

E. Pleshkevich

Library science development prospects in the light of the new list of peer-reviewed journals

The influence of the new list of peer-reviewed publications is analyzed, the main scientific results of dissertations for the degree of candidate and doctor of sciences, adopted in December 2018 for the preparation of candidates and doctors of Sciences in the specialty 05.25.03 should be published. It is noted that in the framework of the Lists of 2010 and 2015 applicants for scientific degrees of candidate of Sciences were mainly able to meet the requirements of the Higher attestation commission without reference to journals in other fields of knowledge. Applicants for the degree of doctor of science were forced to be published in non-core scientific journals. Within the framework of the 2018 List, the situation has worsened, which will contribute to the strengthening of crisis phenomena in library and bibliographic science. A plan of measures to neutralize threats is proposed

Keywords: library science, bibliography, peer-reviewed scientific publications, higher attestation Commission, training of scientific personnel

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YU. Stoliarov

The use of book characters in the struggle of middle-age catholic church with Satanism

Abstract. Previous article described the initial period of Satanism and the place of literacy and book. The given article continues to cover it. It describes the middle-age period of Satanism when it became more or less integral system of representations and was on the top of popularity. The development of Satanism was mostly facilitated by catholic book culture of that time. The article has also studied the important middle-age book monument “The Hammer of Witches” and shown that during famous unjustified and unbridled cruelty of the Middle Ages in Western Europe written and other documentary sources were widely used against witches and heretics. They were aimed at strengthening or on the contrary at the reinforcement of devil glamor influence the faith in which was all-round and strong. Written documents were considered as the most efficient means of reaching the needed effect. The author justifies that Middle Age book culture was to a great extent formed by the influence of such literary works.

Keywords: religion, Satanism, book, book culture, Middle Age, “The Hammer of Witches”

For citing: Stoliarov YU. 2019. The Use of Book Characters in the Struggle of Middle-Age Catholic Church with Satanism. Culture and Arts Herald. No 1 (57): 14–24.

N. Podkorytova, L. Bosina, D. Tretyakov

Scientific monograph in a research library – searching for acquisition sources

One can see an appreciable transformation of the scientific document' flow in the modern information space: a part of titles appears in the digital format, information about new titles scatters through different channels, content, presented by self-publications in the Internet, expands. All these

circumstances negatively affect the completeness of academic libraries' stock formation. Changes involve the entire sphere, connected with producing and disseminating scientific information: a part of it is reproduced only as journal publications, another one migrates into open access. Publishing sector, producing scientific monographs and collections of articles, survives a difficult crises period: publishing technologies are changing, circulations are reducing and problems of preserving electronic book collections are sharpening.

An attempt is made in the article to analyze foreign and native experience of thinking over modern problems of scientific publishing. The results of independent study of the completeness of acquisitions of scientific monographs, published in the institutions of SB RAS, to the stock of SPSTL SB RAS are presented. In the conclusion the authors generalize their observations, sum up reasons on peripeteias of the scientific monograph' destiny in the present reality.

Keywords: academic libraries, document flow, scientific documents, scientific publishing, scientific monograph, scientific publications, collections' development, electronic resources

For citing: Podkorytova N., Bosina L., Tretyakov D. 2019. Scientific Monograph in a Research Library – Searching for Acquisition Sources. Culture and Arts Herald. No 1 (57): 25–32.

A. Flier

Human activity Cultural aspect

Abstract. The article examines the influence of culture on the process of human activity, the historical change in the dominant forms of social organization of stakeholders, the dominant order of the activity itself and the dominant profile of symbolization of the products of activity, which is due to the conditionality of any activity culture and its principles of social relations.

Keywords: Culture, activity, value orientations, the dominant forms of social organization, orders of activity, forms of symbolization of the products of activity

For citing: Flier A. 2019. Human Activity Cultural Aspect. Culture and Arts Herald. No 1 (57): 35–41.

M. Shub, V. Tsukerman

Phenomenon of the past in the context of humanitarian knowledge: grounds for conceptual interpretation

Abstract. In this article the critical analysis of the concepts of the past provided in humanitarian knowledge was performed: social (E. Durkheim, M. Halbwachs, G. H. Mead, I. M. Saveleva, A. V. Poletaev), philosophical (E. Husserl, M. Merleau-Ponty, H.-G. Gadamer), semiotics (Yu. M. Lotman, B. A. Uspenskii), historical (P. H. Hutton, Ph. Ariyes, A. Megill, J. Le Goff, etc.). Within social theories the past is considered through a prism of social interactions as the phenomenon generated by social reality and which is at the same time influencing her; the philosophical foreshortening means interpretation of the past as abstract category, the self-valuable phenomenon considered out of a historical and cultural context of his life; the semiotics understands the past as updated "archive" of the texts interfering in space of the present and creating his valuable and normative appearance; from a position of historical knowledge the past is comprehended as an object and result of scientific reconstruction.

The analyzed concepts of the past show rather wide range of author's interpretations of this phenomenon. In some of them the past is considered in the context of activity of individual consciousness, in some – in scales of historical and cultural process. One researchers state absolute subjectivity of the past, others recognize availability of the objective bases connecting him with reality.

However at all variety of approaches and opinions concerning essence of a phenomenon of the past they are integrated by two major positions: recognition of the recreated past nature (the past as reconstruction of the reality preceding the present); recognition of insuperable interrelation and interconditionality of the past and the present.

Keywords: past, philosophy, phenomenology, hermeneutics, emergence, history, semiotics

For citing: Shub M., Tsukerman V. 2019. Phenomenon of the Past in the Context of Humanitarian Knowledge: Grounds for Conceptual Interpretation. Culture and Arts Herald. No 1 (57): 42–51.

G. Pirozhkov, V. Tyutyunnik

Archive of Nobel Family and Nobel Prizes Winners of International Nobel Information Centre in Tambov

Abstract. The article argues that the international scientific-educational information institution “International Nobel Information Centre”, operating in Tambov as a social and humanitarian association, for thirty years of work has proved the need to collect, process and distribute documents on discoveries in the field of science, technology, literature, politics and public life, awarded the Nobel Prizes. Identifying the main directions of development of the Center, the authors substantiate the importance of creating a document fund formed in the Center for the history of the Nobel Prize and nobelistics as a new science of Nobel’s information. Along with the analysis of the work of the Nobel Scientific Library and the Museum of Nobel Family and Nobel Prizes Laureates, special attention is paid to the Archive of Nobel Family and Nobel Prizes Laureates. Some measures are proposed to improve the structure of the Archive, the content of funds, further innovative development of archival practices.

Keywords: International Nobel Information Centre, Nobel Prizes, nobelistics, document fund, Archive of Nobel Family and Nobel Prizes Laureates

For citing: Pirozhkov G., Tyutyunnik V. 2019. Archive of Nobel Family and Nobel Prizes Winners of International Nobel Information Centre in Tambov. Culture and Arts Herald. No 1 (57): 52–61.

T. Ladygina, M. Belyaeva

City of Zemsky traditions: in search of a unique image of the Ural city

Abstract. In this article authors note that on the background of the common tendency of decreasing production basis of the Ural cities, especially small ones with a population of up to 50 thousand people, there is a need for alternative sources of their development related to the cultural sphere, but at the same time a narrow circle specialized institutions that are able to participate in understanding the phenomenon of a place, the formation and promotion of territorial brands, especially since small cities do not apply the experience of branding of regional centers and metropolitan megalopolises.

The authors, based on the analysis of scientific literature and their own experience in the museum field, seek to answer the question: how to use cultural heritage and modern cultural practices to create a unique and attractive image of a small Ural city in the minds of residents, investors, guests. On the example of the city of Krasnoufimsk (Sverdlovsk region, 38 thousand inhabitants) the development of the concept of the city brand (2009–2018) shows the alternatives and the final concept (2015–2018). The concept is based on the history of the city associated with the Zemstvo period in its development (1870–1917), and is briefly expressed by the slogan: «Krasnoufimsk is a city of Zemsky traditions».

The authors talk about the need to develop a cultural theory of the urban brands creation and represent the author's understanding of the concepts: «brand», «city brand», «city branding»; The authors adhere

to the «museum model» of the branding of a small city, the core of which is the cultural heritage of the territory, and the potential of local museums is used as the main tool for its actualization and impact on the mass consciousness.

The presented work experience and theoretical basis can be useful for museums and other multi-cultural institutions that interact with the population and participate in the formation of a unique image of their territory, first of all, small Ural cities. This work can complement existing programs of regional and municipal development in the Urals Federal District.

Keywords: image of a place, small Ural city, brand, city branding, tradition, traditional culture, museum, museum communications

For citing: Ladygina T., Belyaeva M. 2019. City of Zemsky Traditions: in Search of a Unique Image of the Ural City. Culture and Arts Herald. No 1 (57): 62–72.

N. Safronov

Curatorship as a cultural phenomenon of XX – beginning of XXI centuries

Abstract. The article analyzes the phenomenon of curatorship in the context of culture of XX – the beginning of XXI centuries. The author considers the influence of philosophical and worldview ideas on the formation of general trends in the Art of the last century and promoted curatorship as it is. Special attention is paid to the objective factors favoring curatorship's theory and practical activity formation and development: striving of culture at new forms of learning and new appearance of meanings due to which non-academic forms of art activity have intensively started to form and new principles of art shaping have come true; origin, transformation of Artistry criteria, withdrawal of art beyond framework of figurative painting, its differentiation on the basis of different representation forms and methods, replacement of the object created by an artist on the idea and concept and etc. Special aspects of the XX century arts and crafts are considered separately: they are penetrated by experiments and break with stereotypes which were taking place in the tideway of formal and sense-making searches and resulted in a considerable influence on the leading principles of art functioning; artistic life has become full of special dynamics and design-level focus having penetrated all spheres starting with the project of total reformation of reality to the project of new man formation and further to a personal project in the context of everyday culture realization.

The above mentioned tendencies are considered by the author on the artistic works of the painters of the past (V. Vereshchagin) and other genres' representatives (A. Scryabin). The author analyzes some modern curatorial projects by Yves Klein, Brian Rotman, Piero Manzoni, Andy Warhol, Matthias Vincent, Johannes Bilstein etc.

The article estimates curator's being in demand (and his project) on the part of art functioning different elements process such as art-market, institutions (museums, galleries etc.), public, painter.

Keywords: curator, curatorial project, museums, galleries, exhibitions, biennale, author, audience, painter

For citing: Safronov N. 2019. Curatorship as a Cultural Phenomenon of XX – Beginning of XXI Centuries. Culture and Arts Herald. No 1 (57): 73–83.

Image Concept of the Art Theory as Synthesis of the Main Methodological Installations of Anti-Essentialism, Perceptualism, Institutionalism

Abstract. The article introduces a controversial element into the debate with anti-essentialism, whose adherents consider that it is impossible to create a unified Theory of Art, that art criticism does not need to rely on aesthetics' criteria and every art work is unique in itself. Receiving many valuable theoretical grounds of anti-essentialism the authors presume an Image as a key concept of art, its "essence". The necessity to define the meaning of the concept "image" in art more precisely, its scientific definition is alleged which will allow to improve the system of art work critical evaluation. The article introduces the notion of "image conception" to theoretically comprehend visual art work which, according to the author's theory, supposes the unity of such seemingly contrasting American art conceptions as anti-essentialism, perceptualism, institutionalism.

Keywords: image, paradigm, Art Theory, anti-essentialism, perceptualism, institutionalism, imagery.

For citing: Semenova V., Chernieva Z. 2019. Image Concept of the Art Theory as Synthesis of the Main Methodological Installations of Anti-Essentialism, Perceptualism, Institutionalism. Culture and Arts Herald. No 1 (57): 84–90.

I. Tuzovskii

Soft power as a basis of the cultural polity in the Digital Age

Abstract. The article deals with the problem of "soft power", the concept of which was proposed by the American political scientist J. Nye. On the basis of the published works and the his own analysis, the author distinguishes the differences between "soft power" and "hard power" and its specific features: the resources of "soft power" are not spent, but are broadcast, it is superinvasive phenomenon, "soft power" is relative and exists only in the consciousness of the subjects that perceive it, it arises and realizes spontaneously, has an address effect, its effect is delayed, but prolonged. The author comes to the conclusion that the main source of "soft power" is culture in all its integrity, diversity and incomplete fullness. Analysis of previous publications revealed a wide range of sources of "soft power", which were grouped by the author into three categories: economic, political and humanitarian, and cultural. The author connects the conceptualization of "soft power" precisely in the early 1990s, and points the main reason of it with 2 groups of factors: 1) the collapse of the Soviet bloc, in the processes of which "soft power" played a significant role; 2) digital transformations of society, which made the resources of "soft power" more accessible, easily applicable and just as easily observed by researchers. In the final part of the article, the author describes the main directions of the external cultural policy of the states of the Digital Age, connecting them with various aspects of "soft power".

Keywords: the digital age, the information society, globalization, globalism, cultural globalization, soft power, smart power, cultural policy

For citing: Tuzovskii I. 2019. Soft Power as a Basis of the Cultural Polity in the Digital Age. Culture and Arts Herald. No 1 (57): 91–96.

D. Bokuradze

Poetics of A provincial theater (on the example of theater-studio «Gran», Novokuybyshevsk)

Abstract. In modern European urbanistic concepts of development of the small cities the theater is considered as the special chronotope, on the one hand, concentrating in itself developed valuable and standard, ideological, behavioural and other "habits" of the city, and, with another – generating them, acting as a source of formation or updating of identity of citizens. In the Russian humanitarian researches such approach only gains popularity. In this article the Gran theater studio (the city of Novokuybyshevsk, the Samara region) as “the place of force” of space of the small industrial city, as the conductor of values of art culture, a “high” theatrical esthetics as the actor of implementation of cultural policy is analyzed. The Gran theater acquired the similar status thanks to implementation of the special conceptual plan including intellectual (qualitative, high professional level dramatic art), director's (qualitative theatrical performances), communicative (involvement of professionals from different spheres of theater – composers, artists, costumiers and so forth) elements. New, broadcast by the author of article, approach to judgment of theater as most important part of a provincial town, allows to catch and comprehend formation mechanisms in its special spiritual, valuable environment, high-quality world outlook and behavioural reorientation of its inhabitants, to analyse an essence of for the present poorly studied phenomenon – “theatrical escapism”.

Keywords: theater, city, urbanistics, poetics, theatrical environment

For citing: Bokuradze D. 2019. Poetics of a Provincial Theater (on the Example of Theater-Studio «Gran», Novokuybyshevsk). Culture and Arts Herald. No 1 (57): 97–102.

D. Tsyplakov, S. Tsyplakova

Folk Culture and Religious Customs in the Soviet Secularization Period

Abstract. The article dialed religious customs and traditions in modern Russian society. Modern Russian society in the aspect of religious culture has emerged as a result of complex processes of elimination of religion. However, even in the Soviet period, it is impossible to designate a society as non-religious. The reason for this is that, historically, faith has entered and is part of the structure of the world of folk customs and traditions. Consideration of this factor is needed when describing Russian culture, as well as in religious studies, sociological and historical research works. This publication reveals Easter and Christmas customs and traditions in folk culture during the Soviet era. The text analyzes the structure of the life world of our contemporaries, based on the analysis of biographies. The biographies were gathered from respondents who lived during the Soviet period. They were born mainly in the countryside and went to the churches in childhood. In the atheistic situation of the Soviet period they preserved religious customs and traditions, as described by them in interviews. An analysis of the interview made it possible to draw remarkable conclusions regarding the existence of religion in society. Folk customs and traditions still retained the religious component. Easter and Christmas, especially in the countryside, continued to be celebrated through folk and religious rites. Religion led to controversies in the public sphere. The defining moment of the last decades of the return of religion to the life world of the society of “religious renaissance” was connected with this religious customs and traditions.

Keywords: religion, secularization, folk customs and traditions

For citing: Tsyplakov D., Tsyplakova S. 2019. Folk Culture and Religious Customs in the Soviet Secularization Period. Culture and Arts Herald. No 1 (57): 103–111.

M. Levchenko

Casualty – Topicality – Communicativeness: Methodological Foundation for ‘Alive Music’ Interpretation

Abstract. The current article considers basic theories of casualty, topical culture conceptions and communication theories to demonstrate the feasibility of theoretical and methodological approaches to the subsequent analysis of the “alive music” phenomenon. The author determines casualty culture’s general provisions (reflected in the corresponding theories) and, in general, routine space as the sphere to apply interest in “alive music”. The key definitions of the target term “casualty” within humanitarian fields of the scientific knowledge are offered. The casualty is considered as practice of immediate human’s existence in the topical mode, from this perspective, concept “topical culture” is defined. Then, one more key component determining “alive music” phenomenon is offered, to be precise, it is communicative essence of its functioning which is reflected in the communication process models.

Keywords: casualty, topical culture, communication, musical space, “alive music”, communication model’s culture

For citing: Levchenko M. 2019. Casualty – Topicality – Communicativeness: Methodological Foundation for ‘Alive Music’ Interpretation. Culture and Arts Herald. No 1 (57): 113–120.

D. Sokhatskaya

Applied Aspects of the Perception of Architectural Space

Abstract. The essay is devoted to the detailed analysis of the person’s architectural feel, it describes as the sum of emotional and aesthetic signs, symbols and images imprinted in architectural installations. The analysis of the architectural space researchers, the perceptual psychology of the figural world, philosophers, linguists, aesthetics and scientists of the diverse fields is provided. The duality of the object environment, its external and internal sides is revealed. We review and explain the idea that the spatial environment under people formation acts as the materialization of the cultural, aesthetic, political, social loadings and has basis in fact a “unique code” that concentrates the behavioral background or “matrix of tracks” (trace of matrix) sending messages to individuals and encouraging their activity. The concept of space representation in the geometric terms, its comparison and the human motion in the field of spaces are studied. The exploratory development uses an absolute three-dimensional space in which the X and Y axes are the skeleton of the object environment. Principles of the outward perception are distinguished and described. The author has considered the concepts of “environment contact” and “stimulation” requiring further research. A test trial to assess the properties and characteristics of objects and volumes of urban space revealed the basis of the architectural environment load criterion on human beings was determined as the research task. The criteria were taken into account for developing the questionnaire which was carried out as a graphic display inspired by a fitting figure with criteria titles of space perception, it was tested among the respondents with the minimum age of 18-years and above working at the large city industrial establishments. The survey results were calculated and analyzed. It may be deduced that in most cases the architectural space is connected an individual as structural element of residential area where he spends the most time, engages in various activities and interpersonal interaction, acquiring his own sense of life determined the content of his knowledge and skills.

Keywords: city space, perception of architecture, three-dimensional space, city, architectural environment, architecture, cultural space, unique code

For citing: Sokhatskaya D. 2019. Applied Aspects of the Perception of Architectural Space. Culture and Arts Herald. No 1 (57): 121–128.

A. Shishkin, O. Morozova

“The Passenger” Opera by Mieczysław Weinberg: Experience of Memory Culture Formation in the Process Cultures Dialogue

Abstract. The article is devoted to the memory's culture and the peculiarities of its formation in post-war Germany and in modern Russia, the role of cultures and art dialogue process as a form of its being. The questions about an importance of experiencing the crimes of National Socialists and an individual rethinking of the Past, an ideological editing of historical memory and a possibility of talking about the tragedy of Auschwitz in the language of spectacular art (in continuation of the thought of T. Adorno “To write poetry after Auschwitz is a barbarism”) are considered. It is emphasized that the art is capable to cultivate a hope in souls of people, promote the development of the cultures dialogue, overcome a hostility of different peoples with respect to each other and develop a common assessment of a tragedy by different cultures. The problem of “processing”, preserving, accumulating and transmitting the memory's culture for the West and today's Russia, which should take place not only in forms of work with factual material but also in forms of an art, is pointed out.

Created in 1968 and waiting for its stage incarnation for almost 40 years, the opera was first staged in 2010 at the Bregenz Art Festival (directed by David Pountney). As an example of the formation of the memory's culture in West (in Poland) and in Russia, the opera of a composer Moses Weinberg “The Passenger” (1968) is considered, where Auschwitz becomes one of the places of action. In Russia, the first concert performance was held by the artists of the Musical Theater named Stanislavsky and Nemirovich-Danchenko in 2006 in Moscow Music House. The premiere of the opera stage version was implemented by the Ekaterinburg Opera and Ballet Theater in 2016 together with Adam Mickiewicz Institute (Poland) as a major musical, theatrical and educational project (curated by A. Shishkin, A. Ustinov). In the article the experience of “processing the past” is summarized by the authors of the opera “Passenger”, namely, by a composer of three cultures M. Weinberg, whose relatives died in Travniki concentration camp, and an author of the literary source – the story “Passenger from the cabin 45” of Z. Posmysh, who survived a three-year incarceration in Hitlerite concentration camps of Auschwitz-Birkenau and Ravensbrück and is trying to comprehend this experience and preserve the memory of dead people in his works.

Keywords: a culture of memory, a dialogue of cultures, Auschwitz, Nazism, art

For citing: Shishkin A., Morozova O. 2019. “The Passenger” Opera by Mieczysław Weinberg: Experience of Memory Culture Formation in the Process Cultures Dialogue. Culture and Arts Herald. No 1 (57): 129–136.

T. Lefman

The design of childhood image in Russian animation

Abstract. This study aims to determine and analyze the images of childhood in Soviet and Russian animation. For this purpose, more than 100 cartoons were analyzed. The main research methods employed in the study are interpretation and comparative analysis. The author distinguishes three models of childhood image visualization from technical, substantial and symbolical points of view. The first model, presented in 60th years, has entertaining and didactic character where the childhood is mostly a propaganda voice. It is illustrated by the superficial approach according to the realism principles in description objects, nature, toys – everything that surrounds the child. The second model develops in 70th years in parallel with the first one. It is a sign and expressive model with poetic and parable visual language, which describes the child's world through the deep feelings, loneliness, philosophical questions. The third one is the rhizome model suggested by 2000 years, which designs the childhood image with acid paints in closed, artificially created, gender painted, glamorous space, where

relationship is often determined by electronic device and TV-screen. The article concludes that animation as a part of visual culture create its own images of childhood and becomes an indicator of cultural processes in different historical periods.

Keywords: childhood visual image, visual culture, contemporary animation, animation space, models of childhood image

For citing: Lefman T. 2019. The Design of Childhood Image in Russian Animation. Culture and Arts Herald. No 1 (57): 137–143.

Wang Zeyu

Cross as a Symbol in Creative Activity of I. Shmelev

Abstract. A cross in a work of art is a special object and symbol of study. Literary scholars often deliberately refuse to analyze the phenomenon of the cross, not revealing a desire to recognize its essential significance in the artistic world, and preferring not to confuse the concept of a religious symbol with its artistic embodiment. I. S. Shmelev as an Orthodox writer of the 20th century, he consciously expands the function of a cult object and elevates it to the level of an artistic symbol. The objective of this study is the analysis of the functional semantics of the cross, characteristic of Orthodox tradition, based on a number of works by I. S. Shmelev.

Keywords: cross, I. S. Shmelev, iconic, the Orthodox tradition

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N. Bagapova

Return to Kusa artistic iron casting production (mid 1930s–1950s)

Abstract. In pre-revolutionary Russia, Kusa artistic iron casting became an important center in metal art. During the First World War and the Russian Revolution in 1917, Kusa artistic iron casting fell into decay.

The article is concerned with attempts to revive Kusa artistic iron casting in the USSR in the mid 1930s – 1950s, which were brought to light thanks to the newly identified and analyzed sources in archives of the Zlatoust urban district.

In 1933, the plant director Mikhail Panteleev took the initiative in renewing Kusa artistic iron casting. Under his leadership, a new artistic foundry was built, a workschool was established at the factory, where the factory workers were trained by experienced artistic iron casting craftsmen. New products were mastered, cast iron branding was introduced, and artistic casting products were tested at the quality control department. Due to Panteleev's action, Kusa artistic cast-iron was presented in the All-Union competition and got money reward.

Another director of the Kusa plant, Viktor Zarubin, during his leadership from 1943 to 1948 took decisive actions and contributed to the growth of Kusa artistic iron casting by expanding the product range. Revival of iron casting was also supported by Zarubin's associate, Nikolay Vasenev, shop foreman of the Artistic Foundry No 20.

Thus, the understanding of the value of artistic iron casting and personal input of the Kusa plant leaders contributed to renewal of Kusa artistic iron casting in the USSR in the mid 1930s – 1950s.

Keywords: Kusa artistic iron casting, artistic casting products, the product range, a workschool, the quality control department

For citing: Bagapova N. 2019. Return to Kusa Artistic Iron Casting Production (mid 1930s–1950s). Culture and Arts Herald. No 1 (57): 148–153.

O. Kruteeva

Ural souvenir: the problem of authenticity

Abstract. The article raises the problem of authenticity of modern Ural souvenirs, presented by products of folk arts and crafts. The author represents authenticity not so much in the traditional sense, how much as a social construct, which is able to change depending on the place and time. It is argued that the modern world, displacing art crafts from the field of everyday life, making them unclaimed and vulnerable, at the same time transforms the products of folk art into a subject of decorative and applied art, and a designer thing, and a souvenir. And turning to tradition as a source of renewal gives rise to new cultural forms that can become authentic in relation to the culture of the Ural region.

Keywords: souvenir, authenticity, cultural processes, tradition, folk art crafts

For citing: Kruteeva O. 2019. Ural Souvenir: the Problem of Authenticity. Culture and Arts Herald. No 1 (57): 154–159.