

Conference Paper

Avant-garde in the Process of Transforming Anthropological and Ontological Artistic Myth-making of Modernity (19–20 centuries)

Elena Ustiugova

St. Petersburg State University, Russia

Abstract

The attempts to disclose some unity of human existence and being in European culture of modern times are characterized by the disillusionment with regard to the opportunities provided by the mainstream forms of cultural endeavor (cognition, religion and morals). The major projects in the 19th and 20th centuries were myth-making and art, both seeking new forms of establishing the unity of subject and object. The artistic mythology of Romanticism, Symbolism and Avant-garde represents different forms of the anthropological and ontological wholeness: in Romanticism through spiritual experience of the universe by the artist's individuality, in Symbolism through the reunion of artistic consciousness with the irrational creative energy of the supra-individual subject, in early Avant-garde – through the involvement of man-cum-artist in the process of creating a total harmony of existence. Early Avant-garde became the apex of artistic myth-making in European culture of the 19th-20th centuries approaching the ideal of endowing the union of man and existence with ontological reality in the act of artistic endeavor. Myth-making came to its end in the late 20th – early 21st century with the emergence of the concept of intensification of man's life by means of artistic build-up of his sensual and physical presence in reality. The refusal from the concept of culture, nature, metaphysical meaning of existence, creativity, symbolical language of art means that the potential of anthropological and ontological artistic myth-making within *Moderne* has exhausted itself.

Keywords: existence, reality, involvement, myth-making, art, Romanticism, Symbolism, Avant-garde, social practice, experience, sensuality, physicality, substantiality, presence, event.

Corresponding Author:

Elena Ustiugova

elena.ust@gmail.com

Received: 26 April 2018

Accepted: 25 May 2018

Published: 7 June 2018

Publishing services provided by
Knowledge E

© Elena Ustiugova. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the ISPS Convention 2017 Conference Committee.

OPEN ACCESS

1. Introduction

Starting from the 19th century, theological and logocentric paradigms of mindset were gradually replaced by the world view based on the conceptually unforestalled outlook of the subject striving for active creative expression and substantiation of his existence in the world. The new paradigm is characterized by its departure from the ideas of Reason, Faith, Morals, Culture and Sociality as ones which historically discredited themselves by enslaving human freedom and luring people into the tenets of false ideologies.

Since that time, a new search for different sources took off in order to reveal the unity of human existence and being. The disillusionment in the potentialities of religion, cognition and morality puts forward myth-making and art as the principal forms of cultural creation which bring about new forms of subjective and objective identity. In mythological thinking which conjures up a picture of subconscious, sensual and semantic belonging of man to the forces of a universal being, the material world becomes spiritual, while metaphysical meanings acquire sensual contents. Myth creates a new reality, which is perceived as original, authentic and having a particular magnetic energy, which subjugates the world around. Art is a form of creation, closest to myth; it produces a language, which gives aesthetic reality to living and cultural meanings of human existence. Confluence of mythological and artistic creation occurs when culture feels the need for a language, which can impart the traits of sensually and physically perceived reality to the myth. By the end of the 20th century, the myth of the unity of man and existence lost its vital force and became superseded by social and media-mythology as well as by some other types of myths which look for ways of converging with other forms of art.

Artistic mythologies born in European culture of modern times and found in Romanticism, Symbolism and Avant-garde, reveal different forms of anthropological and ontological wholeness: in Romanticism through spiritual experience of the universe by the artist's individuality, in Symbolism through symbolic images personifying the identity of the artistic subject with the irrational creative energy of existence, in early Avant-garde – through the involvement of man-cum-artist in the process of creating a total harmony of existence which is potentially capable of transforming the whole world. The purpose of this article is to look at the transformation of anthropological and ontological artistic myth-making in the art of 19th – 20th centuries.

2. Poetic Mythology of Romanticism

The central ideas behind the mindset of Romanticism were the following: self-developing *Universum* presented to human perception as nature; creation as an encompassing sensual and spiritual activity of man aimed at gaining insight into existence; art as an implementation of existential and human meanings in the artistic idiom.

Nature was perceived by the Romanticists not as a thing in itself opposed to man and hidden from him, but as a common world into which the man enters and co-exists and supplements it with his creations. The world of nature presents itself in the actual substantiality through which one can experience and then conceive the living body of the universe which helps the creative individual to fulfil himself by becoming the sphere of application of his creative efforts. Though the world of nature was considered to be the principal source of inspiration, deep down Romanticists believed that it was the artist – her congenial creator – who was capable of uplifting this world by creatively transforming nature to the level of open spirituality. The age of Romanticism became the time of discovery of the profound contents of the individual human “ego” and assertion of his cultural value. The realization of productive independence of the artist in his understanding of the universality of the world gives Romanticists a faith in their powers and in the universality of their interpretation of the world order. Romanticists believed that the discovery in themselves of the creative nature by means of spiritual contemplation is *poetry* – which is the single genuine knowledge of reality, while the poetic talent is a quality of a genius. Thus, it is only the artist who can be considered a “universal” and “ideal” man, while the creative process is the only perfect way of human existence, in effect, of the genuine life. Artistic creation was thought to be the highest form of creative activity as a maximum fulfilment of spiritual possibilities of the subject in his holistic unification with the object – the evolving world. “All sacred games of art, - according to Friedrich Schlegel – are none other than a distant reproduction of the endless game of the universe which is in the process of eternal making” ([11], 64).

In Romanticist thinking, the vitality of the world and the life of soul converge in the state of spiritual experience of the world, the apex of which they would call an “anguishing of the soul” – its overabundant excitement from the sensation of interaction with the world, the joy of feeling the spirit of life as oscillations ‘between memory and anticipation.’ To ponder over the indefinite, to live through something which cannot be fulfilled, i.e. to dive into the depth of consciousness forever discovering there new shades of sensations and themes for inspiration – in this psychologized existence the Romanticists saw the meaning of existence.

It is not only the cult of *Universum* they were worshipping – they also were searching for the ways of its artistic representation. Their main problem was the artistic language which could be in line with the changing existence. The unsurpassable difficulty they could not overcome was in “catching the fleetness and elusiveness of reality in the mode of incessant self-representation of both the absent object and the inevitable subject” ([8], 370), and in making the language of art not just represent ideas but render the energizing urge of creativity. They directed all their creative forces to imbue the language with enlivening powers rather than honing language forms; they sought for artistic expression of the living universe in the forms of organic naturalness, which linked their images to the actual substantiality. Still they were far from mimetic realism. They were the first in European art to give up representation. Their images were presentations rather than denotations of hidden meanings. Besides, a Romantic artist strived both for being simultaneously a life hero and an author – the subject of an absolutist creative freedom alien to any formalization. There is a contradiction in this identification of artistic work with life itself. According to Bakhtin, this “intention to act and create in a single event of existence as its single participant, when life tends to hide itself within itself, to find refuge in its inherent infiniteness, when it is afraid of boundaries, and tries to dismantle them breaking all forms within” ([1], 176-179) led Romanticists to the crisis of authorship.

Images of artistic mutual penetration of varied entities within the infinitely expanding organic wholeness of the *Universum* could be best rendered by art. Romanticists were the first to come up with the idea of synaesthesia, which was later continued by Symbolism and Avant-garde of the 20th century. Theoretical and practical searches of Romanticists were summed up by Richard Wagner who in his concept of universal work of art (*Gesamtkunstwerk*) wanted to create synthetic art, epitomizing the universality of Romantic mindset.

The acknowledgement of the fact that man is incapable of discerning the boundaries between the objective and the subjective, led Romanticists to the idea of creating a new poetic mythology from the depth of soul. Romantic mindset suggested animated and spiritual perception by artistic individuality of the whole fullness of the world and figural realization of this integration in poetic art. Mythology was seen as a poetic experience in which spirit shines through the form and soul shines through the body, i.e. everything real and ideal unite in an artistic image: “This mythology of reason set a goal of a complete liberation of human spirit by directly affecting universal perception. Such Beauty is able to banish its own concrete meaning in order to bring art to the *Absolute* and at the same time to surpass the form of a certain work of art and thus to

attain such an absolute work expressing all art which became entirely Romantic" ([6], 317). The new aesthetic mythology of Romanticism emerges as a result of creative work which has a wholly perceived goal – to bring nature, history, mankind and art to the *Absolute*.

3. Theurgic Artistic Mythology of Symbolism

The concept of artistic work of Symbolism, particularly of Russian Symbolism as the one most philosophically interpreted, brings art outside the boundaries of culture and personality. Symbolist mindset was initially facing not the real world of nature, nor the inner consciousness of the individual but the creation of the new being. Symbolists as well as Romanticists saw in art the highest form of human creative work, though they understood its goal differently – art was interpreted as an endeavor which continued divine creation while the artist was a creator of the universe: "Theurgy – is an art creating a different world, a different being, a different life, and beauty as a thing existent" ([3], 235). Art was to get the insight into the depth of symbolical potentials of the world, as an unseen form, to see a prototype of existential theurgy in the act of symbolization. Thus, the symbol itself is understood as a *revelation* and motivation to create, rather than a work of art, as a prototype of life itself. "Life is creation. Life must be subjugated to creative work. Art is the beginning of life's melting" ([2], 154).

While Romanticists were busy with "disembodiment" of the world trying to show the creative energy of the *Universum* which filled the material forms, Symbolists digressed from both the concrete reality and from the psychological "ego" of the artist for the sake of identifying with the creative energy of Being; they spoke on behalf of this energy, on behalf of the cumulative "world soul" and the "spirit of time." "Spirit, as Vyacheslav Ivanov wrote, rises from the facets of the personal to descend to the sphere of the personal which is outside the cramped "ego" ([9], 27). Faced with the cosmism of the Symbolist worldview, both the value of a concrete individual – the principal achievement of Romanticism – and the beauty as an aesthetic ideal of classical culture diminished. One should mention that beauty was not an asset of the Romantic worldview. Quite the opposite, Romanticists considered that the essence of life is born out of the oppositions and contradictions. That is why the *beautiful* always goes hand in hand with the ugly, and the lofty with mundane. For Symbolists, penetration into metaphysical space was more important than the living reality. Beauty for them was a manifestation of the highest cosmic harmony, while the transformation of the chaotic world into the beauty of the space was the highest achievement of theurgic art.

In the artistic idiom of Symbolism, the world will was the principal formative force, while a sense of form was a manifestation of the highest "ornamental will," a "demoniac thrust forward" which is born out of the total need for being to symbolize and to impart form to life. In their works, Symbolists showed the infiniteness and the unsaid of meanings emphasizing the artificiality of any of their visualization. That is why the language of Symbolism is a sign system for aesthetic coding of mutual penetration of the subject and the world rather than a way of reflecting life. Symbolism conjures up reality in the way that the reality becomes a symbol of the existing reality, while a symbol is a carrier of an innermost meaning which possesses the power of revelation.

As far as the direct rather than figurative expression in Symbolism of the idea of an infinite variety of the wholeness of existence, it is manifested in the concept of the fusion of arts, the one which was pursued by the Symbolists in their practical endeavor mixing different forms of art, different genres and techniques. Artistic fusion translated a global harmony of the universe revealing correspondences, relations and mutual supplements of different forms, colors, sounds and rhythms of the real world.

The supra-individual craving for the creation of a new world which symbolically reveals the "innermost will of beings," in effect removed the boundaries between the artistic creative work and myth-making. "In the sphere of Symbolist art, the symbol is naturally manifested as a potential and a germ of the myth. The organic pace of evolution turns Symbolism into myth-making. But myth is not a random fiction; the genuine myth – is a premise of the collective self-determination, the basis for a certain being or energy. Myth, whether individual or all-obligatory, is impossible, for the symbol is supra-individual by its nature and is able to turn the most intimate silence of the individual mystic soul into an organ of the universal single-mindedness and kindred-spiritedness" ([10], 75). It seemed as if only the language of symbols was capable of resolving the problem of the encompassing artistic idiom unresolved by the Romantics. One cannot, however, but admit that neither the art of Romanticism nor the art of Symbolism managed to attain the coincidence with the global scope of the creative design of their ideas. The result of myth-making of Symbolists, despite their strive for artistic theurgy was not a new ontology because, according to Nikolai Berdyaev, they created "the ideal rather than real, symbolical values rather than being" ([4], 218). Avant-garde as an artistic project tried to resolve this issue.

4. Avant-Garde and Its Project of Life-Building

Avant-garde is a broad notion which encompasses different artistic trends (Abstract, Suprematist, Futurist, Cubist and Expressionist art); common for each of them was striving for a new artistic idiom which can express the existence of a different reality not open for immediate perception. The concept of art which strives to overcome the indefiniteness of Symbolist consciousness and to render ontological reality to the union of man and being in the act of artistic creation was most obviously expressed in the ideas of early Avant-garde of the early 20th century and in the Abstract art.

The Avant-garde of early days was striving for wholeness and mutual penetration with the universal and fundamental "cosmogonical Eros." The ideas of early Avant-garde worked out by Malevich, Kandinsky and the like, became the foundation for the refusal from the visible reality in the name of the "other", genuine reality which can be seen in the act of creative work. The purpose of art, according to them, was to build a new world neighboring the real one, the former being subjected to the common laws of the existing spirit of the "cosmic world" which on the outside does not have bearing to reality.

Avant-garde artists were inspired by the idea of a great creative mission of art through which they sought to come to a genuine reality as a unity of mankind; this unity can be achieved through combining nature (being) with man (without mediation of culture as a system of meanings): "The union of all mankind is necessary, for we need a single man of action. We need to build ourselves in a new manner so that all nature unites with man and forms a single all-power image uniting separated individualities" ([13-15], 210).

In view of Avant-garde artists, creative enlightenment of a new genuine artist and man is achieved by means of intuitive energy which enters the organic spontaneous life of initial being. From the psychological and subjective sensation of the real world the artist rises to the objectiveness of the force of nature of the very creative spirit of the world. The emerging artistic form neither symbolizes, nor represents nor expresses but it *is born out of* the mutual penetration of being and creative intuition. Vassily Kandinsky in his essay "On the spiritual in art" wrote about the coming of an age of a purposeful creation of great spirituality as an immaterial energy which gives life to the world. It is exactly in this line the dream of Symbolists of the creation of a new being could be realized. Thus, Avant-garde put forward a single artistic project of fulfillment of life as of wholeness.

Unlike individualist artistic images of Romanticism and supra-individual aesthetic dreams of Symbolism, early Avant-garde pinned on art a global mission of creating new foundations of the whole human world. For this, a new attitude towards life must be woken up in man, which can be done only by art which is to uplift the material and social life to the spirit of beauty and turn it into artistic and aesthetic life. Malevich assumed that nature receives the "hygiene of beauty" only through art: "If society aims at reaching such a composition of life which can bring about peace and goodwill, then this composition should be built in the way so that it cannot change" ([13–15], 358). This means that art must propose a project of a perfect life of mankind, the basis of which contains some principles of a new extra-terrestrial beauty. In this sense, art had already played a role of a new religion bringing new transcendental absolutes to the world and in the role of a new determinant force transforming all human endeavor.

Avant-garde artists saw the *form* as an active conductor of energy influence on human consciousness, as a mediator between world universals and the man. They considered the form to be a bridge between the universe, the artist's mind and the mind of the man. It is by no means coincidence that the first artistic union of early Avant-garde was named "Bridge." "Inconceivable ideas find their expression in the conceivable forms. A star, thunderstorm, a flower perceived by our senses is a form. It is a mystery for us because it is an expression of some forces hidden from us. Only through the form we can assume the existence of some mysterious forces, of some "unseen" divinity. Senses are bridges from the inconceivable to the conceivable," August Macke wrote in the almanac *Der Blaue Reiter* ([12], 20). The form is not an instrument of influence from outside; it possesses a contagious energy of the objective life-giving force of the creative spirit of the world itself activating all potentialities of human nature: "Painting – paints and color are intrinsically inside our body. My nervous system is tinted with them. My brain is burning with their splashes" ([13–15], 48). Kandinsky warned against apotheosizing the form *per se*, it is always substantial because it is born out of the complex of sensations and intuitions which enable to hear the inner voice of Spirit, the latter being differently heard by different people at different time. Hence, reality begins to act upon at its maximum when the substantial is reduced to abstraction. Thus, a real object existing in time and space is replaced by unsubstantial art which carries a fuzzy subconscious image via a combination of pure lines, forms and color spots torn away from the visual natural and social reality but actively forming it. Thus, the man-cum-artist is not only present in the world or is a means of world's representation (as it was in Romanticism and Symbolism), but also is an active participant of its creation by way of influencing the minds and lives of

other people. Unlike Romanticists and Symbolists, the ideologists of early Avant-garde were not self-centered; they did not consider themselves to be prophets or aesthets; instead they were busy developing programs of spreading the principles of a new art for their practical application in the life of society. For instance, Malevich prepared a project for a museum of painting – this project was based on the concept of the form as a cornerstone of the history of visual and constructive art. Kandinsky took over as the head of the Institute of artistic culture whose objective was to investigate the influence of works of different arts on human psychic via different expressive means and their combinations. In line with the Avant-garde concept of artistic endeavor as a re-creation of a full fusion of the subjective and objective, of the spiritual and real, Kandinsky put forward a theory of a synthetic art whose idiom sets up a harmony of counter-points as an image of a global harmony. The purpose of searches of early Avant-garde comprising three maxims – Being, Art and Man – led to the concept of artistic myth-making, in which art, similar to myth, creates a new reality which is viewed as primordial, authentic and which possesses a particular magnetic energy forming the world around. This reality created and presented to the world in artistic forms, does not belong to a single man or to a community of aesthets. It is a property of all mankind, it forms its genuine mindset and motivates to enter a process of crating a new universal harmony.

According to one opinion, social and cultural workers of the 1920s attempted to realize the utopian Avant-garde project of incarnating life as a whole entity. True, some ideologists and practitioners of a *perfect* world of socialism assumed that the principal function of art was a life-building activity which was to bring back the organic unity of art with other forms of human endeavor lost since the days of long ago. The Bauhaus activists, adepts of Constructivism, architects and designers of the “industrial art” wanted to create a new space by means of Avant-garde, a new material world in order to implement their dream of converging art and life. In the end, this experiment was not to become the basis for the cultural policy of the Socialist state. This type of social organization borrowed some of Avant-garde ideas but distorted their meaning; that is why the results became correspondent to the aims of a totalitarian state rather than the aesthetic ideals of Avant-garde.

The ideas of Avant-garde with regard to the absolute creative work could in essence have neither methodology nor technique, while Socialism aimed at practical realization. Hence, it drew such importance to the issues of method and technique. The prerequisite for practical realization of building an ideal society as a purposefully organized system was the introduction of planning, regulation, control over the process

which meant a rational management and standardization. Alexander Bogdanov put forward a functionalist concept of culture as a highest form of organizing a Unified Whole. Culture for him was a universal and optimal creative method, a technology of transforming life. He took part in an organization "Proletarian culture" which was working out a strategy for building a new culture and also put forward a concept of a "cultural revolution," i.e. reorganization of life in general – day-to-day life, work, rest, physical culture and even culture of emotions – on new principles. Bogdanov and his adepts assumed that the idea of the cultural revolution is in educating masses, in instilling in their minds technologically developed organizational forms and methods. From this material – single individuals – a collective is made up ([5], 325-334). In this manner, life-building creative work is seen not as a process open to the world and disclosing the creative potential of man, but as a rationally regulated and planned activity on integrating single units into an organized whole.

5. "The Aesthetics of Presence" as the End of Myth-Making Projects

The second half of the 20th century following almost a fifty-year long reign of Modernism which assumed the inner world of the individual to be the only reality, and after the communicative games of Post-modernism, witnessed the awakening of interest in the model of unity of man and the world. Modern art, however, rejects both the cosmogonic image of being and the author's claims for the subjective creative thrust towards being. According to Hans Ulrich Gumbrecht, the crisis of modern culture is linked to the loss of contact with reality, the loss of feeling of being a participant of being. The way to overcome this crisis in his opinion is a transition "from the construction of meanings to the construction of presence" [7]. This acquisition of presence is achieved by means of events and processes which cause or augment the influence of the objects "present" on human bodies. The sphere where the "culture of presence" is implemented is the space where the relations between human body as part of the world and substantial world retaining the quality of uniting substance and form are established. The principal elements of this aesthetic model are the *event* as a result of a bodily contact of man with the substantial world, and *sensuality* which manifests the involvement in the event. The image of reality thus loses its metaphysical, psychological, symbolical, mythological and mimetic dimension.

In the "aesthetics of presence" as an intensive spiritual existence in the event of human's life experience, man is a living empirical body *of the experience here and now*.

The event is interpreted as duration outside time and space where being becomes what it actually is and has only one formative quality – the procedurality of complicity of those participating in the experience. In this selective variant of the model of complicity of man and being, the de-subjectivized man is reduced to the corporal concreteness, the universality of being to the figural definiteness while art is given a role of intensifying man's life within a definite topos in the making of the experience of the event-cum-being.

Paradoxical as it might be, the “aesthetics of presence” is intrinsically deeply contradictory and in effect it threatens the *presence* itself. Life is built around one solitary man as the last man on Earth. This man is in the state of eternal change; he has no longer wholeness and singularity. In the state of disunity, deprived of any meaningful metaphysical correlation, the acting man who does not express anything but the action itself, loses motivation for self-perception and creative work and, in the end, the ontological basis, because as Jean Luc Marion put it, “What *is*, doesn't see itself, does not feel itself and does not give itself; what sees itself and gives itself, *is not*” ([16], 158). While replacing cultural meanings by the immediate interaction of bio-man with the environment and when replacing human activity with a targeted action, creative work loses motivation to create another world and is senseless; as a result the demand for the artistic myth-making dies – ‘everything is drowned in empiricism.’

6. Conclusion

The search for foundations of unity of man and being in the culture of modern time in essence reflected the stages of the *Moderne* project as a subjectivized paradigm of the mindset. In the new paradigm, being is a *Universum* in the state of self-development and changes creating an endless variety of forms and relations and endowed with the force of forming life, including human life. It seems that a rational form of perceiving the essence of the Absolute is creative endeavor of human mind which integrates all its capabilities, principal among which are feeling and imagination. The encounter of human mind with the *Universum* which cannot be perceived by senses requires a special space of their mutual penetration. Creative efforts of man are targeted at the making of such a space of myth-reality, while art provides an aesthetic way of its manifestation. Thus, myth-making becomes a cultural form of the implementation of anthropological and ontological unity.

One can assume that early Avant-garde became an apex of creative myth-making in European culture of the 19th and 20th centuries because myth is fully realized in the

constructive work which creates both the aesthetic reality of another world and the vivid reality imbued with the features of a perfect world. In the art of Avant-garde the amount of subjectivity which is the center of the *Moderne* quest, is expressed most completely because the subject was interpreted not only as a subject of the mind's creative work (e.g. in Romanticism and Symbolism) but also as an active agent of life-building which gives ontological reality to the union of man and being in the act of artistic endeavor. In the concept of early Avant-garde, the artist perceives himself as a cultural worker and a builder of life. The gift of readiness for the perception of forms of the universe makes the artist responsible for future before mankind, which motivates him to look at artistic work as a real day-to-day work. Thus, while Romanticism and Symbolism treat creative work as something which does not go beyond the limits of mind, Avant-garde interprets it as construction.

With the growing amount of subjectivity, different concepts of the implementation of the union of man and being were put forward, all united by the common direction rather from man to being than from being to man, and different in the amount of man's activity in this intercourse. At its apogee, we observe the tendency of the myth of the union of man and being to move from the idealistic, in fact aristocratic, variant within the limits of the mind of a genius-artist, towards more democratic understanding of the artist as an individual belonging to society with certain responsibilities before society.

Avant-garde put forward the form as an objective channel of the penetration of being into human psychic in order to enrich human life, through artistic fulfillment, with endless potentialities of being. Understanding this project as utopian at the end of the 20th century, brought about the idea of the "aesthetics of presence" which switched from the global meanings of "man and *Universum*", "man and Absolute", "man and being" to the establishment of a corporal and sensual contact of the empirical man with the concrete substantial reality. The loss of metaphysical dimension of being and meaning of creative work, the loss of the idea of art's mission and the direction towards social, cultural and human world characteristic of the "aesthetics of presence" has become a decisive factor for the departure of artistic myth-making from modern culture which means that the potentials of anthropological and ontological artistic myth-making within the project of *Moderne* has been exhausted.

References

- [1] Bakhtin, M.M. 1979. "Avtor i geroj v ehsteticheskoj deyatel'nosti" [Author and Hero in Aesthetic Activity]. *Ehstetika slovesnogo tvorchestva*. Moscow: Iskusstvo.

- [2] Belyj, A. 1994. *Simvolizm kak miroponimanie* [Symbolism as a World View]. Moscow: Respublika.
- [3] Berdyaev, N.A. 1989. "Smysl tvorchestva" [The Meaning of the Creative Act]. *Filosofiya svobody: Smysl tvorchestva*. Moscow: Pravda.
- [4] Berdyaev, N.A. 1994. "Smysl tvorchestva" [The Meaning of the Creative Act]. *Filosofiya tvorchestva, kul'tury i Iskusstva*. Vol. 1. Moscow: Iskusstvo.
- [5] Bogdanov, A.A. 1990. "Programma kul'tury" [Cultural program]. In *Voprosy sotsializma (stat'i raznykh let)*. Moscow: Politizdat.
- [6] Eco, U. 2005. *Istoriya krasoty* [History of Beauty]. Moscow: Slovo.
- [7] Gumbrecht, H.U. 2006. *Proizvodstvo prisutstviya: chego ne mozhет peredat' znachenie* [Production of Presence: What the Meaning cannot Convey]. Moscow: Novoe literaturnoye obozrenie.
- [8] Iampolski, M. 2007. *Tkach i vizioner: Ocherki istorii reprezentatsii, ili o material'nom i Ideal'nom v kul'ture* [Weaver and Visionary: Essays on the History of Representation, or Material and Ideal in Culture]. Moscow: Novoe literaturnoye obozrenie.
- [9] Ivanov V.I. 1909. *Simvolika ehsteticheskikh nachal* (Symbolics of Aesthetic Principles). *Po zvezdam (Pilot Stars)*. St. Petersburg.
- [10] Ivanov V.I. 1995. "Lik i lichiny Rossii" [Face and Guises of Russia]. In *Ehstetika i literaturnaya teoriya*. Moscow: Iskusstvo.
- [11] *Literaturnye manifesty zapadno-evropejskikh romantikov*. 1980. [Literary Manifestoes of Western European Romantics]. Moscow: Izd-vo Moskovskogo universiteta.
- [12] Makke, A. 1996. "Maski" [Masks]. In *Sinij vsadnik*. Moscow: Izobraz. iskusstvo.
- [13] Malevich, K.S. 1995a. "K voprosu izobrazitel'nogo iskusstva" [To the Matter of Figurative Art]. Malevich K.S. *Sobranie sochinenii*. Vol. 1. Moscow: Gileya.
- [14] Malevich, K.S. 1995b. "Ot kubizma i futurizma k suprematizmu" [From Cubism and Futurism to Suprematism]. Malevich K. S. *Sobranie sochinenii*. Vol. 1. Moscow: Gileya.
- [15] Malevich, K.S. 1995c. "Suprematizm". *Sobranie sochinenii*. Vol. 1. Moscow: Gileya.
- [16] Marion, J.-L. 2010. *Perekrest'ya vidimogo* [The Crossing of the Visible]. Moscow: Progress-Traditsiya.