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## **A ROLE OF ARTISTIC ADVANCE-GUARD IS IN A WORLD CULTURE. PROBLEMS OF TEACHING IN THE COURSE OF CULTURAL STUDIES**

The theoretical and practical questions of teaching of culture are examined in the article. Interrelation of elite and mass culture, place of art of advance-guard, is in world civilization. The article describes the peculiarity of the interaction of multilevel layers of artistic culture in a certain segment of the modern history of the first decades of the twentieth century.

**Keywords:** culture, elite culture, mass culture, advance-guard, modern

When talking about the difficulties of the modern educational process, the permanent turmoil in reforming the education system, a certain aver-

age virtual recipient, asexual extra-social “studioiosus” with a very uncertain intellectual baggage, is taken as a point of reference. This is often the most poorly informed environment, which is a fairly random community (stream, course, group) of young people, the teacher has to deal with. The first stage of university education is designed to bring this amorphous state of student ignorance to a motivated conscious acquisition of special knowledge.

Like other academic disciplines, cultural studies should play a special role in this process. It seems that its main task is not so much the immersion of young heads into the abyss of speculative constructions, as a thought-out technically equipped system, which gives a multilateral idea about the accumulated humanitarian experience in the field of ethics, religion, aesthetics and art. At the same time, in addition to the lecture and seminar series, it is assumed familiarity with the historical and artistic heritage in museums, exhibition halls.

However, with the undoubted significance of the culture of the past for modern students, despite all the imbalances in its computerized consciousness, orientation in the newest artistic culture of the 20th beginning is necessary. 21vv. It should be noted here that today's youth audience readily perceives precisely the latest postmodern movements and, moreover, awaits their theoretical justification. It has also been noted that the constant dependence on low-grade mass culture often causes a young man to “run off” into ancient history and look for the paradigm of bygone eras in the sterilized science of lost eras to the inviolability of moral values that are rapidly eroding in the modern world.

One of the tasks of a culturologist is to draw the attention of the audience to the relationship of elite and mass culture, its socio-historical conditionality, and finally to the place of avant-garde art in world civilization.

In a small article it is impossible to cover the above range of problems. Let us try to characterize the peculiarities of the interaction of the multi-level layers of artistic culture in a certain segment of the modern history of the first decades of the twentieth century.

Already in the culture line 19-20vv. the gulf between serious professional art and that part of artistic production, which can be combined with the general concept of “kitsch” (German, English - “kitchen”, cheap stuff, trash), was clearly marked. It is significant that in the scientific community this concept appeared in the middle of the century, now forgotten, or simply rarely used precisely because such a pseudo-culture of low aesthetic quality today occupied a dominant position in the general cultural space. By the kitsch of the beginning of the last century, it meant shit novels, numerous magazines with a vulgar advertisement of everything and everything, burning-sentimental melodramas, offered by the newly born silent cinema. Kitsch virus also touched the

so-called high art. Inexpensive genre pictures, endless cheap prints with sugary scenes, replicated figurines of shepherds, angels, love couples, etc. were extremely popular.

Oddly enough, the style of this pseudo-artistic mass reflected the nobleness of a quite noble modern style, which is so familiar, in particular, after F. Schekhtel and N. Kekushev's Moscow architectural masterpieces.

In spite of the fact that most of the artistic products made to the needs of the most demanding taste can be attributed to the kitsch today, this includes the entire show business, the so-called «ladies' novels», television series, movies in the spirit of «action» and all that the same melodrama, - a thin layer of really highly professional art exists, as before. Is that at the beginning of the 20th century, he was much more significant.

Just the «kitsch» mass of the beginning of the century was opposed by the art of avant-garde, experimenting primarily in painting and literature. And it was his dominance that brought about his life and the multiplicity of it was the dominance of the low-grade «extras». Avant-garde, consciously blasting the world of the usual artistic forms, was called upon to cleanse genuine art from the vulgar filth of the kitsch.

Among the most striking of his manifestations are the Austro-German expressionism (writers F. Kafka, L. Frank, atonalist composers A. Schoenberg, A. Berg, painters M. Ernst, E. Munk, M. Pechstein, O. Kokoshka, P. Klee, E. Nolde, M. Kirchner and others). It is characterized by its rejection of the academic routine, the premonition of a global catastrophe of the first world, immersion into the gloom of the subconscious, mysticism. These sentiments were supported by lectures and works of Z. Freud, C. Jung, G. Zimmel, E. Husserl, O. Spengler [5].

The confusion of expressionist spirituality in France was opposed by more rationalistic avant-garde concepts. This, in particular, cubism (P. Picasso, J. Brac, M. Duchamp). The theoretical substantiation was given to him by cubist artists A. Glez and J. Metzence. This should also include Fauvism (from French. Wild) (A. Matisse, A. Deren, J. Ruo). Once brilliant Italy once again gave the world an independent avant-garde phenomenon - futurism, inspired by technical progress, the process of growing urbanization. The author of the futuristic manifesto, FT Marinetti, wrote that “the life of a motor is more concerned than the smile and tears of a woman”. Italian futurism is represented by the painting of W. Boccioni, J. Severini. In addition, it was the only Western European avant-garde association, within which the ideas of a “city of the future” with overpasses, road junctions and other attributes of urbanism were born that belonged to A. Sant-Elia

In the Western European context of the first pre-war decade, in general, in contrast to the destructive forms of the avant-garde in the visual arts,

music, literature, architecture, even at the design level, performs a constructive creative function. This was facilitated by the practice of costly modernism oriented to the traditional architectural values - the style of palaces, mansions, luxury hotels, railway stations, postal and telegraph, banking and exchange services, tenement houses, factories and factories. Modern meets the needs of a large industrial city, living a full life. New social ideas found a response in the projects of the "people's house" (B. Taut), the "garden city", and the new workers' settlements. During this period, the basic urban tendencies of the entire twentieth century were laid, although they were only partially implemented and were not completely and most fully manifested, perhaps, only in Belgium. The "Cinderella" of great architecture turned out to be the most productive - industrial construction, the inconspicuous, strictly functional, highly demanded factory and factory production buildings of future renowned industrial monsters. It can be said that the architecture of modernity served as a counterpoint to the avant-garde that arose against its background. A fresh look of young artists and architects made their way through the thickness of the routine and formed a new vision of the world [4].

Of course, it is necessary to recall the powerful Russian avant-garde of the beginning of the last century. It is enough to name the "World of Art" (1898-1923), which gave the world the leading artists-set designers (L. Bakst, A. Benoit), Russia - unique easel artists (E. Lanceray, K. Somov, M. Dobuzhinsky, B. Kustodiyev), artists books (I. Bilibin). A remarkable constellation of names collected "Jack of Diamonds" (1910-1914). It included P.Konchalovsky, I.Mashkov, N.Goncharova, M.Larionov, A.Lentulov, K.Rozhdestvensky, etc. P.Kuznetsova, M.Saryan, N.Krymova, N.Sapunova, S.Sudeykina collected "Blue Rose", consonant with Western European symbolism. Undoubtedly the most significant names of the Russian and world avant-garde were K.Malevich, V.Kandinsky, M.Shagal. Each of them created their own direction. Suprematism (Latin - highest) K.Malevich is widely known (the highest harmony in the simplest forms). The father of abstractionism most clearly manifested in the world in 1940-50, was V. Kandinsky. "Romantic expressionist" M. Shagal, without leaving his school, nevertheless occupied his unique place in the world.

If you go back to the Western European avant-garde culture, including the Russian experience, you can identify in them general trends, which subsequently will respond and multiply in the second half of the twentieth century. Avant-gardists - artists, poets, musicians refuse traditional methods of creativity, ways of artistic expression, but do not go away from the usual means - colors, canvas, drawing, sound, words. Already the pop artists of the

60s – 80s, then the conceptualists of the end of the century will turn to installations, video art, etc., in search of their artistic truth.

The tragic military and revolutionary upheavals that swept the world in the 1910s, which were somehow anticipated by the creative intelligentsia, had a strong destructive, but also a cleansing effect on the further course of events.

Restoration of destroyed cities led to mass construction. Not too high quality, using minimalistic forms, it solved primarily utilitarian tasks. However, the inevitable rejection of complex and expensive architectural techniques in the post-war conditions, the need to create a comfortable mass housing, the revival of production, led to the formation of a new style: functionalism in Western European interpretation (Le Corbusier, V. Gropius, L. Mies van der Rohe), the higher architectural and design school Bauhaus in German Weimar, as well as the Russian analogue of functionalism – constructivism (K. Melnikov, br. Vesniny, L. Lissitzky, Ya. Chernikhov, etc.). In Moscow, a related Bauhaus VHUTEMAS (All-Russian artistic and technical workshops) [1;2].

Both in Western functionalism and in Russian constructivism, the search for a new expressive language emerged within the framework of painting, which served as a kind of creative laboratory for architecture and design. The fates of the avant-garde in the countries of Western Europe and Russia in the subsequent interwar period were in many ways similar.

The difference between the Western avant-garde and the Russian is the implementation of a larger number of architectural projects (for example, the settlement of Stuttgart-Weissenhof, 1927). Russian avant-garde culture 1920-30gg. was full of bright events. And if the concept of “paper architecture” was established behind the unrealized constructivist projects, the painting experienced a period of flourishing [3].

In 1920 creative associations AHRR (Association of Artists of Revolutionary Russia) were formed. I. Brodsky, B. Ioganson, B. Grekov, A. Rylov and others professed the principles of realism, and drew themes from Soviet reality. OST (Society of Artists-Easel Artists) united masters of avant-garde sense - I. Mashkov, P. Konchalovsky, A. Deineka, V. Tatlin, P. Kuznetsov, etc.). At the same time there will be numerous “NOSH” (New Association of Painters), “OBMOXY” (Association of Young Artists), “4 Arts”, etc. The intensity of creative life, the abundance of talents in Russia was not equal in the world at that time.

However, the democratic post-revolutionary winds were replaced by the suffocating dictatorship of totalitarianism, and in 1932 the ban on creative freedom and the forcible incorporation of artistic activity in the so-called socialist realism has thrown out many artists, poets, and musicians from the general Soviet "trend." Only some of them were able to adapt to the new situation.

The next stage in the development of avant-garde art will be mainly connected with the United States, where many prominent immigrants from Europe gathered, finding use in their unrealized designs.

At the end of this small excursion into the origins of the avant-garde, we recall that the twentieth century already belongs to history. Filled with drama and brutal catastrophes, with her conquests she again revealed to the world the inexhaustible creative power of the human spirit.

### TRANSLIT

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