

лежности нашего окружения в живописном или пластическом виде обычно означает указать на несомненность материального бытия. Словно улыбаясь про себя, Мария Бурганова показывает нам, что в знакомых нам и как будто ничуть не волшебных вещах живёт какая-то возможность полёта. Или желание взмыть над землёй и устремиться ввысь и вдаль.

В 2014 году возникает «Натюрморт с мандолиной», где мы видим подобие стола, на котором положены и поставлены музыкальный инструмент и несколько других предметов. Но сама столешница наклоняется и уподобляется «летающей тарелке», конусообразные сосуды нацеливаются своими «обтекателями» в сторону удалённых миров, а сползающая с поверхности драпировка или скатерть подчёркивает начинающееся ускорение. Эти же воздухоплавательные намерения проявляют далее и «Ваза с арбузом» (2015), и «Ваза с яблоками» (2016). Вырезанные из округлого покоящегося тела дольки или сегменты словно просыпаются для новой, другой жизни и устремляются ввысь. Экспериментальная работа 2014 года «Сон» — своего рода монументальный этюд, попытка запечатлеть парадоксальную формулу тяжести, обладающей притом своей «увесистой невесомостью».

Человеческая фигура то превращается в знак и намёк, то наливается крепостью мышц, то превращается в «посланца райских куц», как в «Даровании Книги». Главная тема скульптуры, антропоморфная форма и человеческий образ, на протяжении последних лет усложняется и обогащается в искусстве Марии Бургановой. Не следовало бы домысливать или заходить в наших фантазиях чересчур далеко, но всё-таки приходится констатировать, что с годами в её отважных и лёгких вещах нарастают драматизм и трагизм. «Герой» 2018 года выглядит анфас как нормальный рельефный обобщённый портрет сильного

и гордого человека. Но два шага вправо или влево — и зритель с удивлением обнаруживает, что перед нами на самом деле почти тень человека. Он сплюснут, и на глазах исчезает масса и субстанция. От несомненности бытия — один только шаг до растворения в пространстве и почти полного исчезновения.

Этот опыт с новым осмыслением имматериальности достигает пронзительного результата в скульптуре «Марафон» 2019 года. Перед нами бегущий и словно изнемогающий одинокий человек в пространстве, плоский, с трудом сохраняющий антропоморфную форму, и взмывающий, как крыльями, колеблющимися на подобие языков пламени руками. Тут наверняка речь идёт не только о запредельно требовательном виде спорта. Перед нами — и воспоминание об Икаре, неудачливом мастере вольного полёта в небесах, и какая-то общая формула, в которой соединяются и пафос отважного вызова стихиям, и реквием судьбе человеческой. Человек преодолевал пространство, он бежал, как летел, а в результате — вечная загадка и неизбывный парадокс наших достижений, усилий, устремлений. Без них и человек не будет человеком, а их итоги — каковы они? Какова цена победы? Что ждёт устремлённого в пространство человека на финишной черте? Остаётся память, запечатлённая в скульптуре, которая способна на многое.

Современники ощутят в этих вещах переживания, тревоги и надежды текущего времени. Что именно подумают, увидят и скажут потомки? Ныне живущие того не узнают, и будущее непрозрачно; но хочется надеяться, что люди будущего увидят, что художник отозвался на вызов напряжённых лет, тревожных помыслов, драматичных поисков. Может быть, это и означает быть актуальным художником по-настоящему?

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CONTEMPORARY CHINESE SCULPTURE PROMOTING THE “IDEA OF CHINA” (THE CASE OF CAO CHUNSHENG AND DENG KE)

Summary: Ever since the beginning of the Reform Era, China rapidly and steadily walks the path of socialism with Chinese characteristics. Moving towards the new era, the Chinese government and society do not forget about their values and guidelines, the “Idea of China” is developed in art. Art pieces aim to promote Chinese cultural traditions, patriotism, the fighting spirit of Chinese nation. Sculpture is actively involved in this process as one of the art forms that allows broadcasting ideas about beauty and justice. Over the years, sculptors have persisted in exploring different genres and styles, which has gradually improved the creation of contemporary “China’s theme” in sculpture and formed a distinctive diversity. Among the sculptors that contributed to this process, the most representative and prominent

artists are Cao Chunsheng and Deng Ke, who both have formed unique and distinctive styles. Cao Chunsheng as a sculptor from older generation, has undergone the influence of the “Soviet school” and has a vast experience in large-scale monument sculpture. In his art he mainly focuses on major historical themes. Deng Ke belongs to the emerging generation of sculptors who grew up in the Reform Era. Most of her works are small and medium-sized easel sculptures, and her favoured topic is life and society in the new times. Both sculptors work in different styles and genres, but together they form the face of contemporary sculpture promoting the “Idea of China” that this paper seeks to explore.

Key words: sculpture, the idea of China, monumental art, genre, style

In 1987 the head of the Film Department of the Ministry of Radio, Film and Television Teng Jinxian¹ (滕进贤) proposed the concept of “the idea of China” (主旋律, can also be translated as “main theme”) as the principal motives and themes in art. First and foremost, literary and artistic creation representing “the idea of China” corresponds with the system of societal norms and values and serves the task of promoting the reform and openness, glorifying patriotism, collectivism and socialism against the background of various existing trends in culture. Another participant of that conference writer He Jinzhi² (贺敬之) also spoke of “Let a hundred flowers bloom,

let a hundred schools compete”³ approach, and pointed out that representation of “the idea of China” has certain goals: “Socialist literature and art must serve the task of Socialist Construction, promote spiritual civilization, work for the masses of the people who labour in the name of socialism. The socialist and communist content of works should become the “main theme” of our literature and art, and it should reflect the spirit of the era, educate a new socialist person, inspire and instruct. Art cannot and should not belittle, ridicule, mutilate our socialism. In the past the main motives and themes of art, its political orientation

1. Teng Jinxian, 1937–2022, once served as Director of the Film Bureau of the Ministry of Radio, Film and Television.
2. He Jingzhi (1924 — p.) — poet and playwright. He used to be Vice Minister of the Ministry of Culture of China, Vice Chairman of the Chinese Writers Association, Dean of Lu Xun Art Academy, Vice Minister of the Propaganda Department of the Central Committee of the Communist Party of China.

3. “A hundred flowers blossom and a hundred schools of thought contend”, that is, the “double hundred” policy. The “double hundred” policy is the basic policy of the Party and the state on the development of literature, art, science and technology. Its basic spirit is that different forms and styles of art can be developed freely, and different schools of science can debate freely.



Ill. 1. Cao Chunsheng. *Battle Horse*. 600 cm, bronze. 1995-2000. Beijing.

were not allowed to be vague and blurry, and it is not acceptable today either.”⁴ Therefore, in the Reform era the artistic search for the “idea of China” has become a line of work for many sculptors. In monumental and easel sculpture, two contemporary sculptors, Cao Chunsheng (曹春生)⁵ and Deng Ke (邓柯)⁶, have been able to tell the history of China in different ways.

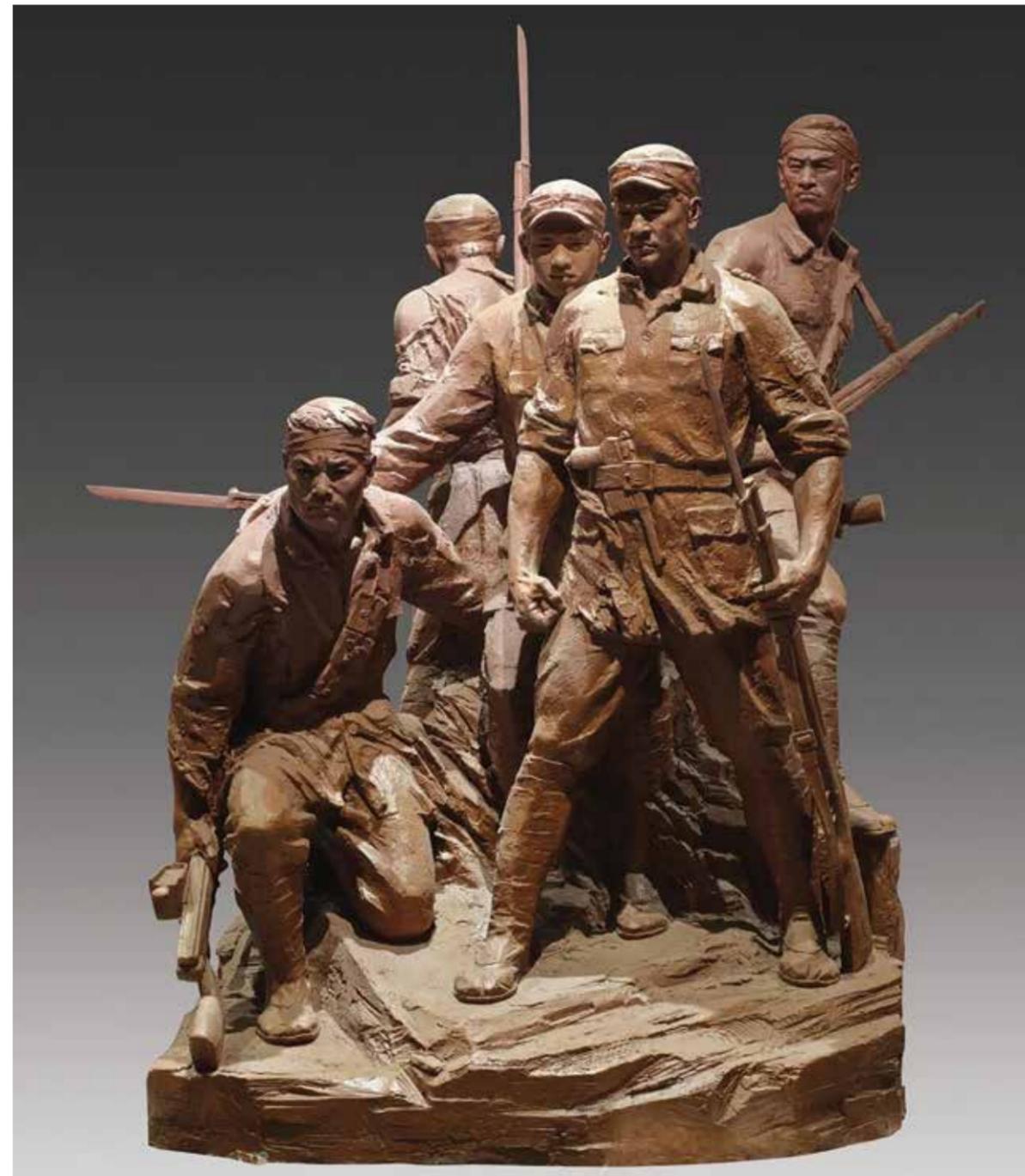
“The idea of China” in monumental sculpture

In his early years Cao Chunsheng studied in the Soviet Union. Cao Chunsheng was educated in the USSR as part of the first group of Chinese sculptors sent to the Repin Academy. Before leaving for the Soviet Union, Cao studied sculpture with the teachers of the Central Academy of Fine Arts

Liu Kaiqu (刘开渠)⁷ and Wang Linyi (王临乙)⁸ who themselves had studied abroad in France. In this time, he managed to develop base sculpture skills and aesthetic taste. In 1959, he was sent the Repin Academy of Painting, Sculpture and Architecture, where he studied under the guidance of Mikhail Anikushin. During his four years of study Cao Chunsheng mastered the rigorous and scientific approach to modelling of Soviet sculpture school, and deeply understood the principles of realism and romanticism and their combination in sculpture. This experience also allowed Cao Chunsheng to acquire a full set of technical skills and techniques of monumental sculpture. Lessons from the Central Academy teachers, who were Chinese members of the “French School”, Repin Academy education eventually led to the development of the artistic style and ideals of Cao Chunsheng, which he described as follows: “Art serves the masses. As people’s artists, we must always respect and abide by this principle and ideal. We must diligently immerse ourselves in the life of the people, and seek the Chinese spirit, way and style of the era through practice, creating the most vivid works for the people.”⁹

After the beginning of the Reform era, Cao Chunsheng created many classic works of monumental urban sculpture, including busts, full body figures and group sculptures, all made in a realistic manner and in a variety of genres. This can be seen on the examples of “Jing Shuping” (《经叔平像》, 2008), “Master Hong Yi” (《弘一法师》, 2008), “Battle Horse” (《战马嘶鸣》, 1995–2000, ill.1). At the same time, Cao Chunsheng is especially good at bringing out grandiose narrative themes, as seen in his sculptures of the last decade such as “The Unity of All Peoples” (《民族大团结》, 2009) and “Young Hero Wang Erxiao” (《少年英雄王二小》, 2015).

Having undergone the strong influence of the Soviet school, Cao Chunsheng is very attentive to the composition and carefully thinks it through from the very beginning. During the creative process he



Ill. 2. Cao Chunsheng. *Five Heroes of Langya Mountain*. 300 cm, bronze. 2021, Beijing

usually makes sketches and blanks to solve problems and questions that appear in the early stages of work. For example, in the early version (1964) of the work “Five Heroes of Langya Mountain” (《狼牙山五壮士》, 1964), Cao made several drafts while searching for a solution to the problems of compositional relations of the elements of the work, the position of the characters, volume, body language of the characters and the relationship between the sculpture and the base, which fully reflects the precision of the Soviet sculpture training. Final-

ly, the final version of the work (2021, ill. 2) was presented to the audience. If standing in front of the work, the first noticeable character is the one behind, on the right, depicted looking straight ahead. Then the viewer’s gaze will naturally move to other characters until it falls on the character standing in front. Although there are many characters, the author managed to create a stable triangular composition. Large surfaces and a large volume form a sculptural language of artistic expression that is almost architectural in nature. This can also be re-

4. He Jinzhi. *Collected Works of He Jingzhi (Part II)*.— Beijing, Writer’s Publishing House, 2004.— p. 222.

5. Cao Chunsheng (b. 1937) — sculptor, professor, former director of the Sculpture Department of the Central Academy of Fine Arts, director of the Second Studio, member of the National Urban Sculpture Committee, and honorary professor of The Repin Academy of Art in St. Petersburg, Visiting Professor at Academy of Arts at Tsinghua University. He was awarded the title of National Outstanding Artistic Contribution by the State Council.

6. Deng Ke (b. 1978) — sculptor, teacher of Plastic Arts Department of Beijing Institute of Fashion.

7. Liu Kaiqu (1903–1993)—Chinese sculptor an early educator who received education in France. He was the president of the National Academy of Fine Arts, President of the Hangzhou Branch of the Central Academy of Fine Arts, Vice President of the Central Academy of Fine Arts, Curator of the Chinese Art Museum, Vice President of the Chinese Artists Association, etc.

8. Wang Linyi (1908–1997) Chinese sculptor, educator, who was educated in France.

9. Zhi Min. *An Interview with Cao Chunsheng*.— Art Observation, 2013 (11).— p. 42.



Ill. 3. Deng Ke. *Homeland Nostalgia - Impressions of Years*. 180x30x40 cm. Resin, Bamboo. 2009. China National Art Museum

garded as result of Cao's experience with the Soviet school. In addition, the displayed method of artistic creation is both realistic and rigorous, and focused on the highlighting the individual characteristic of the five heroes through the focus on their heads, torsos, arms and hands. This allowed him to fully present their fighting spirit and refusal to surrender to the enemy. However, the legs and base of the characters, that is, the lower part of the sculpture, is summarized and dealt with in a more concise way. It only focuses on strengthening the lines and general shapes to show the changes of light and shadow, and does not provide too many details. In this way, the top and bottom of the sculpture form a good rhythm and dynamics, and overall, the sculpture looks very harmonious.

"The idea of China" in easel sculpture

Deng Ke, a representative of China's younger generation of sculptors, made a name for herself early in her career. Her works are not hyped-up in the world of art and are not a part of the market for avant-garde concept art. They are a case of figurine sculptures that develop the social themes of "the idea of China" through the eyes of the younger generation.

Deng Ke doesn't have the same broad and all-around higher education as Cao Chunsheng but her earnest and diligent attitude allowed her to create many works back when she was still a student. It's easy to notice in her art that she possesses sensitivity and has an apt understanding of life and culture.



Ill. 4. Fig. 4. Deng Ke. *Basha People's Lusheng Festival*. 193x55x140 cm. Bronze. 2014. China National Art Museum

Already as a student Deng Ke has dedicated herself to easel sculpture such as full body portraits and group sculptures. When creating her works she does so in a realistic manner, as can be seen on the examples of «The Complete Book of Music Rhythm» (《乐律全书》, 2016) and «Hometown Nostalgia — Impression of Years» (《乡情—岁月印象》, 2009, ill. 3). When it comes to the themes, the young Deng Ke is used to seeing everything from the point of view of an individual, noticing the least evident glimpses of the life of ordinary people. Her art often represents the feelings of China's rural population, their common happiness, and the way they cherish life, soldiers' selflessness, and so on, as you can witness in «Lusheng Festival of Basha People» (《岜沙人的芦笙节》, 2014, ill. 4) and «Sailing in the Wind and Rain» (《风雨同舟》, 2009).

As a Ph.D. student at the Academy of Fine Arts at Tsinghua University Deng Ke was mentored by professor Li Xiangqun (李象群)¹⁰ who instilled an interest in her for exploring the personal and individual in sculpture. In «Hometown Nostalgia — Impression of Years» (2009) Deng Ke uses skillful techniques to show leisure and ordinary life of elderly people in China's urban landscapes. One can see in this work that the author pays special attention to the plot of the story and the interactions between her characters. Also, Deng Ke has portrayed the characters as overly wrinkled, and dried up and has decided to keep and emphasize the uneven and lumpy texture of clay. Seemingly moving, the image of the melting clay has helped not only to effectively interpret the images of the elderly people but also serves as a medium for artistic expression, becoming an even more important factor in this work. «Lusheng Festival of Basha People» (2014) is considered Deng Ke's most representative work where the sculptor uses eloquent and rather subjective techniques to create an exotic landscape portraying the people of China's small ethnic group. The body language of the characters in this sculpture is a key moment worth noting. The author accentuates the depth of space between the lowest and highest viewpoints in this work and creates drastic differences between light and shadow with a powerful presence of space. Its dynamic form and space in combination with the figures that bow their heads and

play Lusheng¹¹ forms a mystical vision of dance and creates a well-known image of the tribespeople — the people of Basha¹².

Conclusion

Works of Cao Chunsheng and Deng Ke can be allotted to one art movement that embodies the ideals of socialist China under the CCP's rule, "the idea of China", although they completely differ from one another in their narrative approach, subject matter, and artistic style. Cao Chunsheng is first and foremost the creator of the monumental sculpture out in the open air. His works praise important characters and episodes from Chinese history, and stand out in their solemnity, even pathos; they truly embody China's "melody". Deng Ke deals with easel sculpture — her art captures the ordinary life of common Chinese people in the modern era, showing the beauty and the truth in their simplicity. The former watches from afar, and the latter peers into the details, and both developed their own language of artistic expression; their art is outstanding and tells whole stories to the audience. In their works, both sculptors create an image of China, eulogize its history and culture and remind of its important moments. When it comes to the sculptures' genre and the main artistic themes, they correspond to "the idea of China" fully embodying it in the round sculpture.

Despite the similarities, both sculptors' art feels influenced by the times they live in. Cao Chunsheng, as someone from an older generation that grew up after the founding of the People's Republic of China, was a witness to the country's birth, its building, the Cultural Revolution, and many other historic events. Having developed as a sculptor in those times, Cao makes "the idea of China" his primary theme in most of his art, and his style was greatly influenced by Soviet sculpture. Deng Ke, having been a sculptor since her university years, is an artist of the Reform era that went to university in the times of Western modernism and postmodernism popularity. She formed her free-thinking and vibrant art style under the influence of many factors. As members of the two different generations that were raised before and after the Reform

11. Lusheng is a reed instrument of Miao, Yao, Dong and other minorities in southwest China.

12. Basha, a village in the mountains of Guizhou Province, China, is a pure Miao village. The whole village still retains a strong legacy of ancient times and an ancient mode of production. The villagers living in the village today are called Basha people.

10. Li Xiangqun (1961 — p.) — dean of Lu Xun Academy of Fine Arts. Professor at Sculpture Institute of Central Academy of Fine Arts

era, both sculptors developed different styles — strict and scholarly realistic style of sculpture based on carrying on the Soviet traditions (in the case of Cao Chunsheng) and one formed by exploring the personal language of artistic expression (in the

case of Deng Ke). This is not just an artistic expression in the works of sculpture of the two mentioned artists, this is a sculpture style of the entire movement of modern Chinese sculpture of recent years that seeks to embody “the idea of China” in art.

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SCREEN ENTELECHY: SURFACE AND PLANE

Summary: As part of the modern discourse on screen art, the article examines the phenomenon of a display surface, which represents the boundary between the screen and real spaces. The relevance of this topic is concerned with the development of the technical base, owing to which the variety of screen types is considerable. In everyday life a few decades ago, the screen as an electronic device was primarily associated with a television receiver, whereas today, the methods of modeling visual reality are becoming more complicated, and various screens of mobile devices are increasingly used. It is noteworthy that in practice the inclusion of a display surface directly into the mise-en-scene being filmed has become widespread. The article discusses this kind of creative solution when creating the material; in particular, it substantiates and proposes the concept of “substitution technique”, used in the filming process and which assumes the presence of a mobile device screen in the frame, for the introduction into scientific circulation. At the same time, the researcher’s attention is directed to the study of the properties of the screen as a reflective surface in the cinema hall, and the surface of the screen of a monitor or a smartphone that emits a light flux. The author takes into account the physical patterns of the screen: the shape and structure of its

surface, and also considers screen space. The study analyses the nature of a multi-plane screen. Against this background, the study of the multi-image screen and the discussion of the principles of image projection on the facades of architectural structures seem to be significant. The attention is focused on the mirror surface representing the surrounding world. From the perspective of the visual component of the television material, a set of colour spaces is studied in a single colouristic construct, expressed by the technical parameters of the screen itself and the visual information received from it by the recipient. The study of the multi-plane screen structure, as well as the multi-level screen space, is of practical importance, helping to develop relevant methods for presenting video content in the modern media environment. In theoretical terms, it contributes to the formation of a holistic picture when considering the sphere of television, and also provides intermediate results of scientific work, the main direction of which is the study of the figurative structure of the screen space. The publication may be of interest to professionals and a wide range of readers and viewers.

Keywords: plane, surface, television, colour, screen, screen space

In an interview with Vasili Tsereteli by Professor Maria Burganova, the forecasts for art development in the 21st century were clarified. In his response, the Executive Director of the Moscow Museum of Modern Art and Vice-President of the Russian Academy of Arts stated that in this area, “more and more is being transferred into the online and digital environment” [1, p. 19]. Hence, the variability of display surfaces is quite logical. The etymology of the word *entelechy* (from the Greek — ἐντελέχεια) shows that it means to be “in a state of completeness” and “to contain its goal and its completion” [5, p. 444]. Regarding screens, the concept of an-

cient Greek philosophy seems to be important in the compositional fullness of the formed mold of reality and the goal of completing the provision of visual content. It is the screen that finalises the visual process of the framed and fixed part of objective reality. The final result of the viewer’s receipt of information depends on its size, texture, principle of display.

L. Manovich, the author of books on digital culture and new media, explains: “A hundred years ago, a new type of screen — I call it a dynamic screen, became widespread. It retained all the characteristics of the classic screen, while integrating a num-