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## **“...People Would Seek for Light and Find Joy in Art”: the First World War and Revolution in the Krasnoyarsk Art Life**

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*The article is devoted to the art processes that took place in Siberia, Krasnoyarsk, during 1914–1920. The main methodology of scientific study on the creative component of the city during the First World War and Revolution is based on the principles of historicism, objectivity, a systematic approach and unique archival data that allowed reconstructing the history of the art life in the city during the First World War and learning about war prisoner artists who brought the traditions of European art into the Krasnoyarsk creative architectonics. For the first time ever, there was found information not used earlier in the analysis of art processes; the data found incorporated the names of professional masters and amateur artists from Germany, Austria, Hungary, Slovenia, who were in military captivity and worked as designers, organized art exhibitions, taught drawing and interacted with local art community. The authors conclude that the selected directions of the creative process formed the art life of the city during the First World War and Revolution, with the participation of foreign masters not only enriching the city culture, but also helping people survive in one of the most dramatic periods of world history.*

*Keywords: creative life, art processes, First World War, revolution, artist, art exhibition, Krasnoyarsk, Siberia.*

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## **Introduction**

The history of Russia is being considerably and constantly amplified and expanded by regional stories that require careful study and reflection. The most difficult hardships of the 20<sup>th</sup> century (the First World War, the revolution of 1917, the Civil War) reached the eastern territories and covered them at rapid-fire pace. Having swept through Siberia and the Far East, historical cataclysms acquired a new strength and returned to Central Russia with numerous flows of migrants (prisoners of war, refugees and evacuees), who either moved from the west to the east of the country, or returned back home.

The themes of war and art, opposite in their content, are rarely linked together, but unique archival and memoir sources give us invaluable material that enables us to look into the "blank spaces" of the art history of Siberia step by step. Such researchers as I. Davydenko, I. Deviat'iarova, V. Lapshin, Iu. Lykhin, L. Ovchinnikova, P. Muratov, T. Stepanskaia, I. Tiurina, V. Chirkov and others have been carrying out a great research work on the study of Siberian art processes. Their research is a precious foundation for writing the all-Siberian history of fine art. Among the few studies focused on the culture of the First World War period of particular interest are works that examine the influence of foreign war prisoners on the culture in the Siberian provinces. Among the researches those by M. Bershadskaja, A. Gergileva, T. Komarova, L. Radauer, N. Surzhikova, E. Tsareva and some other authors stand out. This article, largely based on previously unpublished sources, reveals one of the most dramatic events of Russian and regional history, showing how military and revolutionary events influenced the art processes and reflected in them.

## **Methods and methodology**

The methodological basis of this study is the principles of historical analysis and a historiographical approach. For a factual material for the article, we used documents of the State Archive of the Krasnoyarsk Krai (State Archive), the Archive of the Krasnoyarsk Regional Museum of Local Lore (Museum Archive), as well as information gathered from Siberian periodicals of the first quarter of the 20<sup>th</sup> century. Comparison of the facts collected from these sources and their integration into a single whole, made it possible to reconstruct the art processes that took place in Krasnoyarsk during 1914–1920.

In the course of the study, there were applied general scientific methods, namely system analysis, specialization and generalization. Detailed rendering of historical

events was essential for the study, as it facilitated the reconstruction of the creative life of war prisoners of the First World War, which had a tremendous impact on the cultural processes in Krasnoyarsk city. There were distinguished main components of the art process, in which not only foreign, but also Krasnoyarsk masters participated. There were three of them: the exhibition movement, art education and creative unions. This collaboration of people of art (locals and newly arrived settlers) contributed to the preservation and development of urban culture in one of the most dramatic periods of national history. The study of this topic is inseparable from an interdisciplinary approach, which uses the analytic language of several disciplines (history, culture studies, art history) and therefore allows recreating the comprehensive and vivid image of the art life in Krasnoyarsk during the First World War and revolutionary changes.

### **Discussion**

The First World War broke into the peaceful life of Krasnoyarsk on September 18, 1914 with echelons of prisoners of war. Thousands of people who had fought against the Russian empire were daily brought to the city with trains full of war prisoners arriving several times a day. At the beginning of the war, the prisoners caused great interest among the citizens, who did not express any negative feelings. The local newspaper "Otkliki Sibiri" ("Responses of Siberia", 1914, No. 135) wrote that these people attracted "...the rapt attention of the street. Whether these were the Germans, Hungarians, Slovaks or Czechs did not matter; ... they just had to be 'captives'. ...And they were all steadily led by the weak escort of soldiers and Cossacks. And people felt that they were bringing with them the breath of a distant and terrible war." Observers noted that among the Austrians, Germans, Hungarians (Magyars), Czechs, Romanians, Serbs, Poles, Italians, Turks, who arrived in the city, there were also civilians who moved even with children: "The city was flooded with refugees from the western governorates. Columns often moved through the city."<sup>1</sup> They were settled in the former suburban soldiers' barracks, called the military town, one of the 400 towns organized in the territory of the Russian Empire during the First World War.

The Krasnoyarsk military town, according to the recollections of its "inhabitants", was "huge". Located seven versts (7.5 km) from the city and situated on the banks of the Yenisei River, it was surrounded by barbed wire. Pit-houses were dug for the soldiers, while the officers lived in stone barracks. Until 1917, prisoners of war were in a special

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<sup>1</sup> Museum Archive. Additional fund 3645, p. 31.

position. The officers received fifty rubles a month and enjoyed privileges: they did not have to work; they had a separate dining room; their countries paid for each a cash benefit in the amount of 200 rubles (Komarova, 2007); they had the right to receive parcels and money transfers from home. Such living conditions of war prisoners were typical of towns located in Siberia, and many of them wrote home that they were living "well, and I would like you to live in such a way" (Veber, Surzhikova, 2014).

In addition to bearable living conditions, prisoners of war had the right to some creativity in the town, "... people would seek for light and find joy in art."<sup>1</sup> In 1956, a former Hungarian prisoner of war, who had lived in the Krasnoyarsk military town, recalled that it was this town that had the most artists, musicians and actors who started a wide variety of mass cultural activities. For example, in one of the barracks, wooden flooring raised from the ground by arshin (0,7 m) turned out to be a stage, in front of which benches were placed<sup>2</sup>. Self-organized creative groups of prisoners of war performed on this stage that could host up to 60 artists (choirs, a symphonic orchestra and an orchestra of folk instruments). Besides, there were permanent Hungarian and German theatres in the town, which also had their own orchestral groups. This allowed staging not only performances, but also concerts, as well as variety shows.

Stage space was specially decorated. Masters sewed a curtain from blankets<sup>3</sup>, costumes from bags; this simple prop was painted with oil.<sup>4</sup> Before artists and musicians entered the stage, they had their makeup done.<sup>5</sup> Posters created in the town were pasted not only in the military town, but also in Krasnoyarsk. The response of the population to these cultural events was emotional and enthusiastic. Alexander Ivanov-Radkevich, a young Krasnoyarsk citizen, who later became a major musician, recalled how his friends and he hurried for a concert held in the town: "Having gone about two versts along a snow-covered steppe, having been burnt with a dry frosty wind, we were glad to see the sad brick one-story barracks behind the fences crowned with barbed wire and guard towers, which as if welcomed us promising long-awaited comfort"<sup>6</sup>. No one was surprised that the auditorium at the same time could seat up the prisoners of war, the citizens, the Russian officers, and even the governorate authorities, who were generous with applause during performances<sup>7</sup>.

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<sup>1</sup> Museum Archive. Additional fund 3645, p. 32.

<sup>2</sup> Museum Archive. Basic fund 95442, issue 2709, p. 142.

<sup>3</sup> State Archive. Revolutionary fund 1743, list 1, issue 1136, p. 315.

<sup>4</sup> Museum Archive. Basic fund 12417, issue 10394, p. 12.

<sup>5</sup> State Archive. Revolutionary fund 1743, list 1, issue 1136, p. 297.

<sup>6</sup> Museum Archive. Basic fund 95442, issue 2709, p. 142.

<sup>7</sup> Museum Archive. Basic fund 12417, issue 10394, p. 12.

Archival documents preserved proofs that the design work of artists serving in the town was also accompanied by orders from urban enterprises. It is known that the cost of a signboard of a barber shop for a workers' cooperative "Trud", created by artists-war prisoners (names were not specified), was 150 rubles.<sup>1</sup> The drawing artists participated in the publication of the handwritten magazines "Yenisei" and "Ember" ("The Man"), the Hungarian newspaper "Vörös Faklya" ("The Red Torch"), created calendars, memorable cards.

In the military town there were organized art exhibitions, where works of sculptors, painters, drawing artists, and works of decorative and applied arts were presented. According to the American historian Gerald Davis, "all kinds of visual arts were supported by lively local sales of works of amateur artists and craftsmen" in Krasnoyarsk (Radauer, 2013). There is evidence that a Slovenian art historian and poet Vooslav Mole (also a prisoner of war) lectured on the history of world art in a military town.

A Czech artist Alfred Kunft, who had worked before the war in Liberec, in the Shkip Brothers publishing house, together with Hans Touma, a prisoner of war, painted a cafe in Krasnoyarsk. In 2015, Kunft's graphic sheets "A skeleton over a city destroyed by war", "Before transport", "Vladivostok" were presented at the exhibition "To Siberia!" in the gallery of Liberec (Czech Republic). In addition to these works, this exposition included works by European masters, former war prisoners of the First World War, namely Franz Gruss, Alexander Drobik, Gans Thum, Hans Kleinert, Victor Bem, Ferdinand Michel.

The State Archive of the Krasnoyarsk Krai contains brief information about the Hungarian artist Heinrich Heinnrichovich Ripsash, a native of the city of Nimet Boi (illegible). He is known to be captivated by the Russians in 1915. In the standard questionnaire for prisoners of war, he wrote that he had studied at the Academy of Arts (a city was not specified) and worked as an artist in Budapest for 10 years, was a member of the National Art Salon.<sup>2</sup> We can assume that the influence of this master on the creative life in Krasnoyarsk was remarkable, because thanks to being a talented and competent drawing artist he was recalled by Krasnoyarsk artist Venedict L'vovich Petrakov in 1927 at the First Siberian Congress of Artists. However, Petrakov gave the surname as "Rapsha" and not "Ripsash", which can be explained by the temporary

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<sup>1</sup> State Archive. Revolutionary fund 1743, list 1, issue 1136, p. 388.

<sup>2</sup> State Archive. Revolutionary fund 1743, list 1, issue 855, p. 14.

distance that weakened Petrakov's memory or by the error of the town clerks who compiled the lists of foreigners by ear.

Rapsha, according to Petrakov, participated in the exhibition process of the city, and, as a result, he was familiar with the local masters, many of whom worked in the Drawing classes of Krasnoyarsk, the first Siberian art school. In this educational institution, open with the direct participation of the great historical painter Vasily Ivanovich Surikov in 1910, there were organized annual and compulsory student exhibitions from 1911 to 1918. Such events were actively discussed by critics in the local press. For example, observers from the newspaper "Otkliki Sibirii" (1915, No. 11) called the student exhibition in 1914 successful because of "...a plenty of home works". The exhibition aroused the interest of the philanthropist P.I. Gadalog, who purchased 9 etudes by A. Efremov, G. Lavrov and A. Voshchakin. But there were less successful exhibitions, e. g., in 1915 the achievements of the students were called amateurism. The difficulties of studying were aggravated by the lack of space and lighting in the building ("Sibirskaya Zhizn" newspaper, 1915, No. 26).

The central event in the cultural life of Krasnoyarsk in the first decades of the 20<sup>th</sup> century was the professional exposition of 1916, named by the organizers as the First Exhibition of paintings and sculpture by Siberian artists. Visitors had the chance to see 276 works by 18 masters. An anonymous critic who used the pseudonym "One of the public" divided them conditionally into professionals (Gurkin, Karatanov, Sergeev, Ovchinnikov, Ladeyschikov, Vochner, Pomerantsev) and self-taught persons (Popov, Efremov, Zolotukhin, Lekarenko, Letunov, Schneider). The latter, in the opinion of the author of the review, boasted an extraordinary talent, wide scope and great potential in their works. Critics were interested in the creative pursuit of virtually all artists ("Sibirskaya Zhizn" newspaper, 1916, No. 30), admitting the presence of the young Siberian generation of masters who were looking for "... their own techniques, their own manner. And they study the local nature eagerly, passionately, with touching love". Thus, despite the war, the art process in the city was on the rise. Regional artists united in a single professional workshop; viewers had an ongoing interest in the events of creative life, talented children were granted the opportunity to study at the Drawing School. Even periodicals, which were concentrated on giving abundant information about military actions, found space to publish information about the art processes taking place in the city. In Krasnoyarsk, European masters worked as well; they "... influenced something, introduced their own approach. They made their exhibitions in Krasnoyarsk. They already admired Siberia, they already reflected it" (Pervyi sibirskii s'ezd..., 1927).



In February 1917, "the whole city was seething with events, people were in a complete unrest and literally no one could stay at home. All the life was taking place in the streets and squares <...> in great agitation and nervous tension".<sup>1</sup> The revolution made its own adjustments both to the lives of citizens, and to the fate of the inhabitants of the military town, which even toughened the detention regime. Regular malnutrition was worsened by cramping, mud and cold. People who came from warm European countries could hardly endure these long, harsh Siberian winters; many of them could not stand the travails and died of tuberculosis. A typhus fever became a real long-lasting disaster. Once having broken out in a military town, the epidemic rushed over Krasnoyarsk. For several years the disease devastated the city. Few hospitals could not accommodate all patients, among whom there were the military men, local population and prisoners of war. Later, witnesses remembered that the dead "... were taken out of city and burned there, being poured with kerosene. There was no time and place to bury them. The yard [*of the hospital*] was cluttered up with flimsy, rotting mattresses, the latter completely littered with swarming fat black-and-gray lice", which no one paid attention to. It seemed to people that "death has already arrived in the city and no one can prevent it with anything".<sup>2</sup>

The revolution exacerbated the class contradictions between the prisoners of war, so after 1917, social conflicts flared up at regular intervals with armed rebellions and even executions taking place in the military town. In such an environment, social classes and military ranks lost their significance, while the knowledge and skills of people which they acquired in their peaceful life gained a special value. Prisoners of war began to organize various craft artels for themselves, for example, to produce shoes, utensils and even icons. It has been established that the military town had a pottery workshop<sup>3</sup> and a musical instruments workshop<sup>4</sup>, in which wood carvers worked. In 1919 in Krasnoyarsk a workshop was opened, in which seven prisoners of war were carving children's wooden toys. The newspaper "Yeniseyskii vestnik" (1919, No. 107) informed readers that the toys were skillfully made, durable and very cheap, therefore they were bought with pleasure by citizens of Krasnoyarsk, Minusinsk, Tomsk, Novonikolayevsk (Novosibirsk) and Kansk. Thus, in Krasnoyarsk, as well as throughout Siberia, the military towns began to perform the functions of industrial centres that controlled the quality of manufactured goods and regulated their sales:

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<sup>1</sup> Museum Archive. Additional fund 3645, p. 42.

<sup>2</sup> Museum Archive. Basic fund 95442, issue 2703, p. 137.

<sup>3</sup> State Archive. Revolutionary fund 1743, list 1, issue 816, p. 598.

<sup>4</sup> State Archive. Revolutionary fund 1743, list 1, issue 816, p. 55.

"The total turnover of household goods produced by Krasnoyarsk prisoners of war reached an impressive amount in November 1919–2 million rubles".<sup>1</sup>

Prisoners of war sought to settle in Krasnoyarsk. If they found work, and sometimes a place to live in the city, then the military town management, as a rule, did not hinder such a decision. Since Siberia experienced twenty military appeals only during the first three years of the war (Komarova, 2007), there was a critical lack of male population. Thanks to foreigners, problems related to "men's only work" and gender disproportion were overcome to the extent possible. In this regard, it is worth mentioning that the majority of the local population were tolerant to prisoners of war, and many treated them with compassion. Alexander Ivanov-Radkevich recalled that time: "When, cringing in the cold, in their shoes with puttees, in carriages and poor hats, Austrian artisans and peasants were searching for food through their work in a strange country, unnecessary for them, the hearts of the Krasnoyarsk people trembled from sorrow, pity for these innocent suffering people and they felt indignation with those who had plunged them into such misfortune".<sup>2</sup> There were also marriages, for example, a resident of Krasnoyarsk M. Tokareva married an Italian and was deported with her husband later to his homeland, where she became a soloist of the Milan Opera (Komarova, 2007).

In 1918, by the decree of the new Soviet government, all prisoners of war who worked in Krasnoyarsk, were to return to the military town. The special commission studied the lists of foreigners who worked in state institutions and private enterprises of the city. Among the few who escaped the obligatory return to the military town were the captive Austrians Ferdinand Michel and Arthur Jacobowski. Shortly before that, they had been invited by the City Duma to teach engraving in the Drawing classes. The Commission allowed them to work "until the end of the course"<sup>3</sup>, that is, the school year. There are data that these masters frequently interacted with the local art community (Radauer, 2013), the Yenisei Union of Artists and Applied Art Specialists.

The press began publishing information about this creative organization in 1918. The Union was chaired by painter Dmitry Innokent'ievich Karatanov, who directed the efforts of his like-minded associates to holding exhibitions. In addition to solving creative problems, the process of organizing exposition made it possible to somehow support the work of the Drawing classes which experienced financial

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<sup>1</sup> Museum Archive. Additional fund 5006, p. 38.

<sup>2</sup> Museum Archive. Additional fund 95442, issue 2702, p. 141.

<sup>3</sup> State Archive. Revolutionary fund 1800, list 1, issue 1, pp. 7–8.



hardships. The authorities in the city were intermittently changing, so no one looked into the situation with the art school, and there were not enough resources for more crucial problems. Therefore, the artists tried to save the institution themselves through exhibition fees. In April 1919, the spring travelling exhibition was held, and in September of the same year the Union began preparations for the autumn exhibition. But these attempts did not lead to the desired result and in December at the general meeting the Union decided to close the school (according to the newspaper "Yeniseyskii vestnik", 1919, No. 264).

In 1920, artists gathered in the glass pavilion of the former photo studio. Their community was a studio-commune, which united not only Krasnoyarsk masters, but, as Krasnoyarsk researcher N. Lisovskii remarked, "settled newcomers", among whom there were probably prisoners from the First concentration town (the military town began to be called so in 1920). By this time, the authorities had begun to send a large number of foreign prisoners of war home. Ripsash was deported to Hungary, his compatriot painter Bokush Shandor left with him.<sup>1</sup> Ferdinand Michel, Alfred Kuntz, Voeslav Mole returned home. In Slovenia, Mole published a collection of poems "Tristia ex Siberia" about his experiences in Siberia (Bershadskaya, 2017).

That year the flows of repatriates from Krasnoyarsk were large-scale, some foreigners were taking home their wives from Siberia. There were also those people who, having gained freedom, remained in Russia voluntarily, such as the Polish artist Vladislav Porankevich, who graduated from the Academies of Arts in Krakow and Paris. This painter's name in 1915 was mentioned by the local newspaper "Yeniseyskaya mysl'" (No. 120).

At the same time, not everyone was released, while the government bodies continued to send new prisoners. People lived in monstrous congestion and dirt, provoked by outburst of typhoid and intestinal infections. There was evidence of witnesses that the town was inundated with hungry horses roaming around, "which soon all fell. The whole area and all the sheds were in a muck. The corpses of the dead from typhus fever were stacked in high piles near the hospitals".<sup>2</sup> Among the 40,000 prisoners of war there were those who indicated in the questionnaires their professional affiliation with the art: Hungarian painters Iosif Buda<sup>3</sup> and Heinrich Riiman<sup>4</sup>; Austrian

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<sup>1</sup> State Archive. Revolutionary fund 1743, list 1, issue 857, p. 45.

<sup>2</sup> Museum Archive. Basic fund 12417, issue 10394, p. 15.

<sup>3</sup> State Archive. Revolutionary fund 1743, list 1, issue 869, p. 79.

<sup>4</sup> State Archive. Revolutionary fund 1743, list 1, issue 1174, p. 2.

lithographer Gusta Mikshika<sup>1</sup>; German architect Colgard Bruno<sup>2</sup>; Hungarian architect Langa Dyula<sup>3</sup>. In the military town, they shared the fate of "unreliable" Russians, who were suspected of hostility to Soviet power. Some of them crossed the country from west to east, fleeing from endless military coups, famine and disease. Others, because of their beliefs or under pressure from external circumstances, fought in the ranks of the White Army, such as a painter-decorator Ivan Ivanovich Preobrazhenskii<sup>4</sup>; a theatre costume designer Yevgeny Nikolayevich Rakikt<sup>5</sup>; Solomin (name unknown); a potter Mikhail Nikolaevich Shishlakov<sup>6</sup>; a drawing artist Ivan Ivanovich Liakhov<sup>7</sup>.

Liakhov, a native of the Saratov region, during the First World War, was captured by the Germans. On returning to his homeland, he joined the Kolchak's army. At the same time, having a professional art education, the drawing artist dreamed of doing only art<sup>8</sup>. Perhaps he managed to somehow realize his creative potential in the military town, where since 1920 cultural work was carried out systematically and centrally through the publication of a journal, work of the library and three circles — scientific, theatrical, and musical-vocal. Circles' leaders took advantage of a special ration<sup>9</sup>.

But it is obvious that, in general, the dynamic of art processes in Krasnoyarsk in the 1920s was critically weak. Without the Drawing classes, without receiving the necessary culture "nourishment", the creative life of the city was exhausted. Exhibitions held by masters did not find any support from people. Krasnoyarsk, like the whole country, was ravaged by war, political upheavals, famine and epidemics. When leaving, foreign artists staged exhibitions and sales of their works, but the people who were on the verge of survival had no time for art. Simultaneously, the Krasnoyarsk citizens suffered from the decline of the creative life. One of the citizens, a teacher of the Institute of National Education, Vladimir Ivanovich Mediakov, wrote in his manuscript in 1921 that Krasnoyarsk became deprived of "objects of art, there is nothing to see, nothing to learn and no one to talk to. <...> There are no people, no atmosphere, the environment is oppressing, it is difficult to keep the burning fire [*of creativity*] in oneself and not let it die out."<sup>10</sup> Let us emphasize that this period, one of

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<sup>1</sup> State Archive. Revolutionary fund 250, list 1, issue 25, p. 4.

<sup>2</sup> State Archive. Revolutionary fund 250, list 1, issue 25, p. 3.

<sup>3</sup> State Archive. Revolutionary fund 1743, list 1, issue 857, p. 2.

<sup>4</sup> State Archive. Revolutionary fund 1743, list 1, issue 856, p. 47.

<sup>5</sup> State Archive. Revolutionary fund 1743, list 1, issue 856, p. 177.

<sup>6</sup> State Archive. Revolutionary fund 1743, list 1, issue 816, p. 598.

<sup>7</sup> State Archive. Revolutionary fund 51, list 3, issue 44, p. 53.

<sup>8</sup> State Archive. Revolutionary fund 51, list 1, issue 1005, p. 1.

<sup>9</sup> State Archive. Revolutionary fund 1743, list 1, issue 1159, p. 146.

<sup>10</sup> State Archive. Revolutionary fund 1380, list 3, issue 22 a, p. 22.

the most difficult and tragic in Russian history, did not wipe out the need of people for art, but, on the contrary, heightened their desire to search for spiritual light in it and find emotional joy in art.

### **Conclusions**

In the combination of the art processes in Siberia, the role of the Krasnoyarsk "military town" after the First World War is self-explanatory. The uniqueness of such a phenomenon as the military towns for prisoners of war, the creation of which in 1914–1920 had a massive character and influenced the social and cultural life of regional cities drastically, allows us to draw the following conclusions.

Firstly, the Krasnoyarsk military town was fundamentally different from the eponymous institutions during the Second World War, where prisoners of war were subjected to physical punishment, torture and forced to do the hardest types of work. During the period under review, Russia fully complied with the conditions of the Hague Convention of 1899 and 1907 regarding the detention of captured soldiers. This stipulation and the special attitude of the Siberians, who treated the captured soldiers not as enemies, but suffering people who needed to "... warm up, recover from grief and loneliness in a foreign land, recall their families, homeland and regain hope of returning", enabled these foreigners not only to survive in captivity, but also to participate in the creative life of the city, enrich its cultural genetic pool.

Secondly, the traditions of European art were introduced in the art processes of Siberia. In the 1920s in Krasnoyarsk there were about 70 artists — prisoners of war, these were "drawing artists, landscape painters, easel painters. During these three or four years they had an impact, made their own contribution. <...> There were also Russian artists relocated by the war" (Pervyi sibirskii s'ezd..., 1927). The names of some of them have been retained in the archival and memoir sources that are scarce in information but dramatic in content. They ease a deeper understanding of the life of these masters — prisoners of war in the Siberian military town and account for studying their participation in the artistic processes of Krasnoyarsk, the city that became the most important milestone of their personal destiny.

Third, in the seemingly most challenging years of wars and revolutions of the beginning of the 20<sup>th</sup> century, so far from art, there was formed an art school in Krasnoyarsk, with decent professional communities of artists and exhibition process. The periodical press of that time demonstrates quite diversified art criticism. It was not by chance that in 1927, at the First Siberian Congress of Artists, held in Novosibirsk,

there had been a programme statement that it would be necessary to write an all-Siberian history of art, for which even systematic work on collecting materials was started in Krasnoyarsk, but this is the following page in history...

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## **«...Люди искали света и находили радость в искусстве»:**

### **Первая мировая война и революция**

### **в художественных процессах Красноярск**

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*В статье рассматриваются художественные процессы, происходившие в сибирском городе Красноярске в 1914–1920 годы. Главным методологическим основанием научного исследования по изучению творческой составляющей города в годы Первой мировой войны и революции являются принципы историзма, объективности, а также системный подход, позволившие на основе уникальных архивных данных реконструировать картину художественной жизни города и изучить участие в ней художников-военнопленных Первой мировой войны, привнесших традиции европейского искусства в творческую архитектуру Красноярска. Впервые на сведениях, которые не использовались ранее при анализе художественных процессов, выявляются имена профессиональных мастеров и художников-любителей из Германии, Австрии, Венгрии, Словении, находившихся в военном плену и занимавшихся оформительской работой, проведением художественных выставок, преподаванием в рисовальных классах, взаимодействовавших с местным художественным обществом. В статье делается вывод о том, что обозначенные направления творческого процесса формировали художественную жизнь города в период Первой мировой войны и революции и участие в ней иностранных мастеров не только обогащало культуру города, но и помогало людям выживать в один из самых драматичных периодов мировой истории.*

*Ключевые слова: творческая жизнь, художественные процессы, Первая мировая война, революция, художник, художественная выставка, Красноярск, Сибирь.*

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