

Installation art is one of the leading art genres nowadays. It is almost impossible to imagine an exposition of contemporary art without installation art pieces. However, it was not always like this. When the genre of installation emerged (known as “Environments” then), such art works could only be shown in limited marginal exhibition spaces. And it was only with time that it became official.

In post-war South Korea, the situation with installation art was similar. First experiments in installation were made by non-official artists and groups who were opposite to both political regime of military dictatorship and official art styles such as ‘dansaekhwa’. The significant contribution to the development of installation art in Korea was made by artists Lee Seung Taek, Kim Kulim, Lee Kun-Yong and art groups, such as AG, ST, TA-RA, Meta-Vox, Nanji-do etc.

In this paper, we will review the emergence of installation art in the 1970–1980s South Korea on the example of experimental art practices, compare its development with the history of Western installation and determine its influence on further development of contemporary art.

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**«Исторические портреты / Старые мастера»
Синди Шерман и классическое искусство**

Доклад посвящен творчеству американской художницы Синди Шерман. Важную роль в ее искусстве играют аллюзии на классическое искусство. Особый интерес представляет интерпретация картин старых мастеров в известной серии «Исторические портреты / Старые мастера» 1980–1990-х гг.

Понимание художественных форм, законов искусства и традиций, выдвинутых мастерами эпохи Возрождения, помогает Шерман по-своему трактовать образы, запечатленные великими художниками. Работы из серии «Исторические портреты / Старые мастера» отсылают к формальному уровню искусства эпохи Возрождения, апеллируя к проблеме вертикально ориентированного гештальта в классическом искусстве.

Серия Синди Шерман рассматривается в контексте гендерных исследований, с позиций современной феминистской критики и теории искусства.

В фокусе исследования находится проблема мифа в американском искусстве 1980–1990-х гг., развитие которого связано с рецепцией научного творчества Ролана Барта.

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CINDY SHERMAN’S “HISTORY PORTRAITS / OLD MASTERS” AND THE CLASSICAL ART

The paper is dedicated to the creative work of an American artist Cindy Sherman. A significant part of her artworks is assigned to allusions to classical art. Particular interest is aroused towards Sherman’s interpretation of Old Master paintings in the famous 1980–1990s series “History Portraits / Old Masters”.

The artist’s comprehension of art forms, its traditions and the laws of art developed by the Renaissance masters helps Sherman to interpret images embodied by the great artists in her own way. The “History Portraits / Old Masters” series takes us back to the formal level of the Renaissance art, appealing to the problem of vertically oriented gestalt in the classical art.

Sherman’s series is regarded in the context of gender studies from the point of modern feministic criticism and the theory of art.

The research focuses on the problem of myth arising in American art of the 1980–1990s and associated with the reception of Roland Barthes’ scientific work.