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Модерн III (вторая половина XX века). Бум инициатив. Очерк первый

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Аннотация. В очерке исследуется художественная культура второй половины XX века (в частности, 1960-1980-х годов; данный период носит название Модерн III), при этом подчеркивается её глубинная романтическая сущность. Автор проводит структурную параллель между этим периодом и эпохой романтизма первой половины XIX века, доказывая, что, несмотря на очевидную внешнюю несхожесть, оба исторических этапа обнаруживают глубокие внутренние соответствия в динамике своего развития. Как это всегда бывает на рубеже смены эпох, новое не просто вытеснило старое, а выросло непосредственно из него. При этом данная взаимосвязь носила двусторонний характер: смелые инициативы молодого поколения и его способность генерировать качественно новые художественные концепты оказали преобразующее влияние на творчество мастеров старшего поколения. Человечество вступило в этот новый период с колоссальной уверенностью в себе и внезапным, вспыхнувшим с новой силой интересом к истории Второй мировой войны, которая стала переосмысливаться молодым поколением совершенно по-новому. Отражая фундаментально романтическую природу, художественная культура этого времени поместила в центр внимания внутренний мир отдельной личности и актуализировала обостренное чувство национального. Данная эпоха также ознаменовалась радикальным обновлением выразительных средств в различных видах искусства благодаря появлению разнообразных новых техник.

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Modern art III (the second half of the 20th century). The boom of initiatives. The first essay

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Abstract. The essay examines the artistic culture of the second half of the 20th century (specifically the 1960s-1980s, referred to as Modern art III), highlighting its underlying Romantic essence. The author establishes a structural parallel between this period and the Romantic era of the first half of the 19th century, demonstrating that despite apparent external dissimilarities, both historical stages share profound intrinsic homologies in their developmental dynamics. As is typical at the threshold of any epochal transition, the new did not simply replace the old but grew directly from it. At the same time, this relationship was reciprocal: the bold initiatives of the younger generation and their ability to generate qualitatively new artistic concepts had a transformative effect on the creative output of the older masters. Humankind entered this new period with immense self-confidence and a sudden, renewed interest in the history of World War II, which was reexamined in novel ways by a younger generation. Reflecting a fundamentally Romantic essence, the artistic culture of this period placed the individual's inner world at the center of attention and cultivated a heightened sense of national identity. This era also witnessed a radical modernization of expressive means in different art types through the emergence of diverse new techniques.

Введение

The second half of the 20th century includes primarily the 1960s, 1970s, and 1980s. Considering the artistic culture of that historical period, we emphasize its Romantic essence. Incidentally, its location in its era coincides with the Romantic period (the first half of the 19th century) in the evolution of the Classical Era. As we will see, despite all the external dissimilarities between the first half of the 19th and the second half of the 20th centuries, these historical stages are very similar in their inner essence.

As always happens at the threshold of transition from one period to the next, the new grew out of the old. In the USSR, the 1950s as the final phase of the so-called Stalin era were marked by a gradual liberation from all

kinds of institutions, most often associated with the totalitarian regime, and primarily from those that turned a person into a cog in a huge state machine.

In the context of this liberation, a radical transformation of the entire artistic system occurred in both Russian and world art in the 1960s. Naturally, a great number of transitional phenomena emerged in that frontier zone, combining elements of the bygone era with the signs of the new.

The poems of the Lithuanian poet **Eduardas Mieželaitis**, who loudly declared himself just at the turn of the 1960s, were among these phenomena. On the one hand, he inherited and developed the heroic epic as the crowning artistic phenomenon of the 1950s. The poet's hyperbolic imagery was intended to assert the idea of human power (this came from the fact that the breakthrough in space exploration began at that time).

On the other hand, we find here an accentuated freedom of artistic language (in particular, his use of vers libre as a completely "free" verse) and a distinctly personal touch – both marked the emergence of a qualitatively new aesthetics, opening up the horizons of a different worldview. Mieželaitis's program poem was **Man**, a hymn to the glory of reason and its boundless potential – hence the spirit of exceptionalism and an almost hypertrophied sense of human dignity.

Apparently, this is how humankind entered the 1960s – with incomparable self-confidence, haloed by ambitious aspirations. Support for these aspirations was often sought in the historical past, including the heroism of the past war. It would seem that its wounds had been healed by the end of the 1950s and it already began to fade into oblivion (at least, this can be judged by the state of art of those years). Suddenly, in the 1960s, there was a surge of exceptional interest in the events that had taken place three decades earlier.

The war began to be discussed in a completely new way – primarily by those who had not really seen it. For example, **Vladimir Vysotsky**, the leading Russian bard, usually opened his concerts with a series of war songs (and yet he was only a two-year-old boy at the start of the war). Or the poet **Robert Rozhdestvensky**, who was a little older than Vysotsky, without relying on his own actual experiences, nevertheless offered powerful and completely unexpected turns in his treatment of the war theme. For example, in the **Ballad of Colors**, one immediately notices the unusual creative solution – the story of the war and the mother of two sons is told by means of color: "*He was red-haired, like redhead mushroom stew. // So red-haired, as oranges on the snow too... Another son of hers was black-haired so far. // Black-haired, as the burnt tar...*" (Rozhdestvensky, 2024).

Speaking of what awaited them on the front lines, the poet also actively introduces the metaphor of color ("*Wild red fire and black smoke, // the evil green of stagnant fields, // the grey color of frontline hospitals...*") (Rozhdestvensky, 2024). The freshness of folkloric elements (more on this later), the pulsating, fiery publicistic nerve (which pulsed especially strongly in the 1960s), and, at the same time, the poignant emotional tone are aimed here at conveying the merciless truth about the toils of war ("*In three villages, she was the one with luck... Their hair turned deathly white! // In white paint the war is rich*") (Rozhdestvensky, 2024).

These themes were revealed through *military prose*, which formed a huge amount of Russian literature in the second half of the 20th century. One of its most notable phenomena is the numerous stories by the Belarusian writer **Vasil Bykov**. Films about the war served as a direct parallel to military prose. Among the most significant films was **The Ascent** by **Larisa Shepitko** (based on Vasil Bykov's story *Sotnikov*).

The striking forerunners of this entire trend (for both cinema and literature) were the stylistic transitional films of the late 1950s: **The Cranes Are Flying** by **Mikhail Kalatozov**, **Ballad of a Soldier** by **Grigory Chukhrai**, and especially **Fate of a Man** by **Sergei Bondarchuk** (based on **Mikhail Sholokhov's** short story of the same name, which is also distinguished by its considerable artistic power).

The underlying cause for the heightened interest in military themes lay, of course, in current reality, in its psychological "roots", in its *internal* tension and intense conflict, which required extreme plot situations for its adequate expression, when a person's strength was tested to the very limit, and the emphasized dramatic character often took on tragic contours.

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The aforementioned initiative of young composers of that era, their ability to create qualitatively new artistic solutions had a noticeable impact on the creative practice of the older generation. For example, the sixty-year-old **Dmitri Shostakovich** was inspired by the poetry of **Yevgeny Yevtushenko**, who was just beginning his career. This resulted in two masterpieces: **Symphony No. 13** and the cantata **The Execution of Stepan Razin**. It should be emphasized that Symphony No. 13 written in 1962 marked a turning point for the composer leading to the renewed ethics and aesthetics of his later work.

That is why **Dmitry Kabalevsky**, when he set out in the early 1960s to reinterpret the theme of the Great Patriotic War, which he had actively explored in previous years, turned to the aforementioned young poet **Robert Rozhdestvensky** for assistance. Rozhdestvensky wrote **Requiem** specifically for the composer. In its essence, these poems are addressed to a contemporary audience. Although there is a certain succession and clear links to the long-established democratic tradition of Soviet art of previous decades, the nerve of a contemporary life permeates the music of Kabalevsky's *Requiem*. In addition to a new intonation, it is particularly evident in the emphasized dramatic expression and the sharp flashes of somber conflict.

In terms of the scale of its images and the duration of its performance, Kabalevsky's *Requiem* is a grandiose musical memorial, as is also stated in the corresponding lines: "*Remember! // Through the ages, through years, – do remember! // About those who won't come ever, – remember!*" The memorial genre found its most tangible embodiment in sculptural and architectural complexes dedicated to the past war. It is no coincidence that they were primarily

erected in the 1960s. They demonstrate an active renewal of the heroic-epic tradition originating in the 1950s, transformed into a new artistic quality what is similar to the spirit of the poems by Miežlaitis and of Kabalevsky's *Requiem*.

The memorial complex on Mamayev Kurgan (1963-1967) in Volgograd was created under the direction of the sculptor **Yevgeny Vuchetich**, who had previously achieved fame with his monument to the Warrior-Liberator in Berlin's Treptower Park and the symbolic sculpture *Let Us Beat Swords into Plowshares* erected in front of the United Nations garden in New York.

Now he intensifies the epic character in every way resulting in the ultimate hyperbolic expression of Mamayev Kurgan's fundamental image: the **Motherland**, a statue of absolutely grandiose scale made of concrete (it now appears that even this purely prosaic material can be used for artistic sculpture). Moreover, the novelty of the approach was evident in free, bold presentation of the plot motif, as we find, for example, in the sculpture **Stand to the Death!** where the naked (!!!) figure of a soldier in a powerful turn seems to grow out of a granite block.



Illustration 01. Yevgeny Vuchetich. "Stand to the Death!" 1963-1967. Concrete. Height 16.5 m. Volgograd, Russia

In their interpretations of memorials, the creators became increasingly freer and more proactive, departing from established canons. They often moved toward maximum generalization and conventionality of depiction, as we find in the **Monument to the Victims of Fascism** in the village of **Pirčiupiai** (1966, Lithuania). Designed by **Gediminas Jokubonis**, it features a granite statue "Mother" as its central image. It is the embodiment of the people's anger and grief (the village of Pirčiupiai with its 119 inhabitants was burned by the occupiers in 1944).

A natural trend for memorial structures was also an increasing expressiveness. The **Khatyn** architectural and sculptural complex (1967-1969, created by the architects Yuri Gradov, Valentin Zankovich, and Leonid Levin; the sculptor Sergei Selikhanov; the engineer Vasily Makarevich) was erected at the 54th kilometer of the highway Minsk – Vitebsk. In 1943, punitive brigades encircled the village, drove its inhabitants into the shed and set it on fire. 149 people, including 75 children, were burned alive.

Naturally, such atrocity and such a tragedy evoked a corresponding artistic solution. In this regard, among the objects in the complex (the Khatyn Bell, the Cemetery of Villages, the Smokes of Khatyn, the Square of Memory with its memorial plaque and Eternal Flame), the **Monument to the Unconquered Man** stands out. This is a silent cry of suffering and compassion, expressed at the edge of pain, conveyed in sculpture.

The **Salaspils** Memorial Ensemble (1961-1967, created by the architects G. Asaris, O. Zakamennijs, O. Ostensbergs, and I. Strautmanis, the sculptors L. Bukovskis, J. Zarins, and O. Skarainis) is an example of the greatest intensification of these aspirations (movement toward conventionality of representation and its saturation with maximum expression). It was erected 17 kilometers from Riga, where the largest of the death camps created by the German occupiers in Latvia was located (over 100,000 people were killed there).

In the green space, semi-abstract sculptures ("The Humiliated", "The Unbroken", "Mother", "Solidarity", "The Oath", etc.) are freely located. They are made of *gray concrete*, which, along with the maximum generality and monumental power of the plastic forms, conveys a feeling of exceptional severity.

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And now we will map out some other lines of artistic development in the second half of the 20th century drawing on examples of fine art and architecture.

Let us begin with what was decisive from the perspective of the Romantic essence – *the world of the individual*. And above all, we mean an extraordinary, creatively gifted individual. It is no coincidence that the images of artists became so attractive to the visual arts.

Illustrating the novel *Don Quixote*, **Savva Brodsky** reproduces a graphic portrait of its creator on the title page. To emphasize the lofty intellectual vision of the author of this character, who became a universal legend and a benchmark for spiritual maximalism, he presents him as a Spanish grandee, an intellectual of proud aristocratic origin.

As will be noted several times, the work of those who came from the previous period into a new historical dimension experienced a very drastic shift in the 1960s. The Italian artist **Renato Guttuso**, who was a leader of neorealist painting in the 1940s and 1950s, found it necessary to refocus on a visual culture with a distinctly romantic spirit. As an example, consider one of his works, in which he reconstructs the portrait of the famous Austrian writer

of the early 20th century (**Franz Kafka**, 1964). In order to convey the spirit of paradox and semantic shifts so characteristic of the writer's expressionist style, he appropriately uses means of specific distorting of his appearance.

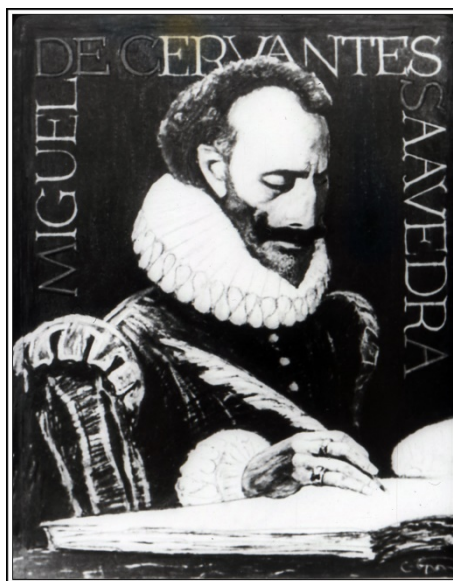


Illustration 02. Savva Brodsky. "Cervantes". 1960s-1970s. Tempera. Serpukhov Art Museum, Serpukhov, Russia

A constant companion of the romantic personality and a natural outgrowth of its inclinations is the flight of imagination, fiction, and unbridled fantasy. This quality manifested itself most vividly in the *architecture of sports facilities*. Fundamentally new approaches to their design were already emerging in the late 1950s, but these aspirations were characterized by a certain restraint and poise for some time to come. We find something similar, for example, in the design of the **Palazzetto dello Sport** (1957, Olympic Village in Rome, designed by **Pier Luigi Nervi**).

However, a veritable boom of increasingly daring experiments soon followed, and through the use of the latest building materials, which made it possible to create gigantic ceilings, a breakthrough occurred in the creation of truly limitless architectural space, striking with a sense of special lightness, weightlessness, and immense expanse. Moreover, the rapid development of such avant-garde explorations, in addition to Europe and the United States, also encompasses territories that had previously been on the periphery of intense artistic progress. A striking illustration of this is the **Yoyogi National Gymnasium** (1964) at the Tokyo Olympic Complex (designed by **Kenzo Tange**).

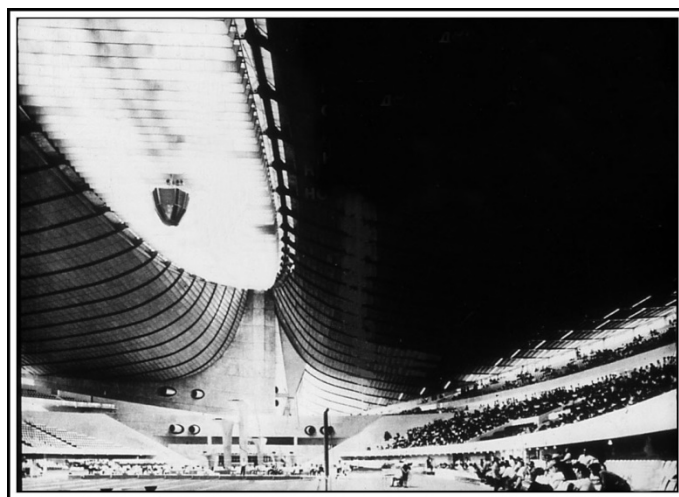


Illustration 03. Kenzo Tange. Yoyogi National Gymnasium Tokyo Olympic Complex. 1963. Tokyo, Japan

In terms of fantasy, the creative legacy of **Konstantin Vasilyev** stands out in Russian painting of the second half of the 20th century. He lived for just over thirty years but left behind approximately four hundred works.

His early canvases, executed in a surrealist manner, along with several other works from the early 1960s, marked an explosion of avant-garde tendencies that seemed especially unexpected after several decades of their complete oblivion in Soviet artistic life, when adherents of the official doctrine believed that "*anti-realist and formalist tendencies*" in art had been eradicated once and for all.

The subject matter of Vasilyev's painting **String** (1962) can be interpreted as follows: the Statue of Liberty, crowned with thorns, plunges into the abyss, and a fiery messenger turns the next page of the Book of Genesis. The contours of this visionary concept convey an atmosphere of modern cataclysms.

The same mood permeates the painting entitled **Apostle** (1962):

- the Colosseum, a symbol of the Roman Empire's greatness, is collapsing or rising to the heavens;
- there is a large figure in a white robe on the horizon – an apostle reading the pages of a new doctrine;
- there is a lying naked woman in the foreground, and chains extend from her nipples into an endless sky.

The last of these images can be interpreted as a personification of the martyrdom of early Christianity, as well as a life-giving principle, capable of equally generating both light, good, and dark, evil, corresponding to the white and black colors of the chains.

Even in these early works, Vasilyev demonstrated exceptionally high mastery of pictorial execution which would have made envious even Salvador Dalí. At that time his work acquired its characteristic semantic ambiguity and complex symbolist encryption. These qualities remained a consistent feature of most of his later works, when, having quickly left the phase of surrealist craze, the artist passed to a more realistic and classical style.

However, essentially, he remained an “absolute” Romantic including in terms of his unlimited expression of fantasy. To be convinced of this, it is enough to look at two different canvases that develop motifs so beloved by Romantics of the past:

- on the one hand, there is a fascination with the legendary images of the past, including the mythology of the northern peoples of Europe (**Valkyrie Above Dead Warrior**, 1968);
- on the other hand, there is poetics of nature, sometimes resonating with the trends of 20th-century architecture with its verticalism (**Forest Gothic**, 1973).

Konstantin Vasilyev's last work (**A Man with an Eagle-Owl**) was a sad confirmation of his visionary nature. The eagle-owl, a prophetic, prescient bird, personifies the gift of foresight. The complex, multilayered symbolism is concentrated primarily in the burning scroll with the artist's pseudonym, Konstantin the Great Russian (we will later see that he had the right to make such a statement), and the date that became the year of his death – 1976.



Illustration 04. Konstantin Vasilyev. “A Man with an Eagle-Owl”. 1976. Canvas, oil. 212 × 86 cm.
Konstantin Vasilyev Museum, Kazan, Russia

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One more thing needs to be immediately discussed using examples from Russian fine art. It is the *heightened sense of the national*, so characteristic of Romantic aesthetics.

Ilya **Glazunov** creates a huge number of works in the historical genre, and their inner pathos is aimed (no matter whether it was consciously or intuitively) at revealing the national archetype in its primordial roots.

Let us first turn to his historical painting **Prince Igor**. Unlike the paintings by Konstantin Vasilyev discussed above, the symbolism of such works by Ilya Glazunov is decipherable without the slightest difficulty. This comes from his inherent democracy, which partly explains the exceptional popularity of his work among a wide range of connoisseurs of art.

The central theme of this work is reflected in its title and occupies one-third of the canvas: the helmeted head of an Old Slavic knight, depicted in a distinctive iconic style, as evidenced by both the frontal positioning of the image and the enormous eyes. However, this central feature is not situated in the center, but rather on the side of the painting, a testament to the unconventionality of Romantic thinking, which will be discussed later. The line of his fate is drawn to the right of Igor:

- the holy face of the Mother of God as the guardian of the Russian land;
- a forest of spears signifying the prince's army;

- a conventionally painted solar disk, covered in black, like a bad omen of an eclipse before the campaign;
- a river of blood, serving as a sign of the events that took place in accordance with this omen (here, as in a number of other canvases, Glazunov does not keep away from sometimes straight naturalistic effects in order to increase the desired semantic emphasis).

Thus, by incorporating these elements into the limited space of a single painting, it is possible to accommodate the main semantic ingredients of *The Tale of Igor's Campaign*.



Illustration 05. Ilya Glazunov. "Prince Igor". 1962. Wood, mixed media. 98.5 × 149 cm.
Moscow State Art Gallery of Ilya Glazunov, Moscow, Russia

Despite their connection to the characteristic attributes of the past and their meticulous, tender representation, Glazunov's historical paintings are undoubtedly inspired by the life that surrounded him. From this perspective, the painting **Dmitry Donskoy** is extremely intriguing. The costumes of the characters harken back to the ancient times of Battle of Kulikovo, yet the facial contours clearly bear the distinct stamp of current generations, and the teenager (who is to the right of the prince) is the portrait of the artist's son, Vanya.

We find something similar in the thematic painting **Seeing Off the Army**. Its central character is a pretty woman, in whose appearance we can discern the features of the artist's wife, depicted by him many times. By introducing a person close to him into the painting, Glazunov seems to align himself with Russian philosophers of the turn of the 20th century, who saw the idea of *eternal femininity* as a dominant feature of the Russian mentality.

The small gallery of faces that make up the foreground of the painting is a full collection of canonically Russian types (this canonicity is particularly emphasized in iconographic depictions of children's faces, drawn in profile). This group appears against a backdrop of boundless expanses with an army retreating into the distance, and an unusually high sky stretches above them (the entire canvas is elongated vertically), perceived as a symbol of the spirituality that has always been sacred to this land and its people. Thus, a profound yet easily recognizable holistic image of Russia is created. Here, in addition to the specific, realistic figurativeness, the clarity and simplicity of the artistic concept is ensured by the decorative coloring which is inherent in Glazunov's canvases.

We find many similarities in the work of *Konstantin Vasilyev*:

- turning to the historical genre, he actively saturates it with metaphor and allegory (**The Knight's Head**, 1962);
- the artist presents a complex, contradictory interaction of the masculine and feminine principles in the strongest contrast, almost as an antithesis (**Sandpiper**, 1960). By the way, we find a similar comparison of these two entities in a number of folk scores of that time, in particular in *Songs of Kursk* by Georgy Sviridov;
- when necessary, the artist, like Glazunov, does not keep away from decorativeness and the means of vivid theatricalization (**The Reaper**, 1974). In this case it serves to emphasize the grace and prettiness of the Russian woman.

Based on the aforesaid, one can conclude that, compared to Glazunov, Vasilyev conveyed the national essence even more acutely and concentratedly. He was even more drawn to revealing the deeply archetypal qualities of Russian nature. It is enough to look at the head of **The Elder** (1968), presented in extreme close-up, with its shaggy, uncombed hair.

In his explorations, Vasilyev repeatedly aligned himself with the artists of the Silver Age. This became especially noticeable when he illuminated national ideals through the prism of fairytale-like images. In such cases, for example, in the early work of Mikhail Nesterov, a purely Romantic motif of yearning for something different, a motif of dreams of the unrealizable and nostalgia for the unattainable, was revealed through enchanting visions (**The Mermaid**, 1967).

It remains to be emphasized that the sense of sublime beauty inherent in many works by Ilya Glazunov, Konstantin Vasilyev, and a number of other Russian artists served as a strong alternative to what dominated the art of the Western avant-garde of those years, with its cult of the *ugly*, with its provocative nature, pathological tendencies, and demonstration of various kinds of anomalies.

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Let us return to the starting positions and consider the artistic process of the late 20th century in the context of other art forms. First of all, let us confirm the defining idea: as in any other historical period marked by Romanticism (including the classical Romanticism of the first half of the 19th century), *the world of the individual* became the center of attraction at this stage.

The creative process inspired by the thought, feeling, and imagination of a striking personality gave art a whole universe of qualitatively new images and subjects. This universe was opened up by the poetry of young people. They are often called the Sixtiers, since they entered the world of art primarily in the 1960s. They entered with a pathos of spiritual independence (even to the point of open rebellion), in an aura of personal exclusivity. And above all they wrote about things that distinguished their individuality.

Declarations on this subject were sometimes youthfully provocative. In his poem “**Who Are We...**”, **Andrei Voznesensky** asked, “*Who are we – pawns or the great?*”, and there was no doubt to which category he considered himself and his own kind. He casually states in his poem **Autumn in Sigulda**: “*My transparent shoulders genius drove*” (Voznesensky, 1961).

However, the Sixtiers often revealed precious deposits of deep thoughts and feelings behind such craze. Take, for example, the poem **Silence!** by Andrei Voznesensky (1964). Here, a completely new verse structure is self-evident:

- an absolutely free arrangement of the textual disposition, a free interpretation of rhyme endings;
- a paradoxical juxtaposition of different definitions (“*Light is much faster than sound. // Much too often we stand open-mouthed*”) (Voznesensky, 1964);
- unexpected, teasing associations and perspectives (“*What I want // Is the shade of the pine // To tickle and move in silence // As cool as a prank, keeping balance // From top to toe down the spine*”) (Voznesensky, 1964).

Occasionally, a maxim familiar from classic Romanticism can flash by, but expressed quite differently: “*The present hasn’t got the name*”, a paraphrase of Tyutchev’s “*A thought once uttered is a lie*”. And categorically new qualities of worldview go alongside: “*We must live with tint all around*” (recall R. Rozhdestvensky’s *Ballad of Colors* cited above).

“*We must live with tint all around*” – this principle of subjective, intuitive feeling was perhaps best realized by the musical art of the second half of the 20th century, primarily by means of *sonorism* (from the Latin “*sonorous, resonant*”). Its essence lay in the foregrounding of sound as such, in its intrinsic significance.

The meaning of expressiveness becomes the intense vibration of a single tone or sound beam, tone band, or sonic flow. The need for melody, such a familiar and essential component of all previous music, is eliminated, and distinct harmony is replaced by a timbral “spot” of colorful, or rather noise character.

Among those who actively developed this technique was **György Ligeti**, a Hungarian-born composer who worked in West Berlin and later in Austria. His **Cello Concerto** (1966) foregrounds the color of sound, and relies heavily on the intonation of an extremely extended, sustained tone, presented across a wide dynamic range (from barely audible to deafening). Living and experiencing each sound in this way, perceived as the greatest treasure, the author immerses the listener in the depths of the life of the soul, including modeling the mystery of the thinking spirit recreated with extraordinary sensitivity, the subtlest touches.

Personal potential was revealed not only through immersion “inward”, into the depths of the inner world, but also through expansion “outward”, through interaction with the outside world. In some cases, this interaction was emphatically free, deliberately subjectivized, and was expressed in particular in the active transformation of real forms and relationships based on the free play of the imagination, the unfettered *fantasy* that is one of the characteristic features of the Romantic worldview.

As an illustration, let us turn to the music of **Boris Tchaikovsky**. This namesake of the great Pyotr Ilyich managed to write a lot of worthy, original pages in art. He became a prominent figure in the 1950s, distinguishing himself with his fresh interpretation of a rather traditional, thoroughly classical style of writing. And in the 1960s, the composer made a sharp turn toward completely different modes of artistic expression, full of novelty and witty inventiveness.

One prominent example is the beginning of his **Symphony No. 2**, where he plays with the seemingly quite ordinary technique of *pizzicato* (string plucking). Everything here is presented in a purely playful manner, as something intricate, capricious, even bizarre.

It goes without saying that such scores required the most skillful, filigree treatment of the sound, and this led to another characteristic aspect, designated by the concept of *Romantic artistry*. Moreover, both fantasy and artistry could be based on completely ordinary phenomena. And then it became especially clear that the essence of the Romantic worldview is often not the *what*, but the *how* – that is, the perspective of understanding a particular reality of life is considered paramount, and the ability to see the unique and unexpected even in the completely ordinary is highly regarded.

In the **Ballad of the Golden Onion**, the Ukrainian poet **Ivan Drach** creates a veritable ode in honor of such mundane food (the odic style is also evident in the extended line, which evokes classical metrics). The word “*golden*” serves as a leitmotif, varying continuously and in every possible way. It begins with an endless string of diverse epithets addressed to the character – the onion, and concludes with a colorful account of its inevitable fate, when it falls victim to “gastronomic” operations.

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As we see, the Romantic sense of life strives by all means to apologia of the *unconventional*, the *unique*, and the *inimitable*. This was especially the goal of the representatives of the second avant-garde (the corresponding artistic movements of the period under consideration are called in such way, in contrast to the avant-garde movements of the early 20th century).

For example, let us turn to one of the works by the Polish composer **Witold Lutosławski**. Drawing an analogy with the aforementioned Boris Tchaikovsky, we find that he made a strong name for himself much earlier (as early as the late 1930s) and remained in tune with tradition for a long time. In the 1960s, compared to Tchaikovsky, he made an even more radical turn – toward openly avant-garde innovations.

Let us continue with the comparisons: the beginning of his **Book for Orchestra** (*Livre pour orchestre*) (1968; note the demonstratively intellectual title of the work – *Book* for Orchestra), like that of Tchaikovsky's Symphony No. 2, is written for string instruments. But while the latter used the rather specific performance technique of *pizzicato*, here everything is based on the even more "exclusive" technique of *glissando*.

By varying it extensively in register and dynamic amplitude (including unexpected increases and decreases in volume) and creating complex layers of sliding sonorities in different parts, the composer achieves exceptional originality, sketching the contours of the world of the individual as willfully capricious, openly egocentric, even extravagant.

In such cases, the principle of *extremity*, so crucial to Romantic artistic thinking, becomes perfectly clear. Another example of the musical avant-garde, **Piano Piece No. IX** (*Klavierstück IX*) by the German composer **Karlheinz Stockhausen**, is quite indicative in this regard. The extreme parameters are expressed here in at least three ways. The counterpoint of two musical lines is presented in an extreme range of registers: the lowest and the highest. The rhythmic organization of these lines is also presented in the same extreme contrast: the bass pedal is almost motionless, and the rhythms of descant are written in an extremely fragmented pattern, with the smallest durations. And finally, there is the paradox of the discrepancy between the original concept and the final result:

- the original concept is the absolute *ratio* of mathematical calculation, characteristic of music written in serial technique (a chill of rationality shines through in the unpoetical title, which merely assigns a number – Piano Piece No. IX),
- from the point of view of direct perception, the final result is something spontaneous, whimsical and imaginative, without any hint of order.

Thus, hyper-rationalism turns into its opposite – the irrational, leading to a kind of the fourth dimension.

It was already possible to conclude that the second half of the 20th century witnessed a radical renewal of the expressive and visual means of artistic creativity. In music, we can note the emergence of a whole range of new compositional techniques. In addition to the aforementioned sonorism, there were many other techniques (aleatoric music, pointillism, collage, polystylism, microtonality, minimalism, etc.), including *musique concrète* and electronic music.

Musique concrète (incidentally, similar phenomena emerged simultaneously: *concrete poetry* and *concrete art* in the visual arts) is everything that exists beyond the limits of musical instruments, that is, the sound and noise environment that surrounds us: natural sounds and voices (for example, sea surf, gusts of wind, the howling of the blizzard, birdsong), human speech, crying, screaming, and the sounds of man-made "second nature" (creaking doors, the grind of metal, the operation of machinery, etc.). All of this is recorded on magnetic tape, then it is dissected, combined, and, through editing, presented as a work of art. *Musique concrète* has found its greatest application in the design of theater and radio productions, as well as in cinema.

Electronic music is created and performed using electronic means, sound-generating, recording, and sound-reproducing equipment (including synthesizers and computers). The rapid development of electronic music was a true revolution in the art of the second half of the 20th century: in a short period of time, a radical rearmament took place. Electronic music established itself as an essential component of culture, especially in the sphere of mass genres largely displacing traditional acoustic, natural music.

In this regard, it is interesting to listen to a sound illustration that arose at the intersection of concrete and electronic music – **Edison Denisov's** composition **Birdsong** (*Chant des Oiseaux*). It was created in the studio using the singing of birds and forest sounds, with the addition of electronic sounds. Natural elements were used both in their original and transformed forms. The composer constructs an extremely picturesque, strangely whimsical fantasy, evoking associations with jungle life. This emphatically exotic fantasy and emphasis on the special, the specific, the extraordinary is another aspect of the romantic desire to transcend the boundaries of real dimensions. Here, familiar sounds are completely excluded, but for some time now, even this has become considered the part of musical art.

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