search for a new *simplicity, clarity and distinctness*, which resulted in outright simplification or schematism in its extreme form.

For example, *Pablo Picasso* in his **Self-Portrait** (1906) fully demonstrates the conventionality of representation discussed in his painting *Child with a Dove*. Both in terms of design and color, it offers the highest degree of definiteness, reaching the point of unambiguity.

This did not imply a complete rejection of a certain poetic imagery. For example, the selection of characters, the nature of the drawing and the aura of color in Picasso’s works of the so-called *Blue Period* have a unique grace and even refinement.

But if we look at the most famous work from this period **Girl on a Ball** (1905), we discover an unconditional predominance of weighty, even heavy, angular and somewhat rough outlines conveying the absolute materiality and tangibility of the world of objects. It is no coincidence that the powerful torso of a circus athlete depicted in the foreground occupies almost half of the canvas.

But Picasso goes further in establishing such features as tangibility and materiality. He strives to reveal the deep essence of an object and a living organism. It is enough to compare two of his works from the same year, 1910, executed from the same model – the artist’s friend Ambroise Vollard. Evaluating the **Portrait of Ambroise Vollard**, made in the genre of drawing, it is difficult to imagine better proof that Picasso, as a high-caliber professional artist, was capable of everything and could work in any manner. In this case, it is a superb portrait-sketch, painted in compliance with all norms of realistic depiction: line, volume, chiaroscuro, perspective and object environment. And yet, this is a realism of a modern kind, and not simply the repeating of the lessons of the past. Such a style of representation can be considered a hallmark for the whole 20th century, referring to the loose style of drawing, graphical acuity and dynamism of the contours.

Around the same time, Picasso created his famous Cubist portrait of Ambroise Vollard. In some ways, we can recognize the intended model by the very general outlines of the face. But the entirety appears as a chaotic pile of geometric shapes, from which we can only guess about the configuration of the character, familiar to us from the existing drawing.



Illustration 08. Pablo Picasso. "Portrait of Ambroise Vollard". 1910. Canvas, oil. 92 × 65 cm. Pushkin Museum, Moscow, Russia

This portrait was one of the high points of *Cubism*, and the most important goal of the movement was to gain an insight into the "atomistics" of a phenomenon, to resolve it into its elements, to break it apart and disjoint it and thereby reveal its essence. That is why the object had to be decomposed and cut into separate planes, volumes and segments.

The logic of this aspiration, which so boldly asserted itself at the beginning of the 20th century, is confirmed by the fact that many other talented artists followed the same path. The leader of the Russian avant-garde *Kazimir Malevich* was among them. He persistently pursued his own creative quest, which found its ultimate expression in his manifesto painting **Black Square on a White Background** (1913).

Compared to Picasso's *Cubism*, his version of abstracting nature was based on an even more rigid geometrization of forms. In this way, whether consciously or not, Malevich "anatomized" in his contemporary such qualities as the primacy of *ratio* and the overcomplicated internal organization of a person completely absorbed in all sorts of calculations and analytical operations.

That is exactly how the artist Mikhail Matyushin, Malevich's closest associate in the "Futurist" movement, is presented in one of his 1913 portraits: only the upper left part of the model's head with neatly parted hair remains (though very conventional); the outlines of a black easel, an attribute of his profession, are only guessed in the background; the rest is a "Babylonian confusion" of all sorts of geometric figures, crossed with a narrow strip of a large ruler in the center, made up from segments reminiscent of piano keys (Matyushin was also a composer).

According to the art of the early 20th century, despite all its complexity and contradictions, the world became more voluminous and diverse, its development became more intense, and human existence acquired greater richness and its "coordinate system" expanded its parameters wider and deeper.

Let us consider one of these parameters using *Alexander Blok's* poem **Oh, the Spring Without Edge, Without Ending** as an example. Reading it carefully, one can visualize paradoxical dialectic of the *acceptation of being* that was forming at the beginning of the century. This is defined by the key attitude captured in the words "And I also accept you, failure! / And hello to you too, success!" (Blok, 2020). Blok's drama *The Rose and the Cross* offers a super-lapidary formula on this subject: "Joy is only suffering!". And let us recall what we have already heard above from Rudyard Kipling: "If you can meet with Triumph and Disaster / And treat those two impostors just the same..." (Kipling, 1910). Blok seems to assert: I know that there is everything in this life – ups and downs, human inspiration and humiliation, belief and unbelief, good and evil, and I am ready to meet it in all arms, I realize the need to live in an inescapable affection-enmity, love-hate.

The constant collisions of antinomies and oppositions are quite obvious ("I accept the sand of the desert / And the bells of the cities of earth! / And lit vastness under the heavens / And the toil of the servile work!"). In this acceptance, the youthful enthusiastic and the severe masculine features appear inseparably combined: "Oh, the spring without edge, without ending – / And the dreams without edge, without end! / Life, I recognize you! I accept you! / And I greet you, ringing my shield!"; the bellicose attitude of the conclusion of the stanza is confirmed later even more insistently: "But before this hostile encounter / I will never throw down my shield...". Moreover, such bellicosity is combined with the proclaimed ambiguity of the character's appearance, ready to challenge even the sky: "And I meet you right at my doorstep – / With wind in curling hair, snake-like, / With the unfathomed name of creator / On the shivering lips pressing tight...". The last stanza leading to a final generalization sounds with maximum certainty and poignancy: "And I look, and I measure the foe, / **Hating, swearing, and loving too:** / For the death, for the torment – I know – / All the same: I'm accepting you!" (Blok, 2020).

Such is the complex, all-encompassing dialectic of the individual's relationship with the world. It remains to be said that this poem is a part of the cycle whose title powerfully and sharply emphasizes the intense "tone" of modern existence and the paradoxical duality of its interconnections **Incantation by Fire and Darkness** (1907).

Let us consider the last thing. For all its disharmony and bushfire conflicts, the radically renewed world had a considerable potential for sound, hedonistic principles. These were most prominently noted in the discussion of the *theme of youth* but beyond that, many things were in tune with the cheery, bright and joyful spirit that the Russian poet *Konstantin Balmont* proclaimed in his symbolic book of poems **Let Us Be Like the Sun** (1903) at the beginning of the 20th century.

Moreover, all of the above was based primarily on the juxtaposition of contrasting entities, which were somehow connected with the stratification of artistic culture into the fading Classical era and the emerging modern art. However, a significant part of art consisted of various phenomena that organically combined traditional elements that remained viable with modern, emerging trends in different proportions.

To conclude this review of early 20th-century artistic culture, let us take as an example the music that represents all these features both in terms of its figurative structure and style – the finale of the *Violin Concerto* (1903) by the Finnish composer *Jean Sibelius*. In addition to its vibrant expressiveness, this music draws our attention with the reasonable, careful and convincing balance between the classical and the new. Its continuity is evident (in particular, clear echoes of Brahms's Hungarian Dances are noticeable) but at the same time, the rhythmic pulse is resilient, saturated with abrupt syncopation and giving a sense of a new kind of energy; the sound texture is nicely expansive, with large intonational leaps, with its loose style and unique character.

Источники | References

1. Akhmatova A. First Return / translated by Andrey Kneller. 1910. <https://ruverses.com/anna-akhmatova/first-return/>
2. Blok A. Oh, the Spring Without Edge, Without Ending. 2020. <https://web.archive.org/web/20201016104118/https://sites.google.com/site/ibshambat/blok>
3. Blok A. The Twelve / translated by Maria. Carlson. 1918. <https://kuscholarworks.ku.edu/server/api/core/bitstreams/64bbc610-7be4-42c7-869d-5aec6b19356f/content>
4. Blok A. The Unknown Lady / translated by Alik Vagapov. 1906. <https://stihi.ru/2007/07/28-1514>
5. Gorky M. Song of the Falcon / translated by Janna Kaplan. 1895. <https://ruverses.com/maxim-gorky/song-of-the-falcon/>
6. Gorky M. To A. Chekov. January 1900, Nizhny Novgorod. <https://chehov-lit.ru/chehov/letters-to-chehov/letter-351.htm>
7. Kipling R. "If—" 1910. <https://en.wikipedia.org/wiki/If—>
8. Tsvetaeva M. "I like that..." / translated by Ilya Shambat. 1915. <https://ruverses.com/marina-tsvetaeva/i-like-that-you-are-not-obsessed-with-me/2838/>
9. Verlaine P. Autumn Song / translated by Gertrude Hall. 2009. <https://www.gutenberg.org/files/8426/8426-h/8426-h.htm>
10. Verlaine P. Setting Suns. 1866. <https://en.muzik.by/translation/43150>

Благодарность | Acknowledgements

RU Автор выражает благодарность переводчику Кристине Васильевне Соловьёвой, преподавателю иностранных языков Музыкального училища при Саратовской государственной консерватории имени Л. В. Собинова, заведующей отделением «Гуманитарные дисциплины», преподавателю первой квалификационной категории, за помощь в подготовке публикации.

EN The author expresses gratitude to Kristina Vasilevna Solovyova, translator, foreign language teacher at the Music College of the Saratov State Conservatory, Head of the Humanities Department, and teacher of the first qualification category, for her assistance in preparing this publication.

Информация об авторах | Author information

RU Демченко Александр Иванович¹, д. иск., проф.
¹ Международное Исследовательское Искусство Исследований;
 Саратовская государственная консерватория имени Л. В. Собинова, г. Саратов

EN Aleksandr Ivanovich Demchenko¹, Dr
¹ International Center of Complex Artistic Research;
 Saratov State Conservatory, Saratov

¹ alexdem43@mail.ru

Информация о статье | About this article

RU Перевод статьи опубликован по инициативе автора. Первоисточник: Демченко А. И. Модерн I (начало XX века). Хаос противостояний // ИКОНИ. 2022. № 3. С. 7-44.

EN The translation of the article is published at the author's initiative. First published: Демченко А. И. Модерн I (начало XX века). Хаос противостояний // ИКОНИ. 2022. № 3. С. 7-44.

Дата поступления рукописи (received): 10.11.2025; опубликовано online (published online): 12.01.2026.

Ключевые слова (keywords): мировой художественный процесс; Модерн I; переход от Классической эпохи к Модерну; Серебряный век; противоположные устремления; world artistic process; Modern I; transition from the Classical era to Modern art; Silver Age; opposite aspirations.