

The Ministry of education of the Republic of Belarus
Educational establishment «Vitebsk State
Universidad P. M. Masherov»
Chairdesign, arts and crafts and technical graphics

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Art battle diorama

in military-historical museums of
USSR and CIS
in the second half of the 20th century

Monograph

*Vitebsk
EE "MAD them. P. M. Masherov»
2009*

UDC 75.053 + 069.5
BBC 85.146.4 + 79.102
G 67

Printed by the decision of scientific-methodological Council of the educational establishment of "the Vitebsk State University P. M. Masherov. Protocol # from

Approved by sovetompo research and creative work of EE "MAD them. P. M. Masherov. Protocol # from

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Art battle dioramas in military-historical museums of USSR and CIS in the second half of the 20th century: monograph/I.V. Gorbunov. -Vitebsk: EE "MAD them. P. m. Masherov, 2009. -171 p.: ill.

ISBN978-985-517-097-7.

The monograph represents a complex study of the domestic school Museum and exhibition design of military-historical museums as art form a complex diorama occupies a dominant place. On the rich illustrative material, the author shows all parties forming dioramas. Gradually, all the elements are investigated artwork, such as modelling-layout plan, lighting, monumental painting, which form the diorama as a complex Museum and exhibition complex-ensemble with 1948 po1995 Gg. intended for researchers, muzeevedov, students of art majors, anyone interested in issues of design and creating monumental-decorative registration of exhibitions and museums.

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ISBN978-985-517-097-7

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From the author:

« It will take a bit of time and people will forget grandiose war on Earth and the only Titanic work of military artists will be a reminder of these large-scale historical events. Art battle diorama was born at the crossroads of times and is the most mature artistic form of expression of the author's intent. It shows the event from Parties not able nor easel painting nor cinema. In view of the fact that it stopped a moment that makes you want to watch again and again, soaking up details, plunging all his being into the content of the story. It's not just art, artistic synthesis consisting of svetoplastiki, layout cleverly podvedennogo to the picturesque canvas and then a grand illusion of painting with its distances and the grandeur of classical Russian landscape. This kind of art has passed a difficult way from experiments I. Dagera to a modest attempt to implement his plan in the Interior of the military museum. And only mastersto architects and builders finally created a completely new shell Museum-diorama building, where all the elements aimed at exhibiting one of the canvas and the layout. However, in the history of art is a unique example of hard work not only artists, but also engineers, historians, property men, lighters and many other professionals, United in a huge collective true toilers in the field of creating art panoramas and dioramas. We confine ourselves to describing only battle paintings, without affecting the topic too extensively. In the world there are hundreds of other dioramas: ethnographic, Zoological, paleontological, in which the same artistic reception, but the battle dioramas in this long list of occupy a special place. They help you not to forget the heroic past of our vast country and clearly represent that can survive a man aspiring to peace and edification.

Igor Gorbunov

Member of the Belarusian Union of designers.

INTRODUCTION

Currently, the creation of museum displays is becoming more widespread in countries near and far abroad. In highlighting issues related to the establishment of these exposures, there are many theoretical plans. Most fully engaged in these issues, researchers of the Moscow artistic-industrial Institute. S.g. Stroganov. To scholars introduced a deep analysis of the processes and phenomena that occur at the turn of XX and XX(I) centuries, contemporary Museum under the title: "Compositionally artistic trends shaping Museum exhibitions. Scientific work-BW Majstrovskoj [103], theoretical works of Yu Pishhulina [1], [129] have broadened our understanding of the subject of research. The most common kind of museums is the museums historic profile. They are created in many major centres, thereby largely defining the cultural character of the city. Leading architects, painters, at the present time, trying to create the appearance of a modern Museum and give it features museum complex-ensemble. In this regard, the most important area-development problems with EQ on police in the context of the characteristics of the Museum as a cultural institution. N-Expo Museum o setelwicija, exhibition-Museum-Museum and society Museum and history-in with these aspects are critical when creating a museum exhibition of the ensemble. The introduction of the term "Museum and exhibition" was ensemble a wide range of issues on different types of decoration. The most important issue is the coverage of the history of diorama art. Repeatedly in the domestic and warubezhnom art question about the attitude of the human society in the so-called illjuzioni with whom art panoramas and dioramas. Maximum synthesized SAM by the latest technological progress a panoramically-dioramnoe art with guts Stanoini with I object and with complex applied exclusively with' nature. It is very difficult to attribute it to any mind lawsuit with. Most likely, it should be about the ways of development of diorama art from the moment of occurrence in the early 19th century, from the first experiments in the field of stage design and decorative to penetration and exhibit dioramas then Muwher. 19th century gave a lot of interwith ERS vysokohudozhew with public works. It was a period of persistent search and approval of an entirely new, a special category of Visual Arts, combining creativity with painter and sculptor achievements of architectural and technical ideas.

At the turn of the XIX-XX centuries in the development of the panoramic art has seen oshhutimyj downturn. The historical arena increasingly confident goes cinema and prudent entrepreneurs becomes unprofitable to invest in the creation of "old-fashioned" showmanship.

However, the main reason for the decline of Pan-diorama art in the West was the fact that this art form was extremely expensive and not sufficiently mobile in terms of moving from one city to another. The emergence of the diorama is connected to its history with experiments, I. Dagera in the middle of the XIX century. For this reason, the excretion of diorama art to the forefront of Museum design and separation of the term "panoramically-dioramnoe art on more specific has happened already in the end of the XIX th century with the emergence of artists who know the specifics of this art form in Russia first, who appealed to the diorama was a pupil of f. Roubaud m. Grekov. It was clear that diorama this is more compact and economical form of presentation of fine material, which is decisive for the decoration of the exhibition or Museum. Under the influence of these reasons, the organizers of the exhibitions have moved to dioramnyj. That was due to a more democratic form of image transmission and had great success with the mass audience. As far as art panoramas, in fact the first panoramas tend to have influential patrons, seeing in them a magnificent spectacle, the glorification of ancient deeds and eventually brought to life many panoramas on biblical subjects. Representatives of the Church caught the very essence of spectacular art, its rationale-exclusive illusion. The most penetrating in images of religious subjects was Panorama "Calvary" (Warsaw, 1886, 2002) Polish painter Jan Joints. "At the beginning of the 20th century, in an atmosphere of mounting crisis realistic art in the West, there has been a marked downturn art panoramas and dioramas. Among the more or less significant works of this period can be called only two panoramas-"battle of Waterloo" Mullen (1911) and "Panorama" Bazin (1913). Further development of this art in almost all European countries fades completely [124, s. 28].

In Russia, the acknowledged master of the panorama was f. Roubaud-author of the most important works: "storming the AUL Ahulgo"-1889 year, Sevastopol defense 1854-1855 "is, the Borodino-1901-1912. Perhaps it is due to the specificity of this kind of panoramic art fine art activity has not lost its relevance today. The art of dioramas and panoramas is on the verge of painting and attraction, and even videotrjukom. Many critics point out that the authors of the dioramas are forced to hide art began his skill to achieve non-fiction effects and objectives. For example, serve the solution of tasks of military-patriotic education, speaking as an illustration in an almost life-size to the real events of the great patriotic war, "notes a. Sidorov [148, s. 16]. Such a narrow distinction between the functions of diorama art consisting of museum complex-ensemble is the most painful point of the issue before us. So artists, creating dioramas are forced to fend off attacks by some critics, saying that panoramically-dioramnoe art is not gigantomania, and broader in its form the scenic work, attributed on the one hand to

military-patriotic types of creativity. On the other hand, it is a necessary element of almost any design museum. That is, if you will, the problem with this kind of art when art in numerous articles and a bright splash of publications followed by complete neglect and lack of attention to the issue of Pan-diorama art.

There are organizations in the CIS countries, the Art Fund, which continues to create a diorama for various museums. In designing these museums beginning to take its own method. Since the mid-1960-ies a number of scientific papers written by leading architects, addressing problems exhibiting military relics, military equipment and machinery [144].

However, research in the field of exhibiting works of diorama in the composition of the Museum-exhibition of the ensemble remains topical, in view of the fact that ukрупnilis size dioramas, changed their typology. An important aspect of the problem is a scientific systematization of information on the nature of the works themselves, as well as a strict chronology and chronology of the development of the genre as a whole. A major challenge is getting repairs, restoration hardware diorama canvases, etc. a synthesis and analysis of the most successful exhibition period 1945-1990 dioramas, transformation of the genre from the exhibition in the Museum Wednesday were an entirely new phenomenon at the turn of the 1970-ies. And, finally, the creation of fundamentally new memorials- *Museum dioramas*, where all the elements of the exhibition equipment "work" on this single is a unique exhibit. In defense of diorama art performed many leading practices and Soviet art theorists, such as i. Grabar, p. Corin, who took an active part in the restoration of panoramas f. Roubaud, seriously damaged during the long storage in the 40 's- 50-IES in the funds of the State Historical Museum. Diorama as though turning Museum inside out, creating the image of an era, and all the rest that was present in the composition of the Museum is a supplement, and reliable form of the "beings" exhibit. For no matter how sophisticated techniques not used Exhibitor artist today without him showing method of ensemble. The hallmark of this method, its highest achievement is artificial Wednesday, in the artistic fabric which included diorama.

In the modern museum exhibition traces two methods of showing everything that has a museum. The first is an exhibition, an extremely laconic, austere, classical documentary material means the color and organization of architectural form, where the image is brought to perfection and so simple and laconic, is a fair approach. The second is a band method, which involves the insertion of propulsion-figurative elements: audiovisual media of film and video, sound, lights, etc. from this second method defines the diorama as art-pictorial synthesis of art, which includes all forms of casts, whether painting, layout or three-

dimensional form. She personifies our consciousness, not letting go into narrow narrative what technical means was achieved internal drama depicted the event. Us soldier's tunic is not important, what color, what army he belongs, it is important for us to *feel the era*, "touch her eyes", imbued with a sense that the heroic time. To achieve this, the artist-dioramist exclusively long and hard looking for the unique atmosphere in which the event occurred. And we passed this effort, because behind him Titanic work of the artist, who gave all her talent for creating *an image of the era*.

Talking about the modern level of development of the military-historical museums, it should be noted it is leader of the Russian school of diorama art. This is largely due to the prevailing years form display, which defines a diorama, turning it into a truly popular monument. It is difficult to assess all the path traversed by the Soviet batalistami, considering it in the context of the formation of the genre only in our country. Apparently, in the future, when the doors of military-historical museums will open in front of a massive audience from other countries, you can be sure that in a short period of time (1945-1990) military-historical painting in the USSR developed into independent national school. It is important to note that today, in view of the fact that mass spectator more goes into the realm of pure entertainment.

Another important circumstance treatment to the history of the creation of dioramas from serves and the fact that there is virtually no accurate and coherent criticism on this issue. Often in our press articles to any anniversaries without analyzing the essence of the art form that choke the gravity of the problem and take us in a strictly-narrative series.



Classes at the Studio of Nikolay Samokish battle, 1912.

Chapter 1

LOCATION AND VALUE ART BATTLE DIORAMA ART SYSTEM

1.1. A review of the literature

A literature review about the development of diorama art would like to begin by quoting the monograph the American astrophysicist Carl Sagan. It is quite natural since the researcher looked at the new Visual perspective vosprijati man of the world and tried within the known scientific data explained in general nature of human evolution.

Mankind in its development has passed many stage improvement of sensual-specific apparatus. Altamira Caves emerged the first traits of creative reflection on the subject Wednesday, environment. Cornell University Professor k. Sagan in His monograph "the Dragons of Eden" builds the hypothesis of neraschlenennom consciousness, where all subjects surrounding man, have been intimately merged. The man did not dismember the space, seeing in it a monolithic spatial Wednesday, his vision was a monochrome, the complexity and variability of Wednesday had not yet seen it under the influence of the splitting of light rays. The brain evolved in this process of evolution. Painting appeared earlier as a kind of art and intellectual activity. Subject Wednesday was embellished by cult facilities much later then appeared and a sculpture in the form of primitive terracotta sculptures and Paleolithic Venus of Willendorf "from". Comprehension of the synthesis of the Arts: painting, sculpture and architecture, came after a long evolutionary period. Different people around the world sought in art to the organic interaction of different species. Three-dimensional image material Wednesday is the age-old dream of the man, who in their minds to create a kind of neraschlenennoj Wednesday. Natural factor in this development has been the insistence of give your creation a means of painting and sculpture of a perfect aesthetic appearance. In earlier cult constructions we see persistent search of this synthesis. Replacement of two-dimensional pictures 3D first occurred in the interiors of large cathedrals where the altar and the sculpture in front of him was a kind of prologue to diorama art in its modern concept. Art dioramas continuously includes all the best achievements of science, it is clear that the deeper the artist will penetrate into reality, the images it creates will take fuller, richer ideas. No wonder the forefather art dioramas, as the next stage of substantive development image Wednesday, was the inventor of daguerreotypy l. Lager. His name embodies a new kind of art-a photo, a direct consequence of which was the cinema of LUMIERE brothers. Thus, at each new turn humanity

development grinds and processes the jewel of their sensory perception. The 21ST century is the century of holographic television. It is important for us to identify the fact that diorama art almost began to develop independently only in line with the artistic exposition of museums, seeing in them a new, progressive form of documentary material. Along with the documentary film, diorama in military-historical museums clearly recorded the events of the war, creating a real Wednesday most truthfully but not beautifying image, with new forms of comprehensive and clear. As an art form, not all the past repeats diorama conquest of realistic painting and enriches the pictorial series.

A new form of art in diorama very dress over show a variety of techniques. To limit saturated atmosphere drama show thanks to the relevance of the topic. It's not the name of one or another strategic operation, which is devoted to the diorama and what incredible efforts of all those who dwell on the canvas people achieved victory over the enemy. Therefore, the diorama in military-historical museum found what this object did not have effect of intimate showcases, Web casts artifacts, relics, etc.

In art history there are many examples when under the pressure of the dominant classes, in favor of them, art began to become shallow, gipertirovatsja, with an eclectic set of the most various forms, sometimes changing it beyond recognition Dioramnoe art has proved a massive audience that basically never falls to the level of "panoptikuma", theatre and puppets, able only to entertain. It forced always to think, empathize, worry, and the emerging new social society clearly defined the range of topics. If panorama XIX century-this is just for fun-booth public element empty pastime, because this creature diorama display in the hands of artisans lost its essence, my soul. This cannot be accepted, and as evidenced by the history of art, leading dioramisty in 1930-ies-the pre-war years invested a lot of skill to somehow escalate the range of topics and to push the boundaries of the genre. For dioramas generally unacceptable form of old fom, academic painting. She lives, breathes, as a living organism. It powerfully takes the viewer completely to the moment for a second to snatch from his everyday phenomena and on the cutting edge, making it not a passive spectator and participant in the event. It's all ingeniously foresaw f. Roubaud, surely noticed Stasov, and a little later, a. Lunacharsky, who has to defend realism from the modernist currents, razedavshih art. You cannot dispute the fact that the modern Viewer needed other plastic forms filing fine material, that is, you cannot impose a diorama as the only kind of spectacle. In the fast current and changing time diorama quietly acquired the best achievements of human thought, becoming a little ahead of time ahead of him.

To the problem of so-called illusionistic art turned many researchers in Western Europe. Especially it is necessary to highlight the fundamental work of French researcher Germaine Bapsta [175] located in the funds of the public library of them. Saltykov-Schedrin in St Petersburg. This is probably the only irrefutable document precisely exposes the development trends of the art panoramas and dioramas since the 18th century.

In art literature no complete and literal translation of monograph Germaine Bapsta. Only in 60-ies of XX century leading researchers panoramically-diorama art such as Claudia [84], Petropavlovsk [128] and h. Ushenin [159] appealed to this historic study. First of all, you can see that each of them took what felt the most important and essential. There was a kind of roll it to one, then the other side. Hence the name collections on panoramically-diorama art. "Sovetskaya panoramic painting" h. Ushenin, "art panoramas and dioramas"-Peter and Paul both came out in the year 1965. And, finally, "Russian album panorama. Defense Of Sevastopol. The battle of Borodino "by Claudian (1972). Approximately at the same time leaves a number of articles in the art of printing. All of the above sources do not provide a complete picture of the origin of this unique art form.

In the Soviet art science with 40-ies a number of publications and starts to come out on this issue. It works with Alexeyev, n. Andrushchenko, m. Avramenko, A. Barhinoj, S. Borovkovoij, a. 1. Bumagina, E. Vostokova, D. Zherebova, I. Solomahina, V. Zimenko, P. Kameneva, R. Kaufman, Kiselyov, V. Kucherenko, A. Frost, N. Barkovoij, In Tolstoy, Shumkova, m. Yampil and others.

In principle, the elaboration of the theme enough multi-vector and each of the aforementioned authors of articles, theses, monographs on the creation and design of Museum exhibitions and art exhibitions, where present elements Pan-diorama art objectively reflect their point of view. Introducing various interpretations, all authors mainly rely on the classic examples of painting panoramically-diorama art, which is simply necessary in this work.

The first works were written on the eve of the second world war. This thesis b. alekseyeva Battle panorama (1938). First of all, the study was the first attempt at understanding the immense contribution that was associated with the work of m. Grekov is the founder of the Pan-diorama art in Soviet art. Second, the most significant work is the thesis of the Soviet scientist a. Barhinoj "building of the panorama as a monument in the city-hero" (1949).

During the war in Germany comes out scientific work German researcher Alfred Auerbach (Panorama und Diorama.Ein Abriss über

Geshchite und Wesen volkstumblicher Wirklich Keitskunst Grimen") [174].

Authors and critics in his research study the history of battle art, at the same time without affecting the very fact of its penetration into the structure of the Museum Exposition. The first steps in this direction were taken in the post-war years, when Museum-exposition of military-historical museums were conceived by artists. In the collection of h. Ushenina we find article P. Korets (diorama "Battle for the Oderskom bridgehead) and article R. Kaufman "of battle painting during the second World War (1947). Reflection on the events of the second world war in art is the most complicated stage and literature researchers in the West. This issue was, in particular, article by Stephen Wood "Museum of military history in modern conditions" [153], etc., present an art study takes into consideration a broad enough range of views, from the works of classics of Soviet art criticism M. Alpatov, b. Vejmarina, o. Sopocinskogo [152] theorists of contemporary design e. Rosenblum, e. Dmitrieva [142], o. Romanov [144], Revjakina [137] y. Pishulina [129].

Gradually, year after year, one can observe an increasing interest in this issue a number of researchers in Ukraine. This is a problematic article in. Boguslavskogo [12], m. Maljuka [34], a. Marchenko [119], Petropavlovsk [128]. Researched and introductory articles to guides to museums in military-historical profile. However, the overall lack of all the works is a shallow penetration into the specifics of the creativity of artists and associated with insufficient "immersion" in the subject and the background. In many ways, the problem is that researchers no personal experience, that it is essential when examining the issues shaping.

In small articles only briefly shows the nature of the problem on the creation of a piece. This study pursues the analogy in the production of films and creating dioramas, where you can discover the most complicated stage of realization. Even the very term "**Art of battle diorama**" introduced a leading practitioner of diorama art m., modern setting only in 1992 year.

This study proposes to extract the name from the perspective of "artistic solution of the Muzeum-exhibition of the ensemble" and replaced with a more clear and precise: "art of battle diorama. Thus, the author as a result of the considerable preparatory work has developed its understanding of the nature of exposures in military-historical dioramas in museums. The author has an extensive archive of correspondence with the major museums of the former USSR. Researched many military-historical museums in the USSR (see annex 2).

The author includes a chronology of the development of diorama art and historical-revolutionary museums created at different stages involved military artists. Analysis of easel paintings and preparatory work on dioramas can be traced in the writings of art directors military artists Studio to them. M. Grekov v. Kucherenko [97], Professor e. Vostokov [28]. The most important aspect of the problem was the study of the experiences of various creative workshops not only in Moscow, but also the experience of Leningrad and Ukrainian artists, creativity and. Kurnakova from the city of Eagle (Russia).

In the Belarusian art science has just begun to emerge diorammomu interest in art. In his monograph "painting of Belarus of XIX beginning of XX century the leading Belarusian art historian Professor I. Drobov allocates from the common terminus of development of historical painting of some artists. This January Suchodolski Suhodolskiy, Julian Falat, Wojciech Kossak. They are the greatest representatives of battle painting. Most large panoramas were created by artists Jan Hinge and Sándor Wagner on the theme of liberation movement under the leadership of t. Kosciuszko "battle of racławice".

In the monograph of the Polish researcher Casimir Olshanskogo "Wojciech Kossak" [188], published in Warsaw in the year 1982, consistently and on an extensive illustrative material explores the nature of art panoramas, which in the North-Western Territory- the brightest page of world art. Consistently, on a particular illustrative material, the author shows the multifaceted activities of the Polish artist battles, vossozhdavshego the magnificent panorama of "Berezina" (1900). This is a totally unique historical-artistic monument of the Patriotic war the year 1812.

To exhibiting works of diorama art appealed and the author of this study on the pages of local press. At the end of 80-ies. There has been interest in the creativity of individual masters of battle painting. The album was released, "Nicholas Prisekin" with the introductory article by n. Barkovoj. [122]

Comprehension withtracing the heroic past of the Belarusian and Russian people in the war of 1812 year is reflected in the writings of g. Mazinga and I. Erusalimchika [104]. They are given information about the panoramic art andwithPanora stages sledovanymOh "Berezina" the aforementioned artists.

The main sources for the comparative analysis of works were guides, tutorials for exhibitions, museums, Memorialcomplexes jeksponirujushhim works of diorama art. photographing sketches and authentic dioramas in military-historical museums in CIS.

Speaking about the results of the research, the author concludes that, despite the existence in the museums of military-historical profile

of a large number of works of diorama art, art science and art criticism is enough pays attention police massing creativity of individual artists.

Leading Soviet practices panoramically-diorama art and art critics in the 50 's and early 60-ies in their dissertations and monographs have repeatedly appealed to the problem of building panoramas and dioramas [127]. As for the artists themselves-dioramistov, then their articles in various books tell only the story and the beautiful side of things, without analysing the complex components that form a complex whole dioramas in General.

Urgent modernity is the lighting of modern methods of exhibiting works of diorama art through the prism of its experience of artists-panoramistov from Robert Kar Porter (1777-1842) to the creativity of leading specialists in this field in Moscow (military artists Studio of m. Grekov),experience of Ukrainian masters, the Leningrad plant of decorative-applied art.

Creating battle panoramas has a history quite fully displayed in the writings of the leading Soviet researchers in the field of panoramic art, such as Peter and Paul "art panoramas and dioramas (mistectvo Kiev 1965), Claudia "Russian panoramas. Defense Of Sevastopol. The battle of Borodino "(Soviet Russia, m., 1972), h., «Sovetskaya Ushenin panoramic painting". The last of these authors h. Ushenin long time headed military artists Studio to them. M. Grekov and essentially the most fully reflected the way of development of the panoramically-diorama art on a segment of its pre-revolutionary development, i.e.XIXcentury and the emergence of the genre within the walls of the Studio itself. in these works is missing the main point that I would like to explore in the context of the spectacular-fine synthesis of art, what is art today dioramas-visual perception of the works in total, consisting of a complex and multifaceted Museum object, because, as we found out, the diorama can be displayed only as part of a complex. This is what differentiates him from panorama, where all the tools are aimed at demonstrating the canvas, as a single element. On the other hand, developments in Europe itself and America demanded, as mentioned above, from artists of the highest skill in image, a thorough understanding of the painting, its ability, exhibiting opportunities this art form by involvement of daylight as a backlight that essentially is a revolutionary process in fine arts.

1.2. Socio-artistic development dimension diorama art in Western Europe and Russia

Currently, military-historical museums in CIS countries accounted for 1/3 of all museums in the Commonwealth. Highlighting of the typology of military history museums and historical-

revolutionary museums for modern understanding of their role and importance in society to present them as a kind of complex consisting of various mass elements decorative art. The art of design museum exhibition is constantly expanding and enriching its base principally new standards and means of impact on the viewers. From this perspective the various synthetic forms of art, one of which is the diorama, very ukрупnilis and stood out as a separate object. In military-historical museums diorama is "key" to the whole of the exposition as a whole, therefore in some expositions, discussed, it became an independent section of the entire museum complex-*Ensemble*. However, over the past half century the art of diorama has changed considerably, and this change has its historical origin, its history and the trend of development in military-historical and historical-revolutionary museums.

Battle dioramas is a derived element challenging evolution panoramically-diorama art since the beginning of the XIX until the end of XX centuries. Importantly, begins the process of reorganization of museums and holding them restoration work. Against this background, the actual display not only theoretical points of nature of this art form, but finding the optimal model which it will enter the TWENTY-FIRST century.

The most mature in the compositional relation of work will appear much later, when the time comes to integrate different types of art in "art fabric» expositions of modern military-historical Museum. In St. Petersburg will continue the great momentum of modern society still in prerevolutionary years. However, one of the factors braking battle painting in Russia in those years was the complete absence of historical roots, linking predrevoljucionnoe art with new emerging realistic art of Soviet Russia. This fact greatly contributed to the cessation of the process of the development of this type of painting. The absence of iconography (or a complete ban on research in the area of publications and phaleristics) has further overshadowed the issue on the backburner. Very badly with those faced by artists Studios, when the process of staging military-historical films on the topic. In such historical-artistic tapes such as movies Suvorov, Kutuzov, "Peter", "Ivan the terrible" and several others. In these artists have already tried to work with modelling-layout plan and the scenic background just because it is not always possible Studios coincided with real historical landscape. However, this is beyond the scope of research topics and gives a Visual representation of the complexity of the process of reconstruction of a military event.

Further expansion of ties with the practice of the history museums of cultural construction in RUSSIAN countries constantly newsMI original FortMaMI EKwithEK ponirovanijawiththe position of museums. Architectural-artistic rewof such exhibitions is the result of

persistent about the search many design institutions, to the best and most. Modelirujat different techniques and combinations of EK with ponirovanija. Musethnological items give only General architects with trukturu ontotroenija, or a complex, completely diorama no art in a specific object, integrating the richest possibilities for lighting, painting, sculpture. In this context, the development and theory of exhibiting works of diorama art-Pan looks very relevant.

Among the different types of dioramas displaying a special place belongs to experience the largest average Wizard layout or diorama-Moscow theatre and film artist E. Deshalyta, whose works are unique and original in any Museum.

The problem of the so-called illusionistic art since time immemorial, excited the minds of artists and art theorists. origins of the synthesis of architecture, painting and sculpture have been approached by leading masters of the Renaissance. Monograph I.a. Smirnova "Monumental painting of the Italian Renaissance, you can find the following statement: "the art of the High Renaissance, the problem of synthesis of architecture and fine art has found its most organic solution. Gravitation toward synthesis, as we said, is around the artistic thinking of the epoch, from the principles of the figurative synthesis of aspiration to uncover the artistic intent in the unity of architecture, sculpture and painting ... ". He further described the first attempts to overcome the figurative thinking artists of the 16TH century and in particular writes: "addressing the problems of the synthesis of architecture and painting, cannot be ignored and another type of illusionism, whose origins back to folk art and Nordic traditions. The most extreme manifestation of this illusionism is the "Calvary" Gaudenzio Ferrari in the sanctuary of Sacro Monte in Varalo (1520-1522), where numerous figures with hair and beards of dyed hemp appear on background as would continuing this group wall the mural, "set in the image cloud heaven on which the unaided towards spectators rydajushhie Angels [150, s. 81].

Classical Museum in the modern sense of the word was formed in the 18th century, entirely surrendering yourself to private collections. However, it is still not present those elements of the ensemble, which we can find in the modern ensemble of the exposition. Original version of ensemble Exposition is Diorama with complex and changing history, the whole thing came out of mass kinds of spectacles and art panorama.

On the background of general cultural revolution in Western Europe occur one after the other variety of synthesizing art forms. Print the time mentions English artist Robert Kar Porter (1777-1842), who in 1801, with the panorama of the "Seringapotama" Assault. Later he created a panorama of the battle of Agincourt "-a major battle between French and British forces in 1415 during the hundred years war (not

preserved) Porter was then the only artist that created only battle diorama. As regards the development of the genre of the panoramic art, then it occurs a significant role played by the case. "The basic principle of demonstrating panoramas- lighting canvas absentmindedly-reflected light-was opened by Robert Barker. It is said that once, while reading a letter in debt prison artist put it to the illuminated wall (camera prison highlighted above), while sheet have emerged dramatically. Repeating the experience in various ways many times, the artist discovered the secret of lighting panoramas, writes s. Kaplanov [76, s. 6].

In the summer of 1792 the year on one of the squares of Edinburgh grew the original dome-shaped building Rotunda. Billboards heralded the opening of a new spectacle-panoramas Irishman Robert Barker (1739-1806). So declared itself a new kind of Visual art. "What represented the first panorama. It was a circular image of the city of Edinburgh in the size 25 feet in circumference. Panorama was painted in watercolor on paper, glued onto the canvas. Having received a patent for his invention, Barker has constructed a special building in London for circular paintings and five years showed it the biggest piece of that time, Panorama, depicting the English fleet near Portsmouth. The success of panoramas surpassed everyones expectations. The population of London was enthusiastically met a new kind of art "[157, s. 5].

At the same time in Germany over the creation of panoramas worked theatre artist Adam Brejzig (1766-1831), in his book "sketches, thoughts, sketches, sketches, experiments, sketches, published in Magdeburg in 1800 g. Brejzig wrote that about 10 years ago he came up with the the idea to paint the walls round the Hall so that the viewer was complete the impression that it is on the free air. Log Viewer has been through the shaded hallway, to prepare for the transition to the weak reflected light. In fact, artists have been closely linked in exhibiting works with the peculiarities of the daylight and the whims of the weather. But the approach Brejziga indicates an identical with Gaudenzio Ferrari desire for extreme illjuzionizmu. While the effect of panoramas was simply stunning. These complexes were "prototypes" of modern sineram in the exhibition. Thus at the beginning of the XIX CENTURY century there were few panoramas-Pierre Prevost and Constant Bourgeois in France, John Brejziga and Kaatca in Germany, and in the second half of the century in various cities in Europe and America was exposed to a wide variety of topics and quality and story panoramas- battle, landscape, religious ... Over their creation worked Englishman Robert Fulton; the French Morejli and Langeron, Jean Mushen, Denis Fontaine, f. Filippoto, Alphonse Neville and Edward Detajl, Jean-Charles Langlois; Anton Germans Werner and E. Braht; Poles Wojciech Kossak and Julian Falat, Ian Junction; Cech I.

Marold; Hungarian s. Wagner; Dutchman van de Butt and many others.

At the same time occurs and the diorama, (from the Greek words dia-through, horama-view) literally refers to a picture, you can see through.

The creator of dioramas believe Louis Jacques Mandé Dagera (1767-1851). In a short essay on the history of photography, we find the following facts:

"French painter and inventor in the field of photography. In 1822 year established the first diorama. Dageru has succeeded in developing a method of obtaining image spots, called dagerrotipiej, is the first of the prevalent way of photography "[61]. At that time, Europe was simply "awash with" a variety of spectacular views of art. Balagannye art Western artists-decorators in alliance with the mechanics and electric engineers play moments not connected either by unity of time, unity of action. Exhibition in Paris was full of all sorts of dioramas, nousoramami, marioramami, usually for the purpose of financial gain, and all sorts of effects to be applied for the purpose of advertising and public zazyva. In these circumstances, no one would have paid attention to the dioramas and Bud Decimiusa Dagera Louis, if not for a series of exhibition techniques, which are a classic example of good taste and inventiveness. «11 July 1823 year Louis Daguerre and exhibited his first Bud Decimius dioramas. In the earliest painting in dioramas of translucent, specially lit material. Changing direction of the luminous flux (in the diorama "Night mass) Daguerre sought porazhavshego viewers a sudden modification of light and even composition dioramas, because the image were made of translucent fabric. Diorama "a mountain landslide in Goldau Valley" they were applied and sound effects ", describes in his essay with. Evgenov [61]. Leading the conversation about the continuity of experience Dagera in equipping modern dioramas, it should be noted that the first diorama had all those components that successfully use modern artists when creating the so-called "mirrored dioramas.

The first dioramas represented a large bent canvas in an arc, which reached more than 20 sometimes m width and 14 m in height. Originally they had no 5,400, while there have been attempts to foreground pronounced as in theatrical scenery. Of great importance in the dioramas have lighting effects using special lighting, which reproduced any hues found in nature: from the morning's dawn to dusk. The plot of the story was very simple: a typical landscape in the Alps, where against the backdrop of the mountains of the unfolding spectacle.

Technically the first dioramas were still far from kind, which they share at present. "Mountain landslide in Goldau Valley was the first diorama, where exposure method combined painting, layout, lighting and sculpture. All these elements currently in the Museum's

exhibits are complemented by sound effects, complex literary and musical post-production. In dioramas Dagera mesh white paint covered from two parties with only white and black opacity. The movement of the light falling on the front, on the reverse side of the cloth have the desired effect. For example in the diorama "Night mass" when covering the front to show interior space, and when you move the light on the opposite direction produces the effect of nightfall: lights were lit, the Church filled with people. You can justifiably say that the first diorama was artistic and Visual synthesis of the arts, combined those pictorial, compositional techniques, which developed humanity at the turn of the first half of the 19th century. Researchers dioramas in the 1960-ies indicate that the history of dioramas had complex stage of development, in particular in Petropavlovsk. in the monograph "Art dioramas and panoramas" notes:

"In architectural-artistic complex plan for exhibiting the first dioramas represented a rotunda building on the street in Paris, Sanson, the turntable, the paintings were displayed on the sector of a circle, the Auditorium was located in the Center. Length of 22 meters, height 6 meters. Hall revolved around an axis, and during this time the size of openings 7kh4 m combined with stationary Windows dioramas. In the modern concept of a diorama, unlike panoramas, designates the picture that covers part of the horizon and is located on the wall of a semicircular or rectangular space, where, in conjunction with the substantive plan creates the illusion of space when considering through a special aperture [128, s. 7].

However, the genre of battle dioramas in question began to emerge much earlier and came out of the panoramic art. "If in the first half of the 19TH century, the landscape was dominant in the panorama, then in the second half of the 19TH century starts overdevelopment battle panorama. The ruling circles of Western European countries have used powerful graphic features panoramic painting, its huge propaganda value to create the official battle panorama. One of the most outstanding panoramistov of the 19TH century, Pierre Prevost as far back as 1807 year commenced work devoted to a meeting of Alexander I and Napoleon in Tilsit. She called "Tilzitskoe Rendezvous in 1807 Succeeded. a magnificent pageant, deliberately vospevajushhee the Victor over Napoleon. But in terms of its technical execution was flawless panorama and aroused the admiration of Jacques Louis David. Visiting in the year 1810 in Paris panorama, Napoleon ordered the architects a whole clip-eight panoramas, who intended to build a squared the Champs-Elysees. They were supposed to celebrate his victory. The defeat in Russia in 1812 year prevented the implementation of his plan "[84, s. 5].

Development in France battle genre, Napoleon hikes passed

away due to the creativity of. Vernet, a. Grau, n. Sharle, Lezhena, a. Dezarno, n. Damel, a. Adam, j. Faber du Handicap, etc. However, the creativity of the last two was already drawn against Napoleon. Instead of the parades and events they remembered robbery, falling power, defeat the army of invaders. One of the first organizers of the panoramically-diorama art h. Ushenin in his monograph "Sovetskaya panoramic painting" notes-

"But the only one who took at least partially implemented the idea of the emperor to establish a set of panoramas, was an ardent bonapartist, apprentice with Horace Vernet, Colonel Jean-Charles Langlois, formerly participated in many battles. Jean-Charles Langlois (1789-1870) started to paint after participation in a number of campaigns. In 1830, he exhibited the first Panorama "Navarino", dedicated to the battle between the United fleet of Russia, France, England and the Turkish-Egyptian fleet in the year 1827, during the Greek war of liberation from the Turkish people for independence. Dominion. As noted above, in this work Langlois first introduced so called field plan, filling out the drapirovochnyj canvas of Visual site to canvas layouts of real objects, which greatly enriched the Visual possibilities of the panorama. Langlois was an innovator and that first found a successful combination of picturesque and modelling-for plan through the introduction in the panorama of genuine logging vessel suffered in this battle, the passage on the pad turned into the inside of the vessel. This innovation has put the viewer in the center of the Langlois events: climbing in felling, he became as though a party to the grandiose sea battles. " [159, c. 9].

In this regard, it is possible to draw the following conclusions: firstly, the use of panorama has changed under the influence of certain political circles, historical events that determined her theme; Secondly, increasing the skill of the painters can be judged, After reviewing a number of albums of French Publishing House, as well as on materials of Anglo-French monthly magazine "UNIFORM", where in recent years was printed a series of articles about creativity Detajlja and Langlois (see bibliography); Thirdly: appeared a substantive plan, attended by another kind of compositional art-theatre layout. To Langlois this hack no one enjoyed and to introduce the role and importance of this experiment, it is necessary to identify trends in shaping that emerged in the creation Museum complexes-ensembles before the establishment of museums panoramas inCCCR:

- write-off of modelling-for plan with the painting, together with the objectives of the black-and-white mode;

- establishment of a specific emotional Wednesday at the spectator means full-scale layout plan;

- identification of perspectives, taking into account the curvature

of field dioramas;

-uniform saturation paintings plans action.

Congestion of the first plan, which occurs in many early panoramas of the West, leads the viewer's attention is focused on individual figures and scenes, and Panorama as a whole, calculated on the coverage of the entire space and unfolding in It acts a lot from this loses. A very important point in the work of artists Detajlja and Langlois is the fact that they are the first of the battle closely look at war through the eyes of an artist and a direct participant of the events.

"Whenever you create your panorama" battle of Borodino "and" the fire of Moscow, "Langlois traveled to St. Petersburg, where he in 1831-1833 was a military attaché of the French Embassy, both notes in his monograph Russian researcher s. Claudian. -With permission of Nicholas I, the artist traveled extensively in Russia, to the places of former fighting. He visited Sydney, Old Borisov, Orsha, Polotsk, Smolensk, Dorogobuzh, Gzhatsk, Mozhaish, Borodino and its surroundings over the month lived at Borodino field in the Tuchkovom monastery, built in the area draw Bagrationovyh [84, s. 7]

But Langlois deliberately went on the path to distortion of historical truth. Panorama "battle of Borodino" depicts the French victory in the battle, despite the fact that the author was familiar with all the historical documents. For us, it is important to identify only the degree of realism with which the artist depicted the event his innovation in the development of technical and theatrical moments of exposure in order to understand the importance acquired art battle panorama in the MiddleThe 19THcentury as it developed further.

"The major French artists-battle painters do not Alphonse Neuville (1835-1885) and Eduard Detajl (1848-1912) continuing traditions of official painting of the battle, wrote two large panoramas battles Rezonvile and Champagny (1882-1883). It is certainly the most outstanding panoramas of the 19TH century , "said s. Claudian. Authors find them great knowledge of military affairs, impeccable realistic skill, thoroughness and accuracy of execution of battle scenes and understanding the specifics of the panoramic art. We can say that these works for panorama was assigned battle-piece genre as the principal. Watching them, said: "the battle, you can draw only panorama. At the world exhibition in Paris Panorama "battle of Rezonvile" was awarded with the honorable award "[159, s. 10]. On the events of the Patriotic War of 1812 year on the territory of Belarus by the Polish painter Wojciech Kossakom was co-written with Julian Falatom Panorama "battle of Berezina", referring to the last days of Napoleon's invasion of Russia. This work was exhibited in the city of Kharkiv, where earlier special building exhibited the Panorama "Golgotha". Famous Czech artist Jan Interface drew to create large

Panorama "battle of raławice" leading artists-panoramistov its time b. Kossak, t. Popelya, l. boiler, t. Aksentovicha, h. Rozvadovsky. This work is the result of collective work of masters of the big artistic level. They create one of the most significant works of the genre, where battle-eager to show the spirit of the national-liberation movement. Panorama "battle of raławice" reflects the picture of battles of the Polish insurgents-kosinerov with the forces of General Tormasova (1894).

Here were combined in a variety of technical tricks, which owned the authors, on the other hand, which is what sets it apart from other works of this kind, painters joined together in a small group, gave a world panorama of a new type, which in effect impact on the viewers had no equal in Europe. But most importantly, it was the first creative Association-forerunner of the major occupational groups in the field of creation of the panoramically-dioramnyh works of the 20TH century , such as the battle-painting class of Prof. Kovalevsky (Saint Petersburg Academy of fine arts), Studio of Franz Roubaud, who after the death of Kovalevsky succeeded him in this post, and then the first professional association of artists, created on the initiative of h. Ushenina, first its head and named by the decision of the Government of the USSR named m. Grekov, who was the author of the first patriotic diorama.

1.3. Methods of exhibiting works of diorama art

To clearly identify what museums exhibit dioramas, in accordance with the recommendations of our leading scientists and architects, it must be borne in mind that scientific understanding of the dioramas, as complex historic-artistic monument, is just beginning emerge. This is an extremely expensive form of art, according to the 80-IES, was created by special permission of the Ministry of culture of USSR and the only military artists Studio to them. M. Grekov when the main Political administration of Soviet army and Navy.

The process of creating dioramas lasts for years. During this time anyone even naisovremennejshij architectural project may be out of date, and so on for research requires continuous comparison of the experience which has already been introduced in modern military history and historical museums, and those recommendations of leading practitioners and theorists, who, based on scientific understanding, recommend the most suitable ways to expose dioramas. Have already been evaluated some aspects of visual perception of dioramas; for example, the definition of the angle of view and conditions the most correct exposure modes, which are described in the writings of the leading theoretician and practice of diorama art b. Petropavlovsk. His recommendations when creating the Museum dioramas "sapun-

mountain storm" have become crucial in the art museum exhibition design. Prerequisites to these recommendations were deep studies of the history of the development of the genre in the book "the art of battle Art panoramas and dioramas" [128].

Thesis in. "Peter and Paul experience of construction and of technical equipment of buildings panoramas and dioramas" [127] for the degree of candidate of architecture is the only theoretical work in this challenging field. It was preceded by much theoretical work a. Barhinoj (review of buildings panoramas and an analysis of the architectural composition of the proposed draft) [8]. Otherwise, the designers were guided by considerations of individual experience and his vision of the architectural project. In this approach, there are a lot of annoying misunderstanding of poor specificity of diorama art, its shaped structure, laws of its formation. Every time over 50-70-h godov architects resorted to the reconstruction of the Museum building, based on the utilitarian requirements jekspozicionerov-Museum, which in turn provide a premise for a diorama at the final stage of refurbishment building.

The result of this outstanding actions was that artist-dioramist "vtiskival" diorama in the museum space, proceeding from the overall architectural organization of the whole complex as a whole. Related items such as the prologue-conflict-the plot-action did not include jekspozicionerami. There was no drama the show if equate diorama as a spectacular view of the film, because of its exclusive imagery and entertainment show. Input and output on a platform, number of people in groups, spectator, adaptation to the viewing has not yet been included in the project, which was a tragedy for most talented works. The structures become more complex thematic exhibition in the country's leading museums, expositions of the diorama gradually separated out from the support element in an independent kind of decorative art, transforming under the influence multiple factors in a complex artistic-Visual synthesis of the arts. The architect has already deprived the opportunity of easy and mindless attitude to the diorama. Now all works that have grown immeasurably, begin to dictate not only the configuration of the Hall, but also the appearance of the entire Museum in General. As a consequence, the surrounding landscape provides a logical evaluation of the Viewer to the Memorial. A good example of this approach was the construction of the Perm regional Museum in the form of expanded banner where "apse" or arc dioramas dictate a kind of artistic and architectural concept in shaping the image of the entire Museum.

Dimensions of diorama "December 1905 armed uprising a year in Motovilikha (25 metres long and 6 metres in height) dictated the terms under which the Perm architect k. Kunofu had to construct a

building dioramas so, so that the viewer can most available to review work from all points of view, analyze the event, weighed and discuss with the guide all the complex twists and turns of this event. Convenience for examining dioramas- pledge of solid and clear perception its spectator, for which, in fact, created this piece. Regrettably, that is not always in the construction and equipment of dioramas performed this condition.

Note that when designing the artist must consider the following aspect: modelling-layout plan is an intermediate element in the perception of the whole and clear image of the entire piece. "To achieve full effect, illusory quality of presence, still not enough to write a picture on a big canvas, it is necessary to ensure that the spatial perception of this picture. Achieve this, greatly contributes to the establishment of a substantive plan, which surround makes seamless transition from real space delusional depicted on canvas» [128, s. 13]. Typically, a substantive plan consists of a relief of the terrain layout, scale, with the buildings, utensils, weapons, and life-size mannequins, or an appropriate perspective reduction.

Interestingly, the first panorama had no substantive plan, and the space between the observation deck and bottom picture was delayed, painted in a neutral color.

In the literature review indicated that the most significant contribution to the specificity of the panoramic art, was the establishment of modelling-for plan j. Langlois, quarantined the Visual platform at the bow cabin French vessel "Scipio". As evidenced by the printing of that time, a substantive plan was so skillfully is to the picture, that it was impossible to distinguish where the original ship touches drawn. Thus, some theoretical concepts, constant experiment led the creators and organizers of the dioramas (future jekspozicionerov) to thoughts about the exceptional role of the layout, molds, various lights in creating illusory the spectacle. And already in the panorama f. Filippoto "siege of Fort Issy" (sometimes called a diorama) the viewer sees an absolute illusion created by means of painting, decorative arts, sculpture and lighting. This diorama strongly impressed in his time a Russian art critic v. Stasov. In particular, he noted in his memoirs: "it is difficult to imagine something striking. Dahl, mountains, burning buildings, billowing smoke in the sky flying away-all this is written with amazing perfection ... in the Hall panorama debate all day, and even the hottest bet on what is present and what scenery "[159]. The work was completed in the year 1873 and exhibited in Paris for a long time.

The historical aspect of the problem for us is very important because it identifies those with shaping of diorama art, which eventually became the primary considerations in the whole course of

the development of this art form in XX century. Looking back now in stop at the history of diorama art, we can say with confidence that its mass audience success is a result of the democratic foundations of perception. An important role in shaping the look and feel the diorama was the fact that none of the productions, where modelling-layout plan works copied.

The power of imagery and visibility modelling-for plan? For what organizers dioramas became to resort to arranging modelling-for plan? First of all, consider the psychophysiology of this type of perception of art. Describing the perception of depth and form factor, aesthetician and a psychologist art r. Arnheim puts forward this theory: ... Quite similar situation exists and in fine arts. Artistic scene is first decomposed into separate horizontal rows or strips, which gradually merged into one integrated three-dimensional whole. When integration has been achieved, each element belongs to two different contexts. It is located on the front of the plane of the canvas and, at the same time is in a three-dimensional space, as shown in the picture. Accordingly, every pictorial unit has two forms: form inherent in the 3D object, and form the projection of the object on a plane. The picture as a whole consists of two completely different compositions. One is the prostirajushhaja deep into the composition of the "places", the other is a composition within the frontal plane. Synthesis of both and is the value of the whole "[6, s. 119].

A prologue or a kind of introduction to the diorama serves as a portal to the theatrical décor art it is usually called the "mirror scene". Thus, if the portal is made of stone in the form of shattered walls (the break), the perception of further increasing the dioramas. A similar technique is used in some modern dioramas. For example, the starting point for reviewing diorama «battle of sokolovo (Museum of Czechoslovak-Soviet friendship in Sokolov in Ukraine) is a ruined hut made close to the border of the Visual fields. Underlined horizontal many dioramas creates a smooth, progressive rhythm in the horizontal plane. Interpretirujas in various intersecting plane, growing from the depths, diorama merges in the whole theatrical show only under the influence of features of our visual perception. "It can be argued that any good artwork, regardless of his style and fidelity, passes a Fireworks object being drawn features [6, p. 123].

"Fireworks" is a modelling-layout plan, but the personality of the artist-dioramista often obscures the work of a generation of ordinary artists, modelers, developing unrivaled samples of his art. Their work and activities in the field of decorative art extraordinary phenomenon. At the St. Petersburg plant decorative arts there is an entire Brigade of designers led by Zaitsev. Constantly experimenting, they have made tremendous strides in establishing illusive Wednesday modelling-for

plan. A number of works, including the diorama "breakthrough siege of Leningrad", confirm this. Theoretical prerequisites to the analysis of perception of diorama layout can be research in kavalyou [88].

The meeting place of the imaginary picture with the subject plane every time will depend on the height of viewpoint (the artist, the viewer; worth, seated) and from the main beam direction of view. Angle of view is always 36° . The distance from the point of view of 0 to an imaginary paintings always stems from this angle. Real picture fits into the imaginary. Its size may be different. Distance to an imaginary paintings, as well as to the real, when any amount is always three (b. Kovalev).

These data were extracted in kavalyou monograph "the golden section in art" [88, s. 91]. In the recommendations. Petropavlovsk schema visibility on a meaningful plan will look like. Consider what laws are illusory obeys device focused plan. "Obviously, these laws are to be found in the plane of psychological illusion, explanation which can help rule relief prospects. For illustration purposes, let's look at the picture. Further, the author says: "for example, the Viewer is on a viewing platform at the and topography SAT 5,400 lifted from it to the panoramic picture. By virtue of the laws of perspective and the psychological desire of man to provide ground horizontal terrain will seem him not upbeat, and horizontal, and the subject AB on the terrain more than its present size and much more distant from him (A_1 to o_1). With decreasing elevation 5,400 aside to the panoramic picture plot SD will also appear to be horizontal. However, with respect to the height of the subject of HELL will be the opposite phenomenon: it will seem closer and less (a_2 to d_2). Try to highlight important: it should be borne in mind the following patterns. Substantive plan in large panoramas and dioramas imitated bulky items actually life-size. It must not be overloaded with unnecessary details, not only on the specific attributes of a climate and terrain that find their continuation in the picturesque canvas. Some volumes are placed on substantive terms in such a way that part of them is transmitted in nature, and part portrayed on canvas» [128, s. 15].

Author absolutely accurately conveys the fundamentals of designing dioramas, relating mainly to large equipment works, where the model-maketnom plan you can see only those items which are in life (i.e., their natural size). However, in a number of dioramas by Leningrad artists of many items far plan implemented in accordance with the laws of perspective. From the ramp, they become less natural size. Tanks, guns and other military equipment also runs a bit less than their normal size, in view of the fact that, for example, the t-34 vehicle weighs 35 tons and insert it entirely, of course, does not allow the possibility of the museum itself. Therefore the machine runs out of various subsidiary materials. Examples of layout in the diorama

"assault of the Koenigsberg j. e. Serov and Hanina. In 1989 year study author personally watched the work on the layout of the above-mentioned authors.

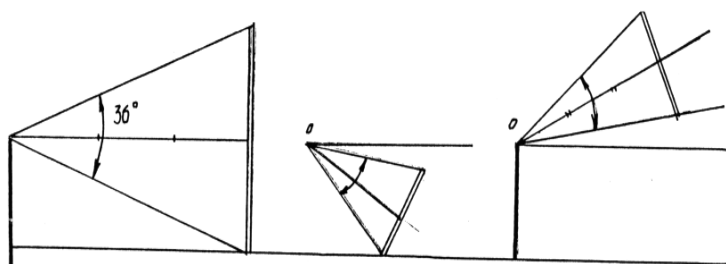


рис. 2.1

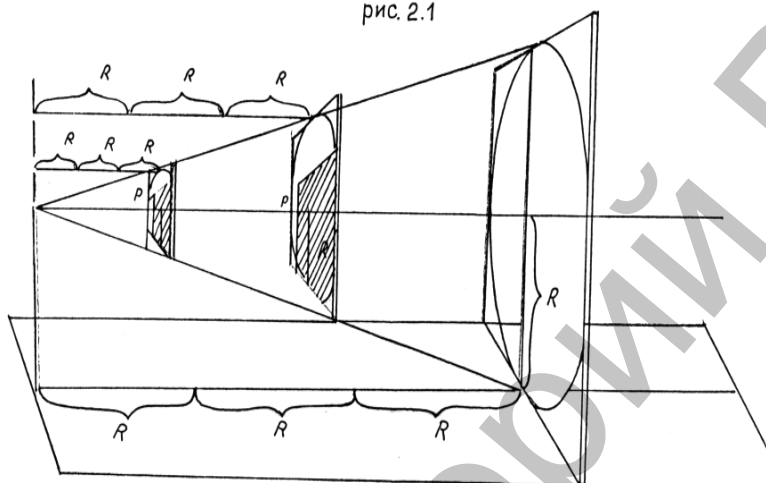


рис. 2.2

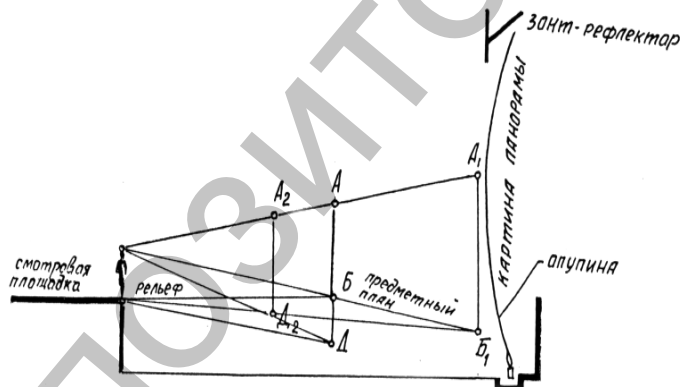


Figure1. the theory of perception of the panoramically-diorama rt.

Diorama «battle for the Dnepr» in Dnepropetrovsk historical Museum subject plan mimics the Dnieper Rapids: weapons, tools, carts, boxes of shells. It is made of reinforced concrete with a volume of 590 m³. Since the creation of diorama storm of sapun mountain "" modelling-layout plan is inferior to its size only the largest arc of fire "moulding".

Approaching the subject exhibiting works of diorama art, the author considers most main bulk method maketoskopii, which gives a more vivid image of a future piece. It clearly will identify all the

characteristics transfer of 3D space, the elements taken into account prospects of finding a vantage point where the viewer creates a complete illusion of ongoing large-scale events. In contrast to the painting in the background, where you create only light-air Wednesday and formed outer space modelling-layout plan in the diorama is of the same nature as the faux painting a fully painted by paints. If the authors of the works are addicted to finding external plot in the background and neglected the layout, then together, you can buff and not to reach, and the kind of art cannot be attributed to the diorama in its classical meaning. In other words, *dia*-see and *horama*-through, semantic emphasis and practical application of lose orientation. Passing complex evolution of its development battle diorama shaped narrowly-specific and only her inherent visual perception where the eye and brain process and comprehend the object in a complex psycho-physiological perspective.



Chapter 2

THE EVOLUTION of the ART BATTLE DIORAMAS in the USSR 1930-1990 gg.

2.1. link battle painting 1930-ies in Russian fine art XIX-XX centuries and creativity

M.B. Grekov

Battle painting 1930-this particular stage in the development of this art form in the Soviet Union. the origins of the formation of dioramoj painting of the battle stood the talented artists who were distinguished historical painting to this topic. artists turn continuously during XV-XVIII centuries. continuity of established views on the role and importance of the military historical themes in Russian art is deep. In Russian iconography we see attempts to present large-scale historic stage "the taking of Kazan by Ivan IV(" the icon.XVI21). Battle miniatures are also found in other Chronicles: the so-called Konigsberg (late 15TH century), Kungur (XVII century) and others. One of the first battle pictures in the full sense of the term and the phenomenon of painting "battle of Kulikovo" Ivan Nikitin, as well as painting. "battle Moshkova before City Leipzig October 1813 6 years", which refers to the year 1815. Artist a. Kotzebue in such works as "the capture of the fortress of Noterburg (1846)," victory near Poltava "already firmly establishes the boundaries of the genre in Russian art XIX century. It belongs to one of the first paintings dedicated to one of the brightest episodes of Russian military history go Suvorov through the St. Gotthard pass. This topic in the twentieth century brilliantly develops in its largest diorama artist dioramist p. Maltsev and that can detect a deep continuity of traditions of Russian national school battle painting. In St. Petersburg, there are many artists from Europe such as a. keel and others. The Royal Court orders in the era of Nicholas I relate war 1812 year. An attempt was made to perform not one but several paintings, United by a common cycle. In its picturesque address all work by Peter Hess, which entrusted this work are a preparatory stage, not only in the compositional solution, but also in the way of work on the canvases. Such a complex and meticulous work did not know even the world practice. It and leaving in place fighting and full-scale sketches of everyday items, costumes, props and other important elements that make up history painting. The only drawback of this painting was some "zastylost" battle scene. Those were traditions and requirements of the Russian court. Organization in St. Petersburg class battle-painting under the patronage of Grand Duke Konstantin had created all the prerequisites for a more systematic and coherent work on the canvases. Theme develop n. Sauerweid who wrote a cycle of paintings of Sevastopol defense. His brush is owned by the famous painting "the

French Assault on the Redoubt Schwartz during the recent storming of Sevastopol" (1857).

B. Villevalde already radically changing the motives and the track builds his famous painting "Attack Leib-Hussar near Warsaw (1872). Professor p. Kovalevsky picture "Battle on the river Lomé 12 October 1877. It should be noted that the battle theme applied and an outstanding Russian poet m. Lermontov, who wrote a picture "episode from the battle of Valerike. Subsequently, the famous Russian artists such as i. Dmitriev-Orenburgsky. A. Kivshenko, n. N., a. Popov, I. Lagorio cycle of paintings dedicated to the events of the Russo-Turkish war of 1877-1878 godov conquer Russian armies under the leadership of g. Chernyaeva Central Asia 1873-1876 years. Early in the 20th century happens abrupt fracture in the traditional Russian art and the sharp division of views on contemporary art and its goals and objectives. What happens to the batalnym genre? To answer this difficult question we turn to the history of the panoramic art, which develops faster dioramas. Its leader and legislator was in Russia f. Roubaud. He neocenen neither in Germany nor in Russia during his lifetime despite hard work on creating giant canvases that go as would a single cycle. We are talking about panoramas "defense of Sevastopol" and "battle of Borodino". If you throw a little excursion into the history of the creation of panoramas, we see many similarities in the way the works of Russian artists of the second half of the 20th century over the dioramas. The successor of the traditions of the panoramically-diorama art was

M. Grekov is one of the favorite disciples f. Roubaud. In favor of evidence lead painter dioramas: diorama as a form of artistic and picturesque works more in line with our social and livelihoods. It is a form in which the artist receives the greatest opportunity to scope of the topic and complete freedom to develop the foundations of artistic drawing and constructing a "paint", excluding absolutely all sorts of painful trends in painting under the influence of known causes before the revolution hit the stankovu picture in all fine arts and deprived him of beauty and force. " [99, p. 158]. All this is in General characterized by fundamental changes in the basic gist of the easel art, Russian art and architecture of the 20-30-ies of XX century. M. Grekov goes into battle-painting workshop of Rubo. Two and a half years, the Greeks are studying in the workshop of Rubo, with particular attention to everything that gifted young artist, he was able to develop his natural abilities and convey the secrets of their craft. The first attempt to do self battle composition was the work of m. Grekov on the movie "attack of the cavalier guards Austerlitz". However, without seeing the work on a similar story for other features, in addition to the transfer of spectacular pageantry, he begins another picture: "Oxen to a plough. "For the contest

I wrote close to me picture" Oxen in the plough ", full of hard work and the scorching Southern Sun. In this things were maybe only a gust and idea, but for her I got the title of artist "[151, s. 60].

Immediately after graduating from the Academy, m. Grekov was forced to serve his military service member in the Cossack Regiment. During the war years 1914 year Greeks has not created a single picture, proslavljavshej military action. Interestingly, exactly the time period the artist becomes a pacifist. "My negation war as a phenomenon in the cultural and humanity that I expressed, sometimes lead to incidents. Four and a half years spent in the army, made me thinking and on art, and above all life. The futility of the terrible devastation and destruction, moral corruption Wednesday all is understood, and yet humanity cannot be freed from this terrible evil. Where the same causes?" wrote Yu Halaminskij in his monograph [165, s. 8].

Hiking albums and notebooks were speckled with working notes and outline future compositions. But the attitude to the war was unchanged, according to the names of the songs ("withdrew from the battlefield", 1916, "the wounded make", 1916). In the spring of 1917 year after severe illness, the Greeks was discharged and went home. When Don unfolds kornilovskoe vs. the white guard movement, the artist decides on a series of paintings illustrating "the shameful fate of the volunteer army, which in his view coincides with the fate of the Russian counter-revolution.

However, further work of the artist associated with the creative team of artists-dioramistov established under the direct influence of f. Roubaud. "In the workshop of Franz Roubaud I proceeded to inform himself about the battle with their own eyes and panoramic art together with Avilovym and Dobryninym. We have worked as assistants for the restoration of the Panorama "Conquest of the Caucasus", when was replaced by a large chunk of a few tens of meters of canvas new "[159]. All skills learned in the workshop of Rubo can be combined into one set of tasks:

- installation of scenic tail;
- adjusting the light (exposure mode cvetosvetovoj diorama);
- set the foreground and link it with the picture;
- technology of painting (painting ALA prima, i.e. immediately separate piece, without additional colour);

It should be noted that the latter point is very important, in the panoramically-dioramnoj painting should not be reflections from the canvas, light reflex impeding perceptions of canvas.

M. Greeks asked to create panorama, which exceeded all previously created. However, he will have to go through a difficult path the artist-stankovista-"singer First Cavalry before in 1929 year will

assume the diorama" capture of Rostov.

"Based on the general conceptual and theoretical motivations, I started thing about dioramas by controversy in the pages of art critics and magazines that we have at the top, and started real on production lines. The first whom I requested from artists as Avilov and Dobrynina at that time was not in Moscow, were Pokorzhevskij and Sawicki, I knew little of the Academy, and whom I consider capable artists "[151, s. 61].

Given the circumstances, first by agreeing to work on diorama, g. Pokorzhevskij and p. Savitsky then abandoned this work. Left alone, the Greeks within a short time-about 1929 year canopy creates a rather large diorama "capture of Rostov." it is known that even in the twenties the Greeks wanted to make a series of popular science dioramas: the life of primitive man and so the idea of creating the first dioramas at the Grekov ripe fruit is not immediately much thinking about technique of panoramic art.

B. Zotov in his book "the story of O Grekove" describes the artist's thoughts:-". certainly not solid all-round panorama from the General model plan, and set separate dioramas, United the main theme, the general idea! It's the same almost all problems! The truth is, it's all new, unusual ... Yes unless a new beat for the first time? ". «... Yes, the diorama. But one, say experimental diorama is another, smaller workload. If podnatuzhitsja, you can afford to rent one or two assistants students, one can prove that there are from panoramisty-high class Wizard [68, s. 128]. About such thoughts were expressed by m. Mitrofan Grekov, when he found himself isolated. But investing in your favorite case experience, artist over a relatively short period of time created a diorama about ten metres long, with a height of six metres. But it's not the size of the work, but rather in technology creation.

The work was created in a special Pavilion at the Central House of the Red Army in Moscow. The story part of the diorama unfolding in the background. "The location of the substantive plan not only horizontally in front of the canvas, but also vertically on the sides of the picture even more introduces the Viewer to the unfolding action. The viewer how would cost between warehouse and broken wagon looks and trademark of the city. This vertical position of 5,400 eliminates conditionality side edges dioramas, usually destroying her illusions. Canvas railway and attacking a convoy directed diagonally across the intersection and create a composite node around which distributed the main mass of [151, s. 62]. Mockup of the plan said the fact that all items of the station equipment (including carriage) were natural. "In this work, despite the fact that it is not without some calculation on the effect and to some extent fragmentation of an additional grinding path effect on individual episodes, Greeks showed possession receptions

panoramic technology. The diorama caught naturalness and credibility in event transfer [158, s. 62].

But the draft did not include a special building for the display of dioramas. It was only "insert" in the Interior. Despite the admiration of contemporaries positive reviews in the press, the diorama had one drawback-no special dark passage to it. Modern recommendations architects noted that Delta illumination to a scenic lookout canvas is 1:10. At that time the technical capabilities, due to the use of incandescent light bulbs could not give the viewer an imaginary space of the great depths of space. This lack of similar projects in the 30-IES is very telling, because, as already mentioned, the first panoramic art pieces were created per daylight. To some extent, fluorescent lighting "vybelivaet" painting, but the painting itself has a number of specific properties. Firstly, dioramas, unlike easel works, absolutely invalid glitter generated by oil paints, as a result, important technology matte painting, which owned in perfection f. Roubaud and handed the secrets to his disciples. It is known that m. Grekov awakens something with light and picturesque part of the sky. Huge effort will the artist forced himself to rewrite the sky, trying to secure the main-complete the illusion of space.

The following work was unsuccessful and m. Grekov. It is about trying to create an unrealized "dioramas Yegorlyksky". The theme of the battle first horse under Yegorlykskaya dock, for which he undertook in easel painting, the artist never leaves. (Talking about the easel the fight under Yegorlykskaya» year 1929 h.m. 210 x 353. Museum of the Soviet Army). "On the basis of dynamic thumbnail, it was decided to write a diorama. M. Greeks invited to participate in the work of g. Savitsky. However, creative method of both artists explicitly does not coincide. Savitsky labored over the Central Group, carefully writing out. In contrast, Greeks, achieving expressive panoramic effect, following the example of the picturesque mass compile Rubo tearing through the atmospheric haze color beats relentlessly accurate monitoring general and subordinating him all the details ... His commissioned works and picturesque Savitsky, and petty writing individual shapes "[151, s. 63]. From this, maybe have won particular details, but lost the impression a required in a panorama. Prevails, not succeeded in further work. Diorama "Yegorlyksky battle" remained unfulfilled.

In 1934, with CDKA was organized by Studio named after m. Grekov, the purpose of which was the development of the Red Army. Gifted artistic abilities fighters engaged in the Studio during rest periods. Over time, the Studio became more complicated tasks. Her team were sent to graduates of art schools held service in the Red Army. The composition of the Arts Council, the need for which said m.

grekov, included such well-known masters as a. Gerasimov, g. Sawicki, B. Svarog, Baksheev, Yakovlev, P. Sokolov-Skalya, A. Moravians, P. Kotov, v. Pokarzhevskiy, m. Avilov and others. "In 1940 year members travelled to the places where the events of the Finnish company. Young artists during the month of zarisovyyali characteristic places of battles. By the beginning of the great patriotic war, the Studio was a collective of professional artists, sufficiently prepared for a large and responsible creative work, to which the Motherland appealed to them» [158, s. 89].

Sudden death of m. Grekov overtook it when working over the perekop panorama. But the work never stopped. When you're finished gathering material jetjudnogo, g. Sawicki, p.Kotov, m. Avilov returned to Moscow and started to develop sketches of the future. In July 1935, the Commission of the Presidium of the USSR CENTRAL EXECUTIVE COMMITTEE for protection of historical monuments of the civil war and the Red Army requested the heads of two brigades of g. Savickomu and m. Kotovu work to create thumbnail panoramas and dioramas on the basis of the collected material. In the autumn of 1935 year the first stage of the work was completed. At the 15th anniversary of the liberation of Crimea CDKA exhibition preliminary sketches, which has been widely discussed. As a result, sketches were taken. Savitsky, whereupon n. Kotov distanced himself from the work on view. In the big Soviet encyclopedia had mistakenly stated that the Panorama "Sturm Perekopa" was performed by n. Kotov (BSE, vol. 32, p. 6), while the author sketches, past the competition and underlying Panorama was g. Sawicki. The last confirmed press those years, archival documents and the testimony of all the artists who worked on panorama: b. ioganson, Others, p. Sokolov-skalya, v. Khristenko and other "-specifies the x. Ushenin, who in the period from 1934 to 1952 year stretch led military artists Studio to them. M. Grekov. «October 4, 1935 held a meeting of the governmental Commission, at which it was decided: "writing a single panorama and artistic decision, as well as the full range of tasks of the work entrusted to the artist v. Savitsky, entrusting him attracting the necessary artistic shots for this job "[81], [151].

This is a very important moment in the subject. The fact of the matter is that all the Studio follow-up to them. M. Grekov and military artists engaged in the art of dioramnym was carried out in a transparent manner, as has always been the result of collective work of large creative teams. Exhibition the sketch in question is sometimes mistakenly accepted press the diorama. As well as in several monographs, the first Soviet panorama called "capture of Rostov" m. Grekov, whereas this diorama, and the first maquette-panorama should be considered "assault of the Perekop, is exhibited to the twentieth anniversary of the Red

Army. February 21, 1938 in Moscow at the Museum of fine arts named after a. Pushkin simultaneously with a great exhibition "20 years of RKKA" exhibition "storming of Perekop, which exhibited panoramas and dioramas of the four layouts. It lasted about a year and aroused great interest.

The layout of the Panorama "Sturm", made, Perekop. By Igor Savitsky, v. Efanovym, v. Khristenko (by Savitsky), brightness and integrity solutions. This layout has been approvingly received criticism. Welcomed and preparatory sketches panoramas that were exhibited along with the layout, with the greatest attention drew sketches of g. Savitsky» [151, p. 85].

Layout development future work was of great importance. Mockups helped artists build space correctly: arrange a song not on the plane, and the cylindrical surface. In addition, replicas were a kind of a rehearsal for the upcoming big work on creation of panoramas in life-size. They have been fully discussed in Moscow and Leningrad, drawing both professionals and onlookers.

However, revealed some shortcomings. According to eyewitnesses, because of the small size of the emotional impact on the audience declined because it was impossible to show individual images do heroes, deeply to uncover their psychology, give likeness. These tasks had to solve in the future artists on a big canvas. same Layouts gave the presentation mainly about the composition, the strength of the colors on the general location of the masses and the individual episodes of the battle. "Nevertheless," as noted by h. Ushenin — "layouts themselves panoramas and dioramas were a significant contribution to the Soviet batalnoe art. In these artists demonstrated a proper understanding of the foundations of Pan-dioramnoj painting, in particular, support the foreground role, freed from the illusory panorama of naturalism and realized the need for a psychological disclosure images coped with the transmission dynamics and tension of battle, with the construction of crowd scenes. Looking back to what so far has been done in the field of battle painters in our genre, we must recognize that these sketches (layouts), our artists have made a big step forward» [170, s. 14-19].

In the year 1939 the USSR Sovnarkom decided to establish a comprehensive panorama of the "Sturm Perekopa"-a prototype of the post-war museums panoramas, such as, for example, the "battle of Stalingrad", Museum-dioramas "arc of fire" in Belgorod that appeared only half a century later. The complexity of creating such ensembles, in narrative theme fabric which in addition to exhibiting works of panoramically-diorama art incorporated and the Museum square with the complex exhibition equipment, is that pivot around set exposure, still is a panorama. Therefore, in the original pre-war version

integrated, in addition to exposing the panoramas of the work was to deploy four dioramas (topics which are indicated above); layout-panorama decided to leave in Simferopol and in Moscow to create a great panorama. "In the year 1939 has been declared national open competition for the design of the building. By the decision of the Council of people's commissars of the USSR by the end of 1941 year such a building was to be built on Novo-Spassky promenade. A large territory with the main building, volume of seventy thousand cubic metres, it was turned into a park. The jury included major architects, authors of panoramas, representatives of the Committee on the arts and the political Directorate of the Red Army. Just received one hundred and seventy-seven projects from thirty cities in the country. The first prize was awarded to young architects Moscow a. Didenko and a. Generalovu. The main building on the draft was supposed to be a two cylinder, raised one to another. Panorama was supposed to be placed in the Centre, a large circular building, and four dioramas-adjacent to the bottom of the building four symmetrically arranged poluovalah. Complete the work anticipated for the year 1943 to dvadcatipjatiletnemu anniversary of the Red Army "[151, p. 91].

In the year 1940 was made another trip artists at Perekop to write new sketches and clarification of earlier work. Artists greatly helped and the fact that they spent a lot of time in the camps of the Moscow military district and attended the maneuvers, watching the movement of artillery in the campaign, her actions in the battle, cavalry attack. Hard work has begun on the development of certain groups and characters. The 1941 year preparatory work was completed, and the artists can already start writing panoramas and dioramas. But to do this it was building.

With the onset of the great patriotic war the House was suspended, work on the creation of panoramas stopped layouts dioramas and panoramas in Simferopol, were killed. But the work of painters is not vain, he enriched their experience and brought an unquestionable benefit of painters who worked on panoramas and dioramas on the themes of the great patriotic war and Russian military history.

With the death of m. Grekov Soviet art lost in the face of the great master of realistic art dioramas. During the life of the art of m. Grekov highly appreciated by his contemporaries. spoke warmly about him, the first people's Commissar of education a. Lunacharsky. In 1925 was VII exhibition of works by artists (AKHRR). Izvestia Lunacharsky made article where, highlighting the paintings, which inadvertently stopped it when visiting the exhibition, called full life battle work m. Grekov "[151]. In the year 1928 in a newly built building Telegraph (it now adorns the center of Moscow) took place the exhibition dedicated to the

Red Army. Review about her Lunacharsky noted: "merit creativity m. Grekov is the ability to group together a large number of shapes-typical social and psychologically expressive in sweeping battle picture" [151].

«... Greeks are strangers to the false rhetoric, foreign affectation, theatrics, in simple and life episodes of the war he was able to devote significant and together, pictures of m. Grekov we learn the heroic era of the civil war ...-commented r. Kaufman-Works military painter m. Grekov as to their content, so their uniformity of themselves for their time to characterize a stage in the development of Soviet realist painting. In them we find the best aspirations and characteristics of young art 20-ies» [81, s. 2].

These are the common traits of creativity of the artist. Typical in the works of m. Grekov was insistence not only publicize the panoramically-dioramnoe art, but also the creation of architectural Wednesday for exhibiting their works. As mentioned above, all thoughts of m. Grekov were directed at creating a *Museum diorama*. It was there that he saw the translation of their bold designs, realizing that the exhibition works of diorama option cannot satisfy neither the authors nor the Viewer.

In 30-IES is not yet well established Museum science. There was not a sound basis for classifying types of museums on their belonging to a specific historical event. All this predetermined the concept of change in the use of dioramas and dioramnyh layouts. The tradition of realistic art was still so strong in society that not one doubt that large paintings on military and historical theme can convey the spirit of the epoch of "round of events. While the trend is in the easel painting: masterfully written by landscape, exceptional "modeled" figures of famous generals in the foreground. And all this "splendour", which subtly moved with custom works, starts to push the young dioramnoe art. Specific developments of military life, and traditions of the battle school, the origins of which were such famous artists as a. Kivshenko, A. Bubnov, p. Kovalevsky, were implemented in the future when creating dioramas. But the social order of society, or rather, the totalitarian system provided crucial to composite operation of diorama art. Because the story of the young Soviet State was a whole epoch of bloody wars, Russia battle-piece genre in dioramnom art became the determining factor. In compositional terms, these works are almost always the same, regardless of the scene to draw. Here there are always huge masses of fighting that overflow the canvas. It is in them we find something that will later be interpreted by artists of future generations- is the choice of landscape, i.e. display of nature. The quality of this approach will always be determinant in the works of military artists. It is on the contrast of these two elements and will build the dramaturgy of actions.

Summing up trends in the development of batalno-dioramnoj painting of 30-ies of the XX century, it should be noted that the technical capabilities and technology to create enormous and large-scale canvases have not lost their value. This is still seen in continuity of creativity m. Grekov, as one of the brightest followers creativity f. Roubaud.

The boundaries of the art form as would stand on the turn; on the one hand, the narrowness of thinking of those who stood at the origins of the museum construction in the USSR in the late 30 's, is not conducive to creating the conditions for a continuation of the theme of the Russian people's heroic past dooktjabrskogo period, on the other hand, the artists themselves could not start work on historic paintings, because the best of them were busy working in pavilions VDNH then under construction.

Thus, the development of diorama art in the 30-ies 20th century in USSR was due to a succession of continuous military conflicts that inevitably prompted artists to display exactly the military theme. However, the events of the civil war, the narrow range of subjects, focusing the viewers only at this period. There are no dioramas, associated with the heroic past of Russia dooktjabrskogo period. In view of the fact that the ideological framework limited the creative freedom of the artist, they had not been allowed to join a single bridge the past and the present, that has always been a daunting dilemma of development of world art.

2.2. The diorama in the Museum-exposition of military-historical museums (1945-1980)

In the structure of postwar Museum exhibition there is a tendency to apply bright exhibition options for painting panoramically-diorama art. This required a life itself, pushing the boundaries of conventional stylistic techniques exhibition. Diorama became a constant element of all major commemorative exhibitions, held Politupravleniem of the armed forces of the USSR in the late 40 's, the beginning of the 50 's. Synthesizing all the best that was first easel works of the leading masters of the genre, battle diorama began appearing as a complex of monumental-decorative installations that convincingly and jemocionalingbut worked at the spectator his strict and laconic language.

Of course, even the technical side was weak. For example, there was no modern lighting techniques, enjoyed by the current artists-dioramisty, but the first experiments with the use of theatrical lights and diaphanous fabrics were the breakout force, different techniques, which are always featured diorama from other related art forms, be it

theatrically-art dummy or monumental-decorative installation of military-historical museums. Often in many military-historical museums we can find specific techniques of artistic design with the introduction of scenic tail, but there all two-dimensional and divorced from reality.

The diorama gradually acquired the best achievements of easel painting and, at the same time, was the most important centres for various experiments. By keeping it on the development of diorama art in the post-war period, it must be pointed out that there were three established art groups, different composition and stylistic handwriting. A complex system of relationships between these areas. Exhibition activities in museums and exhibitions has only began to be determined by identifying the best work. Score of creativity through the prism of half a century of experience, understanding of the role and importance of the thematic exposition, its inclusion in the exhibition and then to the Museum, the task extremely difficult. Existing criticism of notes that was some experience exhibiting difficult types of exhibition equipment in the 20- 30-ies. Pre-war large-scale exhibitions (for example international exhibition 1937 g.) has identified various stylistic techniques in the Organization of the internal space of the panoramas and dioramas. There were Brigade p.Kotov and g. Savitsky in Moscow, creativity which was in line with the development of artists. Creative teams competed, competed in the beautiful craftsmanship, learn from each other. Were the prerequisites for the establishment of the original school of Ukrainian artists, headed by artist academician p. Sokolov-Skalem. A third school of art has evolved under the influence of r. Frentz in Leningrad, unified around the Leningrad Academy of Arts, which, in turn, absorbed the best traditions of realistic painting of old St. Petersburg Academy of arts.

In 1934 year young creative organization began to take its first steps, but was interrupted by the great patriotic war. Immediately after the war began intensively seeking understanding of the relevance and the epic of this historic event. Arena artistic life puts forward the young creative organization of military artists Studio to them. M. Grekov. Its first Director was j. Ushenin-people, selflessly loving their job, who knew a lot about battle painting, who managed to organize classes in the Studio and put the case for a deeply scientific basis of academic drawing and painting.

To battle it out for spiritual growth in an environment of reflection of unprecedented scale events, which was (II)World War many sketches, Etudes are still the only document wartime and Golden Fund of Soviet art.

The first post-war Korets. dioramas, thus, were complex and diverse element of various experiments, the structure of postwar

exhibitions. Affected little experience, lack of literature, the methods of design in creating dioramas.

Direct participants of the great patriotic war were many artists-Grekovcy. P. Sigismund fought at Kalinin, Southwest fronts, independent coastal army, where he was wounded. P. Rams commanded the engineering unit, participated in the mining of the bridges on the Volokolamsk highway in 1941 from thick fighters joined the ranks of Grekovcev: p. Avakumov, Bordachev, p. Demidov, a. Demidov, a. Dubinchik, a. Intezarov, p. Krivonogov, e. Mosquitoes, g. Marchenko, v. Pereyaslavets, Pershudchev, b. Preobrazhenskiy, f. Feldman and others.

In many post-war works can detect some fragmentation of images, far-fetched and theatricality. As a rule, first there were dioramas layout of exhibition of a pilot nature. Call them *panoramas and dioramas* would be wrong. Because by nature they were just sketches for future works that appear only at the end of the 40-IES and immediately attract the attention of viewers of its accessibility and democratic form of filing. Sometimes even nesmelye attempts at comprehension of past events in the first dioramnyh layouts were just a breakout force of young artists-Grekovcev in this art form. The impetus for the creation of works of art of diorama was understanding the battle theme in the works of the leading masters of easel art. The General background of the development of historical themes in dioramnom art, the first five, six works look only a large-scale illustration of major military operations of the Red Army (see annex 2). There is no work, which tells about the difficult day-to-day labour ratnom soldier. This topic delicately opened the largest Soviet stankovisty: Yuri Pimenov ("railway station", 1945), v. Odintsov ("for the motherland", 1943-1945). Psychologically subtle picture b. Kostecki "return" (1945-1947) is one of the most significant works of the first postwar years.

At the same time, in the context of the development of the genre of diorama art traces the fascination with masters of the superficial-narrative feature events. At what cost victory is achieved, who a true war hero? In the first postwar dioramas, as well as in the first postwar films, the pain of loss somewhat smoothed, spectator gone in depth of the historic event. The image of a soldier, as close as possible to the spectator, will appear later in the late 50-IES in the work of the outstanding master of the military-historical themes p. Maltseva diorama storm of sapun mountain "(1958). Here is seen as a sharp contrast to this kind of art from related species, such as painting, poster, graphics and sculpture. Harsh school tests passed the wartime artists.

For all the artists Studio to them. M. Grekov war became not only school of professional skills, but also, and above all, the school ideological growth. Nothing could so enrich artists-battle, as their work

shoulder-to-shoulder with soldiers in an atmosphere of great historical events. Sketches of combat episodes, front-line landscape, each portrait, done from life, any sketch—all these are unique documents, pictorial Chronicle of the war. I cannot fail to mention the creativity of Nicholas Obrynby. "From partisan Brigade, which operated in the forests of Belarus, he came into the Studio. He fought in the two years of this Brigade. Brigade Council commissioned him to depict the operation and excelled in battle guerrillas and commanders with portrait resemblance. Portraits of partisans in the picture were introduced to address command in the form of promotion. The artist also included a number of distinguished partisans. About his martial Affairs presents guerilla characteristic, which n. Obrynba already being Grekovcem, handed the Chief studios in 1944. The value of the works of the artist was large for the formation of easel works of Belarusian artists, which subsequently was created a series of dioramas layout. The fact that leading masters battle genre themselves were real actors, to a certain extent contributed to the great success of the first post-war dioramas at the mass audience. Grekovcy participated in many operations on the front: painter k. Kitajka was in deep red Cavalry RAID on the enemy's rear areas; artists a. Gorpenko, l. Golovanov, P. Hloba fought for the liberation of Kiev, along with the troops crossed the Dnieper. This enormous military operation subsequently found successful figurative reflection in the first post-war diorama "Forcing the Dnieper troops of the Soviet army. Artists worked on its creation within two years. Po Indeed, this is the first treatment by means of dioramnoj painting in the subject of the great patriotic war. In connection with certain economic difficulties, it has not been possible to establish the wartime big-scale works, such as were pre-war exhibit dioramas and panoramas of our largest masters v. Savitsky, B. ioganson, r. Frentz and many others. And lacking the direct experience of the former front-line soldiers, there was no relevant literature, the experiment walked blindly, arduous trial and error. But it was a huge willingness to translate their experiences and impressions in the artistic fabric of dioramnoj painting. Creative team: a. Gorpenko, f. Usypenko, v. Dmitrievsky-worked on the creation of the first post-war layout-dioramas. Its exact name "Ferry troops of the Soviet army in the area of Kremenchug 1943. Work options were relatively small: only 29 sq.m., a small field plan. The work was exhibited in 1945 year devoted XX(VII)anniversary of the Soviet army in CDKA (see annex 2).

For the period from the year 1946 to February 1948 year artists a. Gorpenko, a. p. stadnyk, Sigismund, with the participation of g. Marchenko, a. Andriyaka and Kuznetsova create diorama "Forcing the

Dnieper troops of the Soviet army in the natural size" (see annex 2). P. Koretsky together with an experienced by i. Evstigneevym creates diorama "Battle for the Oderskom bridgehead. Both works have dominated the great exhibition, Grekovcev at the Central House of the Red Army and devoted XXXanniversary of the Red Army. Compared with the first layout this was a big step forward for our diorama art. A large and significant phenomenon in the cultural life of our country. The exhibition opened February 23, 1948 year and marked a new stage in the artistic-expositional activity.

Former head of Studio h. Ushenin describes greater creative artists who luck "Forcing the Dnieper; "Dioramnoe art as well as panning is difficult, it urges the full truth of the image. The slightest deviation from the vital truth, even in the slightest details, takes the viewer completely any belief in the authenticity of the imaging [159, s. 104].

And despite these harsh conditions posed by artist art of this kind, the authors of the dioramas created a work rich in picturesque qualities. Painting of the battle depicted in the diorama, full of drama and tension, devoid of any effects, it passes the truth of war. Convincingly written the hardest part of the canvas-fore with stacked Wade fighters have induced bridge. Diorama painting has a great lightness and depth.

In the foreground the ruined bunker, corpses of German soldiers, damaged a six barreled mortar, spent cartridges is a typical landscape of war. For the first time, the artists depicted the war as seen it themselves. Size 20h4 m. to expose dioramas, as an independent object of this work were all external indicators, which are so necessary as the dominant element of the specified section. This decided the fate of the ultimately works. The diorama could not be the only exhibition exhibit, even for long and participatory exhibition. Were allowed to mount a diorama in the military historical Museum of artillery, engineers and Signal Corps in Leningrad, where she firmly took the main place in the exposition of one of the halls. Thus, from the end of the 40-ies in sections of our major military history museums diorama began to appear as an integral part of the Organization of artistic space where they relegated as an independent art form. They were normally at trade shows, and then in various museums, which in turn affect the quality of the work itself: disassembly and moving dioramas have an extremely negative impact on the quality of exposure. Only through the foresight and diligence, m. Grekov v. Savitsky, as one of the most capable of his followers, diorama finds a definite place in the Museum.

Diorama p. "Korets battle of Oderskom bridgehead" in forty square meters was written in the Studio named after m. Grekov. Scenic background and modelling-layout plan presented to the artist greater

complexity in terms of distribution of one element to another. P. Korets wrote in his memoirs: "I have made sketches in colour and tone. Was designed separately and sketch-drawing landscape. Having vyjasnennuju for yourself "terrain topography", I, like Commander, deployed "its troops" as it was more advantageous from the point of view of art, of course. Are sought and selected episodes included in the overall picture of the movement of troops. In the workshop was the sitter, props — from soldiers' windings to a medium machine gun. Built a skeleton sub-frames prishivalsja canvas. But it was purely a distinctive work. It is painted and plan ways of lighting. The amount of work on the diorama itself infinitely more workload on stankovym canvas. If you try to compare the work of artist-dioramista with another related profession, closer to him can be a filmmaker associated his work with actors in the scene, with artist decorator, Illuminator, butaforom. Artist diorama is a film director, painter, Illuminator, butafor-layout artist rolled into one» [159, s. 106]. Here, the next step in the reflections of the artist serves as an enumeration of all the constituent elements of the diorama, which had already been laid "pioneers" of this art.

"Opening" p. Korets is no longer news, but it was not clear the program evolved to create these works, at the Central Theatre of the Soviet army, Sham workshop p. Koretsky together with i. Evstigneevym successfully finalizing the diorama. Artists overcome complex challenges shaping. Light falling on the canvas, covered his uniform: the upper half to the convex means, which was held on the horizon, the stronger (it was closer to the light source and more deployed to it its plane); lower weaker (light falling upon it over sliding). Here already the uniformity of lighting "readjusts» painting. "It was more difficult with the real plan," says the artist, is light on field plan fell steeply. From this bulky items "Leslie" to the audience, arguing, the rays ran their floodlights, breaks, fires on the canvas. Black charred logs full-scale plan seemed brighter light sources on the canvas, and no color, no paint could not repay, soothe field plan. Just the shadow cast on the dummies from the visor under jelektrolampami, proved to be beneficial to painting on canvas. Occurred the night blackout on life terms paralleled night shadows on the canvas. Red and orange foil laid small pieces in the charred timbers of Sham, lit "[159, p. 110].

If you recall the first Soviet diorama "capture of Rostov" (1929), the innovative use of vertical layout elements (warehouse, posts, etc.) that greatly improved the introduction the viewer into the plot, distracted from the painting, which seen quite natural and necessary. P. Korets these elements were expanded: the layout was combining a variety of compositional techniques are as damaged houses charred

trees and craters from shells, to tangled images of military equipment in natural size, weapons etc. Merge all this into one story site has created an opportunity to create a massive battle scene what actually was the Berlin operation (see annex 2). In many respects the creative success of the young artist has contributed to personal acquaintance with j. Usheninym, an outstanding master panoramic painting g. by Igor Savitsky, close contact with the military generals: i. Shishkin, v. Veselovym.

In the year 1949 p. Korecký and Evstigneyev was awarded the State award of the USSR the diorama now on display in the historical Museum of artillery, engineers and Signal Corps in Leningrad. What about the creation of the first dioramas writes head of Studio X. Ushenin: "Grekovcami Created dioramas on the theme:" the great patriotic war Soviet army troops Ferry through Dnepr in autumn 1943 year "-a. Gorpenko, f. Usypenko; Soviet army troops forcing of the Dnieper "-a. Gorpenko, a. p. stadnyk, Sigismund (1948); "Battle on the Oderskom bridgehead" p. Korets, Evstigneeva (1948)-were a major achievement of the Soviet battle painting school and the first step towards the establishment of a Soviet artistic panorama. Work on dioramas enriched military artists with the necessary knowledge and skill "[159, s. 116]. Begins the process of creating the first Soviet postwar panoramas-a kind of higher achieving creativity Grekovcev.

Traditions of exhibiting relikvijного and historical material in military-historical museums in the late 40 's at this stage of their development required modern methods of saturation illustrating the events of the war. The key method of reflection of these events were the first exhibition dioramas, referred to above. Artist-Exhibitor, the designer has not yet appeared in the arena complex and changeable structure of Museum work. Diorama effect its exhibiting was already desperately needed in its precise architectural solution. On this drew the attention of some art historians and architects. The first study in this area [8].

A paradoxical situation: on the one hand, artists come to the understanding of the basic principles of organization of the dioramas, as an art form, successfully integrating all artistic-Visual means, on the other hand was not architectural framing for exhibiting their works. For this reason, most first dioramas to some extent inherited a certain "peredvizhnikeskij" principle of existence, to the extent that traditionally carried from one exhibition to another, from one city to another. The tragedy of this kind of art was and what the best works of art permanently for our contemporary. Here we mean pre-war dioramas r. Frentz "storming the winter" and several others, as well as the first Soviet diorama "capture of Rostov» 1929 m. Grekov. All depended not on artists, and from jekspozicionerov who can arrange exhibiting

dioramas as monumental and decorative installations.

The inclusion of dioramas, as synthetic art form, the structure of thematic Museum exhibition happened under the influence of many factors: cultural, aesthetic, historical. Any kind of art cannot be torn away from the logic of the development of the arts in General. Penetration of a museum with dioramas of the exhibition is a natural and logical development process of diorama art, acquiring Finally, in the face of the Museum, as a complex cultural object, its new face. Experience itself expose dioramas, as a unique historical and artistic works, the exhibition said that the best form of exposure is constant thematic exposition. Being, essentially, a center or a section, diorama, as already proves the experience of military-historical Museum of artillery, engineers and Signal Corps, well proven, how would taking the overall appearance of the Museum as a whole.

As regards the subject matter of the works themselves, then gradually there is a process of deepening and extending the boundaries of historical stories. This greatly contributed to the creativity of leading Soviet art easel painters in the difficult period of the great patriotic war, responded not only to show the burning topics, but also new shifted the entire historical experience, traversed our country. This is reflected in the works of p. Corina, e. Lansere, g. Rublev, b. Jordan, m. Avilova, a. Bubnov, etc.

In the period of formation and approval of the method the thematic exposition in the Museum of history, diorama, as a kind of monumental and decorative painting, not yet found its reflection and as a species, and as the genre's leading critics and art historians. During this period there is no criticism and publication on dioramnomu art. No problem, since any perceived historical museum exhibiting the position of certain military rarities, trophies, weapons, schemas, maps, military uniforms, etc. "with such keen interest, therefore, met the audience diorama" Alpine hike Suvorov ", created by military artists Studio named after m. Grekov: a. Intezarova, p. Maltseva, f. Usypenko [159, s. 119]. This is a natural result of the development of the military-historical Museum.

"The military history of humanity a little can be found so heroic and stately events as crossing the Alps in 1799 year. This campaign brilliantly turned his genius Alexander Vasilyevich Suvorov. The Russian forces under his leadership showed a gigantic power of spirit, courage, steadfastness, unprecedented military prowess, which affected the whole of Europe. This hike f. Engels called ... the most outstanding of all modern Alpine Navigation» [159, s. 119].

As you know, decisive operations of the alpine hike were assault and capture of the St. Gotthard mountain pass, the battle of Devil's bridge and the battle of the Muttenskoj Valley. Tracing the path of

development of the genre from the exposition in the Museum, it is safe to say that the fate of this art form to a certain extent, has not yet been resolved. This is because the Museum 40-ies the systematic method attended the exposition, however intellect visitor. Exposure themselves were like more on first Peter's Kunstkamera, with their long and tedious list of exhibits representing more scientific interest. Some places could see small layouts, but that's all been only episodic cases not having their established concepts. Therefore, all attempts at earlier somehow find a key scene, were met by only looking decorative start that is evident in the monumental and decorative plants, heraldry, his. And I could not believe in the existence of the Diorama with views of weapons, military equipment, etc. it needs was worked out concept, proven in practice. This is what characterized the creative search jekspozicionerov-Museum in the early 50 's, seeking new forms of organization not only interior but also find a "key" to the whole exposure in General, then private subordinate General. Here, as mentioned above, a variety of intertwined interests, the result of these experiments was the introduction to the structure of the exposition of the historical Museum dioramas. Currently, this does not cause any puzzlement among viewers who are acquainted with the works of diorama art. "On the plane of the canvas 16h4 unfolding epic narrative grandiose battle of Devil's bridge (Tefelsbrike). Picture of crossing a bridge can be seen in the far grenadiers background dioramas. With respect to all dispositions in General, we can say that the artists chose the moment most violent assault. Unzern pregrazhdalas road near the village of steep walls. Through rocks perforating hole-Unzernskaja hole is a long and narrow passage through two-three hundred steps to exit the break, in the deep gorge of a raging mountain river Reuss. Through the Unzernskij pass through Devil's bridge lay a path of Suvorov. Tactical intent of Russian commander was remarkable for its simplicity and audacity of the military. Two Rangers detachment went to bypass enemy: through the rocks-in the rear of the defenders of the mountain pass, and Wade through whirlwind Rejssu-rear French battalions, entrenched on the wrong side of the bridge. As Russian soldiers descending from the Rocky steeps, the opponent flinch. Suvorov warriors broke away to predmostju, throw off the enemy in the Gorge of the river. But the surviving soldiers of the enemy finally destroyed the bridge. Attack through the ruined bridge under deadly fire was impossible. And this time sent through Rejssu Rangers hit into the enemy lines that made his confusion in the ranks. Using this, the soldiers moved logs through the failure of the bridge and over the terrible height under enemy bullets, one at a time, two scrambled with bayonets. The climax of the battle, depicted in the diorama. [151, p. 121].

Artists with great completeness and cogency show atmosphere of the legendary event. In the center of the enormous canvases at the forefront, among the rocks, which are partly written and partly implemented in the layout, the viewer sees the Russian shooters, which are sowing in the rocks on the mountain slope of the Gorge, are firing at the enemy. To help hurry new squad. Gunners guns if you want to cry, and one of the guns, already the kernel sends its position to the other side in the thick of enemy forces.

This show of escalating tension and grandiosity ensuing events captures viewers. Artists gradually lead us from the outwardly calm shooters first plan, from the gunners, with soldier's ease their heavy military work toward the center of the battle, the irresistibly formidable bayonet attack grenadiers through the Devil's bridge, which is perceived as a legendary historical event that highlights the work and puts in some of the best works of artists Grekovcev. Bo-first diorama is distinguished by its bright imagery, great ideological and artistic depth. It looks like a painting, as integral art monument, where everything is permeated with a single breath, one thought, where little things are subject to the Chief, and nothing could take away nor Add. Images of Russian bogatyr "miracle" convincing on its psychological characteristics, perfectly remembered the Viewer. To the credit of the authors can be considered that due to the composition of the building is a view taken from the flanks fighting armies-the viewer understands clearly the picture in its battle sequences.

Creating a diorama was preceded by considerable preparatory work. Artists have explored the historical and archival, literary, iconographic materials about the Swiss campaign, the Commander and his associates. The Leningrad Suvorov Museum and Artillery historical museum provided the artists material monuments of heroic Trek: weapons and uniforms of Suvorov Regiment, guns, banners, drums, etc.

"Working on tipazhom suvorovcev soldiers," writes in his essay h. Ushenin — authors of the dioramas have collected valuable study material. They performed sketches, sketches with the workers of one of the villages near the town of Tulchin is the former headquarters of Suvorov, where many still preserves the memory of Commander-are concise, recreate the characteristic images of Russian soldiers. Total front-end shapes artists was written about hundred sketches from nature; the most vivid and expressive of them almost unchanged entered the diorama. With a view to exploring the mountain landscape, which would have looked gloomy cliffs Alps, artists sketching from nature in the mountains of Northern Ossetia-in gorges and on slopes of the glaciers, where they made their way through experienced instructors-climbers» [151, s. 124].

Naturally, all this has affected the quality of the piece, which

became a kind of diorama art classics. Serious preparatory work on jetjudnym material for artists was a huge help in the creation of their works. Creatively meaningful factual material famous battle Suvorov became incarnate in the vibrant, vital specific images.

«Alpine hike Suvorov "-first-dioramnoj painting panoramically artwork on the theme of the heroic military past Russia. Currently the work is exhibited in Suvorov Museum (village of Suvorov-Konchanskoe Novgorod region). There is no doubt that the experience of the creative team of Grekovcev and the new that made them art dioramas: the pursuit of shaped paintings disclosure battle to recreate vivid artistic images of its participants, "served as a valuable contribution to the development of National School of art of battle.

In 1954 year p. Sigismund, g. Marchenko, n. Kuznetsov, the continuing development of the themes of the great patriotic war, create a diorama "battle of Stalingrad" size of 10h4 meters with a small modelling-layout plan. In fact, it was a typical repetition work p. Sigismund on the same subject, executed in 1945-1950 Gg. Only with the difference that the first work dealt with the exhibition panorama sketch (see annex 2), data non creative team. Diorama "battle of Stalingrad", according to a leading Russian architect in designing buildings for dioramas and panoramas in. Peter and Paul. cannot claim on the role that the work of art as a monument exposed [128, 32].

The same style were for various museums in the country p. Sigismund and n. Prisekina, b. Feldman and m. Ananiev (see annex 2). By design, they display an event is estimated by contemporaries at times successfully were well looked zakomponovany in military-historical and historical museums. Currently, some of these works are removed.

As mentioned above, many architects and artists 50-IES tried to reflect on new understanding of itself expose dioramas and panoramas through the experience of polutorovekovogo development. This was due to the fact that the SOVIET UNION was conducted much research on restoration of works of monumental art, including panoramas and dioramas, several research institutes, as well as leading domestic art critics. So, for example, p. Corinne has led the restoration works on the Borodino panorama, kept in the collections of various museums more than half a century. Such works were carried out in Ukraine, under the leadership of p. Sokolov-skalya (see annex 1). Artist long and persistently worked on recreating the other work f. Roubaud "defense of Sevastopol". All this is in line with the development of creativity served to strengthen national school panoramically-diorama art.

The majority of Ukrainian artists and studios for them. M. Grekov engaged in these works. If you set the relationship between art panoramas and dioramas, you can locate a specific pattern: a deep

understanding of the author's perspective, the technique of painting, as well as the insistence on studying and copying paintings by famous artists Battle of the genre led to the creation of diorama art masterpieces in the USSR. Copyright collectives Studio to them. M. Grekov participated in the re-creation of this outstanding architectural monument of the domestic Panorama "Borodino panorama f. Roubaud. This is seen as a certain pattern of circulation to the roots of Russian realistic art. A big and fruitful work in this regard was the establishment of another major work diorama «battle» for the Poltava battle Museum. Restoration work on recreating the panorama f. Roubaud almost coincide with those works, which determine when a diorama «battle». Once again appeal to the Russian military history, once again a brilliant topic coverage means dioramoj painting, resulting in exposure of the historical Museum there is a "key" and dominant in the guise of the entire cultural and historical monument, work. "The decision on the re-establishment of the Poltava battle museum was taken in the year 1949 and a year later it received its first visitors-writes a. Zaev. [65, 66] Long ten years separates the date from the date of creation of dioramas. Direct work on diorama took about one and a half years, but the period of training was much longer and may be more difficult and time-consuming "[12, p. 14].

According to v. Peter and Paul is the period between 1958-1959 Gg."A thorough examination of the extensive historical literature persistent quest for typecasting, dozens of landscapes and portrait sketches predate the creation of dioramas. In 1959 year military artists Studio named after m. Grekov a. Gorpenko, g. Marchenko, n. Zhashkov completed this work. Authors recreated the decisive moment, "General battles" when led by Peter Iof Novgorod the second battalion of the regiment went into rapid counter-attack, which was the signal for a general offensive by Russian troops, the Swedish army who turned to flight. Attention artists focused not on individual characters and heroic characters, and on the image of the picture events throughout its truthfulness, approval of the idea of mass patriotic deed» [12, p. 14]. People-the protagonist of the story-here's the basic idea, as embodied in the work. It was the first battle of a young regular Russian army.

"Totally different compositional reception enjoyed by the authors of the diorama. There were no images of the event itself. The authors sought to recreate the tide of the battle in all areas, for which they had deliberately let some offset events in time. Documentary accuracy was sacrificed artistic task is the most full and truthful disclosure shaped the event. Conditional acceptance of the image of the battle from above and from afar, which widely used old artists-battle painters do not, was rejected from the outset: the spectator not only dioramas placed on ground level, but also put into the thick of things, fighting bouts. Thus,

he finds himself standing near one of Russian fortifications-built redoubts in midfield and played a huge role in the first phase of the battle "[12, p. 14].

"The whole Center of the canvas is busy challenging in relation to compositional scene melee Scrum main forces infantry, thick lines which go far to the horizon. The viewer sees mainly Russian soldiers dressed as in green uniforms and novobrancheskie gray uniforms. And this is understandable, as is portrayed not just fight and a time when it was a decisive turning point in the battle and its outcome was already predetermined» [65, 66]. This is the time of the battle of Poltava described Pushkin in great lines in his poem "the battle of Poltava. It is possible that this literary monument largely determined the nature of the composition of the piece. Authors was familiar and another work on the subject. We are talking about a mosaic picture of m. Lomonosov, scientist and performed a monumental and decorative work of the past. Since we are talking about the diorama, as about the art of monumental and decorative painting, there is a deep continuity with the work of m. Lomonosov.

Draws attention and colour scheme of the diorama. Soft Greens the trees blends with the blue sky, which run pinkish clouds, as if the mighty glow tinted dark gun and artillery fire. Bright colorful spots are located on canvas with great skill and a strict rhythmic sequence. No detail does not prevent a holistic perception. Thirty years since the creation of dioramas display methodology has changed her. In the original version of a substantive plan was poorly loaded dioramas that can be attributed to shortcomings in the work. However, unfortunately, has not used all opportunities to improve it.

In 1981 the year based on the Poltava battle museum was organized by the State historical and cultural museum-reserve «the field of the great Poltava battle» museum turned into historical and ethnographicEnsemble, part of which is the building of the Museum, where exhibits diorama, ensemble-solution synthesis of many elements it. There are over twenty monuments and buildings, numerous fortifications. For its historical significance the museum itself in the field of the great Poltava battle-a unique phenomenon.

In all these works stem in such jekspozicionerov were elements of dioramas "battle" and "Alpine hike Suvorov. These remarkable works have become a kind of classic batalno-historical painting. In these artists have proven themselves highly, as outstanding masters battle genre. At the same time, gradually passed in dioramas specific Museum object. This is a complex structure of thematic expositions, where all merged together, is subordinated to the Chief. Theoretical work. Peter and Paul, a. Barhinoj, development of the Moscow architects and artists-jekspozicionerov create the preconditions to a

strictly scientific and reasonable approach in organizing the exhibition, architecture buildings and panoramas dioramas. One of the brightest pages in the genre of diorama art can truly be considered the work of the creative team of Grekovcev, together with the Ukrainian architects, workers, technicians, lighters, which have created a fundamentally new form of display diorama as a *Museum diorama*. Here everything is subordinated to the Chief-exhibition of the work itself. All other elements: weapons, military equipment, documents, photos, only underline the value of the works. We are talking about "the diorama sapun-mountain storm on May 7, 1944 years. In this work was laid out the whole complex of tasks facing the creative team (see annex 2). Evident ensemble thinking, original version of which was itself a diorama. Dimensions of work speak for themselves: ogibu length 26 metres, height of 5.5 metres, 80 square meters-modelling-layout plan. Author dioramas significantly departed from the methodology of the creative process which were f. Roubaud or m. Grekov. These panoramisty have created sketches of their work, not seeking their detail in detail the picturesque story by solving them in the original, which took considerable time. Maltsev went the other way. Then carefully, right down to the last detail in the thumbnail in the 1/10 natural size cloths dioramas, were conceived as a picture and color build entire dioramas in General "[151, s. 128]. This opinion. relatively Tarnovo technology and creative method of p. Maltseva may be controversial. We must always remember that and f. Roubaud and m. Greeks always relied in his creative method for countless outline color system. M. Grekov, according to his contemporaries, they were a hundred: evening before sunset, cloud, day, glare on the water. Besides these masters were jejdetikami, that is, had tremendous visual memory.

The creative method of p. Maltseva, there are several different method of writing, new technological methods of working with the most picturesque. As for the time spent on the job, f. Roubaud was something to learn, because he created paintings in fact one is felt and in the same picturesque manner. The author of the article about the work of p. Maltseva captain 1-St rank V. Ternovskii constantly watched the process of creating a unique monument, so its notes can be taken as proof of the artist's creative method. Innovation of p. Maltseva is that he immediately put the figure in the corresponding color ratios, receiving virtually ready coloured underpainting that much further accelerated the process. The artist skillfully combines the scenic landscape and the pop-up complex action involving masses of people and equipment. Maltsev brilliantly realized its author's intent. In creating this diorama, he showed himself to be a multi-talented artist, master major convincing landscape complex composition battle genre and portrait. Great skill in creating dioramas

showed and an experienced military painter g. Marchenko, which accounted for a significant portion of the work and to implement the full-scale plan as well as the artist n. Prisekin (see annex 2). The main theme in the work of artists were unforgettable lyrics by m. Grekov: "we need to make the panorama so that every spectator can excitedly to say: Yes, it is!"

Axial Center, around which the plot unfolded, there was a moment of greatest tension of the fighting that took place at about 7 p.m., May 7, 1944 years. Complex composition in mass multified episodes that make up the composite nodes interconnected private has and its expertly found common centre. This Centre is the scene in which the banner from the hands of the wounded Sergeant another outskirt relayed to him an ordinary soldier. The main difference between this work from others is the fact that here is a gallery of artistic images, many of which are executed portrait. Strict deeply private interpretation of characters, highlighting the salient features of each, combined with common sense, lifting a single desire to win and offensive impulse. Featured Ferris high position lets you reveal dioramas before a spectator the whole course of the war that ensued at the dvenadcatikilometrovom front and to allocate greater depth to build battle formations. Such concurrent coverage in one picture of the events of the great patriotic war and the enormous scale of the offensive action is reproduced in this diorama for the first time. Gallery of portrait images in diorama form the real participants in the assault that was also innovative. Forever immortalized the feat of the Soviet Union hero, Ilya Polikahina, Ashot Margaryan. Innovative taking simultaneous exhibiting specific combat episodes with accurate portrait features heroes the authors enjoy for the first time. In the diorama, in view of the specificity of the display make this extremely difficult. However, p. Maltsev was able to use this technique as a central element of the composition.

The original was the image on canvas shapes, soldier and sailor, in enemy blindazhah performed and substantively. With such a large scale that was particularly valuable, successful innovation. It is significant that, in painted dioramas mounted plan as fighting relic individual stones taken from the sapun-mountain. Diorama is a special viewing platform, laid out the route of the tour groups, input and output.

This specificity display diorama storm of sapun mountain ", which approximates to the principles underlying display panoramas.

While in Moscow ended work on recreating the panorama f. Roubaud Borodino. "Nearly ten years (1950-1960) has previously restored canvas panoramas were various disputes concerning the methods of exposure. Many have continued rolling canvas was not

made until the final restoration of the Brigade composed of m. Churonova-Ivanova, v. Churakova, k. Fedorova, b. Shakhova, i. Esaulova when observing the Lenin Prize Laureate, people's artist of the USSR, p. Corina» [84, 112]. Close contact artists-Grekovcev and Moscow artists to some extent was the fertile soil that contributed to the successful completion of the work in Sevastopol. It should be noted that the work in Moscow and Sevastopol in terms of technical equipment, the panoramic room were carried out by an experienced architect of Kyiv-panoramistom v. Petropavlovsky, who restored the building of the Museum-Panorama "defense Sevastopol». Thus, at the turn of the 50 's the beginning of the 60-ies of the folds deeply scientific methodology of exhibiting works of panoramically-diorama art. This kind of art entered the era of Museum boom ", that is, the time of close interest a broad range of visitors to museums. "A different type of exposure, based on involvement of visitors to the Museum values starts to be processed by the beginning of the 60 's, although its origins can be seen in" formalisticheskikh "exhibits 20-IES and experimental exhibitions 30-40-IES,-says e. Rosenblum. Then begins to form, and the very notion of "in rem" ensemble. In the wake of the Museum boom happening and redefining the genre of diorama art. You can say that all the above-mentioned work had, to a certain extent, "the documentary Rod Exposition" [142] this in turn proves that diorama loses its pure entertainment, gaming and function by bringing its the exhibition, the Museum then becomes a member of the ensemble of the exposition.

At the same time the art battle diorama as a type of art activities in the context of redefining the metaphorically-Visual function. It has become a "real" historical monument that includes sometimes genuine things, elements of external Wednesday (as in "the diorama sapun-mountain", where the original stones were used). Illusions, latitude inclusiveness most impresses the viewer historical event, not leaving him indifferent spectator of the Museum.

2.3. Building a Museum and exhibition ensemble example museum complex "Museum-diorama"

To identify trends in the development of historical and military-historical museums, should apply to research our leading muzeevedov, who in the late 70 's, at the turn of the 80-ies gave a clear assessment of the whole process of the development of museums, exhibition audiovisual equipment and their use in museums. On this background the development of museums in the USSR, singling out the Museum's dioramas object has always been controversial, and critics and critics of acquired traits of sustained interest. However, the controversy around

the "boom" of the Museum's diorama was bright pictorial works, participating in the exhibition. Diorama was seen only as a secondary element in the decoration of the exposition. Articles on the problems of diorama art are few and far between and are contradictory. These include a series of publications by G. Kucherenko [98] who oversaw military artists Studio to them. M. Grekov from 1959 to 1965, subsequently, Ph.D., Professor, who wrote a number of monographs and books on creativity of students. The process of becoming the genre's historical Museum dioramas was determined only by the nature of the orders from organizers of the Museum. Reflection on the role played by the diorama in the formation of thematic and ensemble Exposition, revealed by the end of the 70-ies in the writings of the Resource Centre for art and culture. In the study it is possible to consider specific comments about the very concept of artistic design. Because the diorama, as mentioned above, needed not "random", exhibition display option, and long-term storage of the show, i.e. envisioned that this long-term Museum object. Analysis of previous development stage gives rich food for thought on the topic of "obsolescence". Chronology of development of Pan-diorama art shown at the end of the study, very clearly describes the variability of artistic interpretation of dioramas, as purely a Museum object. As soon as it came on the reorganization of the Museum that is quite natural, given the development of the museum itself, the question arose about the diorama. In most cases, many original works, that could themselves be an example of a good performance and a nice artistic taste, destroyed completely. This is due to the lack of space in museums, storage conditions and so Many honored masters of the genre say indignantly, "officials from a art" in the 1940 's, 1950-ies were destroyed genuine masterpieces of this art, what were, for example, works of the famous artist R. Frenz, which were exhibited at the Museum of the revolution in the USSR.

This indicated that the diorama was not as original monumental-decorative work, but as an ordinary exhibition exhibit. Not the best case in some peripheral museums. The fact that the ensemble thinking founders of national school-art of diorama panoramically much years determined the nature of organization exhibiting many works and indicated on the sequence of the Incarnation designed, affected the quality of some of them.

We are talking about dioramas: "Alpine hike Suvorov", "battle", "sapun-mountain storm" and the other (annex 2). 60-years of further reflection on the themes of the great patriotic war. before the ninety percent of all projects of this period was associated with combat operations of the Red Army. Geography of creating Museum exhibitions with use of dioramas. This is the central part of Russia-diorama «battle of Orel, "liberation of Pskov; Belarus-diorama

Commonwealth battle Soviet soldiers and Troops of the Polish "battle of lenino"; Ukraine-diorama «battle of sokolovo "at the Museum of the Czechoslovak-Soviet friendship, a number of works in Vinnitsa, Kharkov and other cities.

The Museum has already conceived as a historic-artistic monument, and to create dioramas in some of them already created individual buildings included in the Memorial. Memorial complex in some cases represented a complex synthesis of the arts. For example, some museums complex sculptures and architectural design of the Museum as a whole served as a kind of introduction to the structure of the thematic exposition where diorama was the strongest link. A good example of this synthesis of the arts can serve as a memorial dedicated to the combat Commonwealth Soviet soldiers and Polish Troops on the territory of Belarus. The Museum building itself resembles a giant soldier's helmet, aptly inscribed in the landscape, easily recognizable by its external form and immediately sets a certain emotional perception. Fascia sculpture complements the ensemble. Interior view of the Museum and diorama is injected into the dramatic action that speaks about the exclusively-successful architectural and planning solution. This example speaks about creative thinking about the process of exhibiting. Memorial in Belarus is the only architectural and artistic monument, the work of military artists exposing them. M. Grekov. The creative Union of architects, artists, muzevedov-jekspozicionerov is born and new plastic language that produces substantive Wednesday around the dioramas. "M. Greeks dreamed about the Ensemble as a Algambrskogo yard, located in the space of five-pointed star inscribed in a natural landscape, is an example of vision and deep artistic intuition," says x. Ushenin [151].

A new approach to creating works of art exhibition started in the 60-ies. R. Clix wrote about this: "artistic solution increasingly relies on the use of monumental painting, sculpture, decorative and applied art. In one movie idea as against the exhibition in General and in relation to specific parts of the form "[85, s. 308]. Follow artists, processed the exhibition, on a similar path and painters went to the Museum. In Leningrad, and then they started to perform in Moscow, maps, diagrams, dioramas and other kinds of scientific and support material, like works of easel, applied and otherkinds of art, in view of their inclusion in the structure of the exposition. For example, if the exposure was necessary to show the uniforms of soldiers of the Russian army, and in the Museum's collection they were absent, experienced artists performed "decoration" method. According to a. Kabanovoj and a. Tarkhanova it arose at a time when the author of the exposition had acted "without words". With the full content of the tradition of the exhibition form became something of a hidden comment and fully

assumed drama show. A similar technique was used, for example, at the exhibition "costumes of Russia" at the State Historical Museum [74, c. 29].

One form of such exposures may be considered those that are built on the principle of "historical moments that you stopped. The exhibition in such a case, the right is likened to a declaration of action: recreated houses, entire streets, they inhabit the human statues or people-mannequins. Interestingly, the exposition sculpture as a specific genre first appeared not in a Museum, and at exhibitions easel art. Later the Museum artists most organically and productively involved in Museum work. This issue very carefully and have engaged theorists exhibition design b. Revyakin, a. Olenov. They vividly illustrate the development of the exhibition thought artists seeking various techniques of artistic interpretation. Sometimes the Diorama with its classical reception display property ensemble goes out of sight. Because of its deep imagery diorama transforms not only Wednesday in the Museum, but also creates an atmosphere of holistic action, capturing the historic moment. And already, no matter how hard they tried to place must be artists Lenin Museum in Kazan separate perception of the Viewer from the obsessive thoughts, that's still a dummy, they have failed to do so. Even at exhibitions 50-IES in the historical Museum attempted to saturate the front pretty impressive modelling-layout plan of mannequins. These "dead" warriors looked extremely inexpressive, muljashno, because the reality of what is happening can be conditional to the point of absurdity. In case of extreme illusiveness show the deceased, which according to many artists ' studios to them. M. Grekov can act extremely appalling. Hence the composition of all subsequent dioramas, discussed below, will be based only on the decision of the internal dynamics and statics of work means of painting. This scenic interpretation of all complex as a whole is a tribute to the great respect the traditions of the school-dioramnoj painting panoramically laid its founder f. Roubaud. In a private conversation with the author of the study, n. Bout has repeatedly emphasized the complexity and the variability of the structural organization of a substantive plan: "the technology is here, it's not all, it is important not to overstep the scope of the possible and the impossible, in fact, himself a physiological factor underlying the corpse may still operate and almost tangible in terms the perception and repulsive kind. The artist may walk here to complete the illusion. That is the essence of writing off the layout with painting. But the sense of proportion, this is the line that separates sense of aesthetic content of the work of fiziologizma "and the extreme naturalism."

In this profound difference works Grekovcev and as jekspozicionerov. Despite the fact that many scenic works, you can see

the pictures of those killed, General compositional pattern and high spirit pathos mutes it, thereby providing an opportunity to get into the content itself. Covered aspect of photo art Studio artists to them. M. Grekov was not at all on the level of discussion. But I must say that we are talking about battles and battles. Yes, and the dimensions of the works that is indigenous difference from other dioramas, more ambitious. It should be noted that in the works of these artists not only plays a dominant painting. Installation of light and color on the layout produced also means paintings and props. The tradition of easel paintings here are deep and thorough. Landscape is always accurate, although in some works is very lyrical and soulful. This is particularly evident in the works of b. Dmitrievsky.

As you can see from all the above, in the 60-70-ies of the artists went on to a new stage in the genre of diorama art. He is seen in the departure from extreme naturalism in the image war, life in the deep truth in high drama pathetics reflection themes and spreading. Museum of history and art as cultural object, in terms of disclosure of military-historical topics by means of dioramnoj painting acquires the characteristic appearance, which becomes basic and the most expressive.

Diorama «the liberation of Pskov "or its other name" Forcing the river Great in the area of Pskov "Dmitrievsky, g. Marchenko, n. Prisekina continues a series of works to museums. The work was done in 1958-1960 and is an example of a transition in the works of Grekovcev. Development of easel art largely determined and the direction of this work. Typing of many individual episodes of the war in the whole picture was a serious test for the artist. If you combine the theme "Crossing" into a single artistic image from the famous lines of a. Tvardovski to conquer the easel painting, the true tragedy of war brought before us in all its complexity, variety of characters and scenes. "The main advantage is the fruitful attempt to solve daunting battle-song authors and multifaceted, and mnogoszhetno, t. Kucherenko. - Second and third plans of picturesque canvas here represented the wide panorama still continued ferrying our troops: the Wild River, vzdylennaja breaks enemy shells and mines, half-laced fire, smoke, wreckage of the huge blown up the bridge and the burning transfer funds, creates the impression of layered depth and breadth burst on the outskirts of the city and in the city itself, battles [98, c. 137].

Firstly, the original is a picturesque decision first, plan and forms the basis of composition, consisting of five interrelated plots. In its decision, the colors he chose to successfully used the principle of color contrast. "The counterpoint is a dark foreground plane, where numerous trenches the Germans occupy leading from there guns blazing to attackers. Deprived of the Sun, in dark uniforms and helmets, barely

standing out amid its yawning darkly black deep trenches, which iskopana the Earth, it seems they still alive were sentenced to death. The rays of the Sun, like imminent victory presages, highlight the part of the city. Its ruins, keeping the features of beauty and grandeur of the ancient buildings, churches and monuments, created by the Russian people, crying out for revenge, "writes j. Ushenin [151]. Singularity of composite construction and that the authors so place their heroes that we see them coming to meet us. V. Dmitrievsky, p. Sigismund, n. Prisekin receive enormous additional possibilities of psychologization images of the first plan. The entire composition is especially deep and emotional fullness. A classic example of organic and holistic solutions can serve the entire svetocvetovoj exposed mode work. Much here is taken from the classics of battle school.

Secondly, there is no far-fetched glorification of images. The situation is extremely terse and structure of battlefield shows how would inside. Conventions of side faces only overlap the logical dioramas. The plane itself, which expands the composition saturated with more precise details exclusively the foreground. It is material to such a degree that we almost don't feel the transition line layout in painting. To a certain extent, rethinking the theme of war is going on and in many literary works. It can be as a synthesis of figurative and literary started example novel "dead and alive" by Konstantin Simonov. Work. in this regard, Dmitrievsky represents a new phase of creative thinking about the event itself. He sees his own eyes in a completely different way, may not so spectacularly as p. Koretsky (diorama "Battle for the Oderskom bridgehead") with its daunting scope and svetocvetovymi transitions. Diorama «the liberation of Pskov "Dmitrievsky showed war inside other artistic and compositional techniques. No wonder about it arose as rumor-about artist lyrics. On the other hand he contrasts himself in Frank-heroic intonation. Artist-poet, how in the Studio considered b. Dmitrievsky, joined a bridge two diametrically opposite art reception: inner dynamism of heroic pathos soldier-Liberator with mnogozvuchnostju grohochushhego battle works.

This stage of development of diorama art marks treatment to more complex sphere of human vision. Diorama sometimes becomes the only carrier of information about wartime events. It is not enough, as in the epic historical paintings of Russian battle. She needs a man with great liberation mission, so much so that time inevitably alienates us from the events of the last war. One of the largest military history museums in CIS is considered the Central Museum of armed forces (Moscow). Defining the role and the importance it plays in a thematic structure, diorama and ensemble exposure, it should be noted that this type of art here has not yet become independent of the dominant character of the object. Despite the fact that the Museum has one

diorama, and is in the process of establishing a second diorama itself the architectural appearance of the Museum, its internal organization is a tribute to the tradition of museum construction 50-ies. In the structure of the exposition diorama only independent section of the exposition. At the implementation stage in the artistic fabric of the exposition, in 60-ies only search the internal organization of the monument, which jekspozicioneram seems to use this major Museum dioramas. Their attitude to the diorama so far only as a support tool, which were all of the above elements: monumental and decorative installations, glow maps and many other components. On the architectural organization and time of construction of the USSR armed forces Museum in Moscow is somewhat similar to the Belarusian State Museum of the great patriotic war. Note that the exposure profile relikvijnogo material, the level of aesthetic space, you can talk about their stylistic kinship. However, we are talking about the works of diorama art in the context of artistic reflection on the theme of the exposition. Here methods expose dioramas are different. Methodology of conducting tour groups too different. Let's consider each case of use of dioramas separately to identify trends in the development of the genre. In the traditional manner of exhibiting diorama "assault of Perekop, you can catch some of the preconditions for create a solid artistic image. So much so that the work is in one of the halls of the Central Museum of the armed forces in Moscow and is part of a larger, separate premises, in which artists-place must be established a number of showcases, where the viewer can see weapons The civil war, the legendary tachanku, etc. Thus, there is a whole image of the Hall, a kind of ensemble, consisting of different elements like relikvijnogo and the dioramas, bringing together in one story the entire node. The work of military artists Studio to them. M. Grekov under management of people's artist of the RSFSR, m. Samsonov, tells the story of the brutal battle of the civil war-"the storming of Perekop. Treatment of diorama art tools again to the topic-a tribute to the profound respect of the artists creativity m. Grekov, whose dream is to create a piece of Pan-dioramnoj painting remained unimplemented. However, the idea of m. Grekov on comprehensive panorama, consisting of five separate dioramas, owing to certain material costs and historical situation (the war prevented the implementation of the project) could not fully be implemented in the form in which it was conceived. The Museum decided that the best Memorial m. Grekov and his ideas, will create dioramas on the same topic.

M. Samsonov, the oldest masters battle art b. Feldman and m. Ananiev created a work of deep historical and hronikalnoj basis, and figurative characteristic. Display dioramas should climb to the podium, not special for more than one and a half meters. This is seen by some

miscalculation jekspozicionerov-muzeevedov, but not artists, because there is not implemented those principles of construction and display of dioramas that have already been worked out, but didn't know the Museum organizers. Work

B. Peter and Paul over the Organization of Museum dioramas "sapun-mountain storm", as well as its scientific advice, apparently had not been met. The spectator moves on long observation platform and as regards long stankovu picture (length dioramas 20 meters, height 3.5 m). Work perfectly written in the best traditions of realistic painting, wonderfully done modelling-layout plan, but the fact that it is close to the viewer very close to the barrier, creates inconvenience for the review. Plastic solution itself is quite common for a period of 60-ies, but still not mastered the methodology in terms of exhibiting in the Interior of the Museum. It is, as already indicated above, rather traditional for the entire shape of the Museum with its huge rooms without ceilings, reminiscent of the architectural organization of the Greek peripter. Insert a diorama in this architectural challenge Wednesday is extremely difficult. As for the Outlook, the transfer Wednesday and other important components of the diorama is an example of high art and craftsmanship.

The Belarusian State Museum of the great patriotic war is a series of diorama and dioramnyh layouts. We are talking about the diorama "Minsk boiler (the military operation to liberate Minsk in 1944). The authors, honoured artists of the BSSR n. Krohalev, b. Arakcheev, lagoons, p. Osedovskij, continuing the development of military-patriotic themes, went his own way in the creation and presentation of dioramas, first and ambitious work in this form of art in the museums of the BSSR. Having only a general idea of the panoramically-dioramnom art, these completely honored masters allowed when creating dioramas of several technical and compositional errors that ultimately affect the quality of the work. First of all, it is the nature of the exposure. The diorama is located in a narrow passage between two halls with a width of 1.5 m. Thus the viewer sees here rather than the diorama, and mounted artwork. The distance from the eye of the beholder to the plane of the canvas does not meet recommendations. Peter and Paul. Despite the complex and dynamic storyline full in the work lacks the main thing-the compositional Center, axis, around which the action unfold. The artists tried to make such Center destroyed tank, connecting with the tank gun on canvas shell, in flagrant violation of the laws of aerial perspective. Extremely inexpressive shapes are made at the model-maketnom plan. It would be better if artists generally do not resort to the image of people in the layout, which is confirmed by numerous examples from the practice of military artists. In General, the work cannot qualify for the role to be

played by the exposition of the Museum, as a historical monument. Thus, a situation in which there is a process of reflection on the leading role of the artist himself-of expositor, as organizer and host of the Museum exhibition. Its nature is becoming multifunctional character, in his recommendations, he relies not on sensual beginning, and a new way of artistic design. Synthesis-the merging of knowledge and skills acquired dioramist artist, with the aesthetic requirements of the organizer or the Museum. The consequence of this ongoing process is entering a new level of quality in the creation of dioramas.

At the end of the 60-ies in Ukraine creates a diorama "battle of sokolovo" at the Museum of the Soviet-Czechoslovak friendship. The authors of the dioramas are graduates of Kharkov Art Institute: Mokrozhechikij, Parczew, i. Efrogimson. Work on diorama «battle of sokolovo» joined them for a reason. Lithography "stand on death" creativity of Kharkov artist v. Parchevskogo was presented at the world exhibition "Expo 67" in Montreal. Picture. "brothers Mokrozhechikogo", dedicated to the combat brotherhood army in WWII, exhibited in the year 1965 in Kiev. Great interest is a series of drawings and. Efrogimsona for the poem a. tvardovsky Vasiliy terkin. In this case around work focused significant creative force. Stage of artistic reflection on dioramas, as historical monument, Memorial turned into a certain direction in creating artistic exposure. It was a significant work of Ukrainian artists, focused a lot of time battle painting. If we talk about the nature of historical museums in Ukraine, you can identify trends and a certain regularity in the treatment of many masters of painting to the military-historical topics. On the territory of the Republic now have dozens of museums in Exposition artworks panoramically-diorama art. The fact that graduates of the Republican artistic University unassisted coped with the daunting challenge of creating dioramas in the Museum is a natural consequence of the study of the creative heritage of f. Roubaud, m. Grekov. With artists of Ukraine go here its course and you can talk about a kind of national school. Art collective in. Mokrozhechikogo, b. Parchevskogo, I. Efrogimsona did not stop on achieved. After you create the diorama «Battle in sokolovo "artists have prepared a new canvas for the Museum of Korsun-Shevchenskovo battle and diorama for the legendary Museum of the Krasnodon the young guard. The length of the track is the diorama "battle of sokolovo March 8, 1943" (its exact title)

20 meters, the height of 6 meters. In size it is comparable only with the diorama sapun mountain "(annex 2). "Inspection of the diorama is preceded by familiarity with Museum exhibits, including the materials of the " Guardsmen-shironinczev ". Painted dioramas plan gives the effect of presence: straight to the hut in which the spectator leads

trench, visible wire fences, traces of war machines and Burian, buried in snow. The viewer opens the picture, illuminated even reflected light. The selected artists point inspection dioramas gives the chance to observe the General course of the fights in Lovech from the nearest hut hamlets of mirgorod and terrain behind the Mzha River. The Viewer as though standing on the top of the Hill, which offers a broad overview of the area. You can see the whole 10-kilometre stretch of Defense, which held the liberty battalion. Right-attacking tanks and mechanized infantry of the enemy, billows of smoke over a burning Taranovkoj, which heroically problems regiment to. Beljutina. Part of this regiment and its legendary feat "Guardsmen-shironincy". Centre diorama depicts the struggle of Soviet and Czechoslovak soldiers with the Nazis during their first attack, which was attended by 14 tanks and mechanized infantry, "as described in his essay Marchenko [119, c. 31].

Introduction of portrait images enhances the authenticity of the events themselves. The introduction of specific images of the event participants-admission in itself isn't new, but used in the works of dioramistov. "The viewer sees the head of village defense nadporuchika Otakar Jarosh, a leading Czechoslovak soldiers in melee counterattack against enemy infantry. Barrage lead Gunners Petrova and two batteries Division m. Novikov due Mzhi ", -writes a. Marchenko [119].

"The diorama Otakar Jarosz is depicted in the coat with a gun in his hands, led his soldiers in a melee fight with the enemy" [119, c. 31]. In general terms, narrative-thematic piece of work represents the spectator documented restored period, expanding the use of dioramas in the thematic exposition. Work on the creation of diorama was finished in the year 1967. Simultaneously with this event in Belarus, there is an original Museum complex dedicated to the brotherhood-in-arms of Soviet and Polish soldiers, as mentioned above. There is a process of reflection on the theme, with a heroic past Museum in Belarus as though crowning the establishment of military-historical museums, the subject of which is connected with the idea of internationalism.

By the end of the 60-ies of the envisaged shift to design complex Museum complexes. In the context of the most perspective in many republics, the style works far varies, due complicated fluid structure of the exposition. Traditional national school strengthens and the difference in the architectural organization of the Memorial, as, for example, in Belarus, where the situation is some tradition in the approach to military-patriotic theme. Creativity leading Belarusian architects and sculptors gravitates to the monumental and decorative plastic. This is largely predetermined character of the approach to the establishment of the external appearance of the Museum, its landscape Wednesday, new artistic solutions. The Museum building symmetrical

in plan, is made of reinforced concrete, glass and aluminum and is a dome in the form of a helmet with a diameter of 34 meters and a height of 11 metres. Cover is made of small proklepannyh, boards laid out on the frame. In the Interior of the Museum stands with documents that illustrate the history and formation of the Polish Army. In the center of the room-decorative Stella dedicated to the memory of the fallen Soviet and Polish soldiers, which dissects the Hall into two parts. On the rear side there is a diorama "battle of lenino. Work performed by the artists Studio military artists them. M. Grekov: N. Ovechkin, A. Intezarovym. The basis for the story of the composition of the diorama was based on the climax of the battle of Soviet and Polish soldiers in the vicinity of the village of Lenino.

Historical accuracy, specificity, all this together has created an opportunity to recreate a bright and memorable events of the great patriotic war means diorama art. The specific historical situation led and the whole process of reflection. Its basis is as follows: "12-13 October 1943 the year near the village of Lenino 1-th Infantry Division for them. T. Kosciuszko (r. z. Berling) and 1 St Polish tank Regiment named heroes of Vesterpljate, formed in the USSR on initiative of the Union of Polish patriots, consisting of 33 Army Western front first clashed with Nazi invaders. Aircraft participated in the battle of 1-St air army. Polish soldiers was tasked to capture the height of 215.5. During the torrid fighting warriors crossed the river Grain, were wedged in the defense of the Nazis on -2 1.5 km and captured abroad. 502 killed Polish and Soviet soldiers 1711. For heroism shown in the battles under d. Lenino soldiers awarded the title Hero of the Soviet Union, several participants of the battle ", - writes a. Verbitsky [20, p. 5].

The creation of the Memorial to Soviet-Polish Commonwealth preceded the anniversary celebrations in connection with the 25th anniversary of fighting lenino. Authors of Belarusian architects: I., Havin and sculptor b. Cygal has created not just a military-historical Museum, they first used innovative techniques of artistic reflection on the theme, its unveiling as a complex historical memorial complex.

Thus, part of the museum complex diorama finds and takes on its face, it concentrates many elements of the structural organization of the exposition, was largely determined its development.

Starting from the 60-ies, when museums started work on designing the exhibits, its initiators, according to experts, were the artists who sought to implement in the museums of its experience in the design and creation of Museum exhibitions. In creating dioramas is in the process of rethinking the methodology of designing the Museum. During this period in various cities of the USSR created a variety of historical Exposition, military-historical, historical-revolutionary museums goes active process of reorganization of the interior space. Extending thanks to the use of

dioramas, museums in turn change and its architectural appearance. In those years created dioramas: "battle of Orel, Orel," storming of Berlin "in the suburbs (Museum of Marshal g. Zhukov, Zhukov Kaluzhskaya oblast), several dioramas for Vinnytsia regional Museum, Perm regional Museum, a number of museums of Ukraine and the Russian Federation (see. Chronology of development of diorama art in Museum applications. 2.) diorama "at Lviv direction" («Lvov-Sandomierz operation the year 1944 "is made specifically for the Museum of the history of the Carpathian military district troops.) occupies a separate room and its contents closely adjoins the thematic section, dedicated to the great patriotic war. Authors p. Sigismund, m. Ananiev deeply researched the archive data, examining in detail and detail the progress of hostilities in July 1944 onwards on the outskirts of Lviv.

The documentary basis of the diorama "served as events that took place during the defeat of Soviet troops in mid-1944 year Brody enemy factions. Diorama recreates not any one of the heavy fighting that ensued then on this sector of the front, and is a kind of generalization of their artistic ... The victory of the Soviet army under Brody, had a decisive influence on the outcome of the whole of the Lvov-Sandomierz operation. She has created favourable conditions for the further development of the onset of our troops on the Lviv area. In the diorama is reproduced most combat time straining during elimination of the enemy, ochutivshegosja in «brodovskom» boiler-fights at villages Prince, Pochapy, Hilchicy. We have before us a majestic panorama of the battle. Under the cover of heavy artillery fire to enemy mark rushed the tank stream, followed by the infantry. Fighting broke out in the air fighters. Here are some reliable documented episodes of battle passed glow battle situation, dynamics and tension the oncoming battles, melee fights, "writes the originator Museum Guide [118, s. 14].

In its composition, diorama building represents a dramatically underlined horizontal (with dimensions of 30 x 6 m.), hence the building layout. The Viewer is at close distance from the front lines. At the model-maketnom plan reproduced izrytoe caterpillars of tanks, missiles, bomb craters, built field trenches, moves that fit closely to the viewing platform, exhibited the remains of wire barricades, burnt the aircraft. "Fierce fighting took place near the village of Pochapy. They are dedicated to the scene depicted in the center of the canvas. Here we see Panzer battalion Captain Theodosius Gorenchuka, which causes rapid blow to Nazis "[118, s. 14].

Museum, exhibiting a diorama, essentially tells means panoramically-dioramnoj painting of all complex twists and turns of the battlefield. This is a continuation of the tradition of p. Maltseva, first using this technique. To some extent this piece on its style and the plot

is a repetition of the best works in the genre of Grekovcev battle of easel painting. Echoing with the works of outstanding stankovista p. Kryvanohava, diorama as would continuing the cycle of his works, telling us about the major battles of the great patriotic war, such as "RAID", "the Interfax was informed about the Soviet Cavalry under Moscow", "Kursk" "Korsun-Shevchenkivske battle", "surrender of Nazi troops in Berlin. It is important that all the best and. Kryvanohava, painters masterfully orchestrated diorama, found her climactic point. Everything in it is subject to movement: people and military equipment.

Display theme heroic past found its continuation in the works of students, added exposure to museums two southern Ukrainian cities- Ochakov and Ishmael. In the first of these is "storming the fortress of Ochakov to the Russians", 1788-Marat Samsonov as though whips out of the chain of events is only one, but the main episode, decided the fate of the fortress. Author closeups displays the Viewer on a hot battle in one of the six bastions, captivating drama of the situation. Skillfully taking advantage of originality that has given the nature of these places, he raises the Viewer on the walls of the fortress, vozvyshajushhejusja over the Black Sea.

The short but bloody storming grasps heat: bright sun, until the pain in the eyes sparkling at the dilapidated walls of Crimean sandstone, dramatically highlights the dark blue, green and red in color uniforms figures fighting soldiers "-here is how Describes e. Vostokov in his work "Grekovcy" [28]. Feeling the need to elaborate the spectator that preceded the storm developments, which resulted in the fortress, captured by the Turks at the end of Vcentury, now forever was ceded to Russia, Samsonov creates along with two large canvas diorama, each in the form of mural size 14 x 5 m. "the battle of Kinburn spit" and "Battle during the siege of Ochakov fortress, with the participation of Alexander Suvorov. They are located near the diorama on the walls of the Ochakiv military-historical Museum of a. Suvorov. This experience was later used when creating other dioramas, requiring more complete coverage. A continuation of the theme was another work by e. Danilevski and Siberian (diorama Storm of Izmail). It tells about the year 1790 event, but the work turned out to be somehow especially attuned to our times. "Deep continuity lies in the fact that in August 1944, our troops with battles approached Izmail. The Russian army fortress many times skreshhivala with enemy weapons. Not casually on the chest are our top commanders on the Red stjagah battle flags of distinguished divisions and regiments sparkled decorations depicting "General forward"-a. Suvorov» [36, p. 85].

"The assault showed how it was in fact a major military operation. Surrounded by a rampart with a height of up to eight metres, with earthen and stone bastions and deep ditch fortress fit 20000th

garrison of Turkish troops. Resistance was fierce. "Behead everyone in case of a fall of the fortress"-such was the order of the Sultan. Under the leadership of Suvorov battled troops 31 thousand. people with 500 guns and fleet ships. Particularly distinguished itself in the storming of the sixth column, under the command of m. Kutuzov, who after the fall of the fortress was appointed its commandant [28, s. 85]. In the diorama, the intensity of the combat dynamics, involving large masses of troops we feel in full force. Moreover, its authors were able to clearly reflect the intention of Suvorov and its implementation. Shows how to storm Russians go grenaderskie shelves: Chersonese, Fanagorijskij, Dnieper, apsheronskie arrow, Don Cossacks, ships of the Black Sea fleet. Different uniforms soldiers great in colour, allows you to track the location and route of the movement of the various parts. The viewer feels that the attack comes as though the waves, and was actually. Highlighted and the most important episodes: breakthrough in the fortress by the river Danube, hand-to-hand combat with Turkish soldiers, made a Sally from the fortress. All: and troops and fortifications, which with the help of siege ladders rush up the attackers, and the types of the Danube with the castles of Cossacks-merged into one composite unit. In search of the most accurate artistic image on helping authors came contemporaries event. Party storming Langeron wrote in his memoirs: "Ishmael, ignited by artillery, resembled a real volcano, spewing smoke and flame.

Artists were carefully moved to the canvas all variety of fierce struggles. Diorama placed in an ancient fortress mosque, the Museum is visited annually by more than one hundred and fifty thousand spectators, she became one of the main attractions of the city. Diorama has expanded itself to understand the structure of the thematic exhibition. The museum itself in this situation predraspolagal to be installed in its interiors and paintings, dioramas elongated horizontally.

A new word in dioramnoj painting can be rightfully considered diorama n. Bout and n. Ovechkin «battle for the Dnepr», created by 30 years of victory and opened in Dnipropetrovsk in a specially built for her building, near the historical Museum name D. Yavornytsky. According to the year of its creation, it was the first museum in the country, created a special building for the display of dioramas. Long four years worked artists, designers, engineers, electricians, the staff of the Museum named after d. Yavornytsky on creating huge and majestic monument. Scientific consultants-researcher of the Museum Prokudo, military adviser, major-general i. Litvinenko. The diorama is dedicated to forcing the Dnieper and fighting the Soviet army in the villages in the area When the beachhead and Vovnii Solonyansky district of Dnepropetrovsk region. in September-October 1943 year. Scenic painting 60 x 14 m. Review RADIUS 230°.

Substantive plan mimics the Dnieper Rapids, made of reinforced concrete 590 sq.m. At the model-maketnom-military attributes, weapons and military equipment. Lighting-kvarco-halogen lamps. In the architectural and artistic terms diorama is successful. The building is adjacent to Museum dioramas. At dioramas is polukruzhiem with samples of military equipment exhibition during the great patriotic war.

We see the decision of the ensemble in a variety of stylistic exposure techniques. With exceptional artistry on canvas depicts an episode of one of the most fierce fighting that occurred during the autumn of 1943 the Dnieper troops crossing the steep bank of the Dnieper River, beneath the boiling battle. Trying to reset our troopers in the River, the opponent sent here new infantry units. The Group of 60 tank cars on a narrow plot of attacking our parts. Soviet soldiers on the move come into battle with the Nazis. Two opposing forces confronted the beachhead on head-on. Left the entire horizon are entirely zadymlen. There, around the bend, near the village of Vovnii, are the heaviest fights our shelves 203rd Infantry Division "[34]. Diorama announced, and we not only see everything, but hear the noises of the battle, the hum of air battles, commanders who voice orders, groans of the wounded, hear his lap Dnieper boils. Ambitious in its breadth of work, with an area of 840 square feet filled with real actors, on the day of its opening, demonstrated the power of emotional influence viewers panoramically-diorama art. Improve our understanding of the art form, has expanded beyond normal composite building techniques, because by itself almost approached a round panorama. Has changed the approach to architectural design appearance of the museum complex. Developed a fundamentally new type of Museum. Select this as the most important aspect of the problem.

70-ies have brought the genre as separate dioramas independent kind of decorative art, combining sophisticated components shaping. Art dioramas, actively developing in the Soviet Union during these years, begins to expand its borders. Artists are increasingly starting to invite other countries of socialist camp, in particular, Bulgaria was invited artist n. Ovechkin and other Soviet specialists in the creation of diorama equipment and layout.

The main reason was the prerequisite for the establishment of the first comprehensive panorama abroad lies in maintaining a certain creative traditions within the development of the genre, save recipes primer huge panoramic canvases, that associated in turn with the art restoration, very developed in the post-war period, the innovation of composite prospecting and exposure techniques.

The first truly original work abroad was a Memorial in Pleven (Bulgaria). "The initiative to establish a Memorial in Pleven has arisen simultaneously with our Bulgarian friends and artists of Moscow and

Rostov on Don. The fact of the matter is that Pleven and Rostov-na-Donu-twin cities. And military artists Studio to them. M. Grekov is not the first year of developing combat Commonwealth theme of our peoples and armies, "writes g. Semtevri [126].

The Memorial building, built in Skobelevskom Park in Pleven, a group of Bulgarian architects: p. Ivanov (the author of the project), P. Pachevoj and i. Petrov. The picturesque part of the complex is made with the involvement of Alex Ovechkin n. his Studio mates near military artists artists Rostov-na-Donu and Bulgarian masters. Enthusiasm, great creative tension and mastering the skill in the short time allowed to do a huge amount of work.

In the opening room posted six pictures that give an idea of the era, the hard life of the Bulgarian people under Ottoman yoke and the beginning of the Russo-Turkish war, prior to the battle of Pleven. The complex includes a diorama "the defeat of the army of Osman Pasha Vit" River artist n. Ovechkin [126]. "Working on the plevenskim Memorial, says n. Ovechkin-we especially felt how high and responsible Patriot and international duty Soviet artist. Martial Brotherhood of peoples of Russia and Bulgaria has deep historical roots. We must disclose on the example of the Russo-Turkish war of 1877-1878. Highlight the main, typical, consonant timing and modernity, to express it in an artistic manner-vereshhaginski truly is what was ours, so to say "challenge" [36, s. 87]. Work on the Memorial (Panorama, diorama and paintings) was preceded by a thorough preparation. It was fought on several fronts: a study of historical sources, documentary and archival materials, evidence, diaries of war art search figurative decision; the study of everything that was created on this war in Russian and Soviet art, and finally learning panoramically-diorama art available at our national school of painting. A particularly great impact had creativity vereschagin. He created the Russo-Turkish war of 25 paintings and more than 50 studies. In this lies a deep continuity in search of compositional, colour just scenic creations.

Vereshchagin considered fairly close on his thoughts about the war by l. Tolstoy and played in battle-painting the same role as l. Tolstoy in literature. He was the enemy of external opisatelstva and parade-theatrical style in the image war. Diorama "the defeat of the army of Osman Pasha at the river Vit" is especially felt.

World War II left a legacy in the form of burnt and those who have been abused monuments of national culture. In this respect civil and artistic feat of Leningrad restorers looks truly gigantic in scope. Distraction best frames the Leningrad branch of Union of artists of the restoration work in the post-war period could not have an impact on the development process of the panoramically-dioramnoj painting. This

painting is definitely not been forgotten since that traditions were deeply, and primarily associated with the work of the outstanding master r. Frentz. The pre-war period the artist was closely associated with the exhibition dioramas, and subsequently with dioramas and panoramas for Leningrad museums. Many works perished in the siege of Leningrad. Above, it was pointed out that in the postwar years, r. Frentz created in Leningrad on the merits of its dioramnoj School of painting. He is one of the first artists who visited the destroyed and burned by the Nazis Stalingrad. The result of the trip to Stalingrad and collecting material was the first post-war diorama, dedicated to the great battle on the Volga. Despite small dimensions (8x2 meters), diorama or rather say, mock-diorama had all those characteristics historical-artistic and monumental-decorative works, which distinguishes it from many previous works. Experience in creating future layout diorama productions at the time was the only way the team of artists to draw the attention of the press and the general public to that phenomenon, which was creating a complex historic-artistic monument. Only now, looking back through the prism of half a century of development of dioramnoj painting in military-historical museums, we can say with certainty that the first experiments creating and exhibiting works of diorama art is a real civil and artistic feat.

Successfully used r. Frentz and Mamayev Kurgan, which has become a symbol of the defence of the city. In their theses and articles artist in particular notes: This mound is topographically convenient, but from the main sites of the city by nine miles away. County tractor plant is about the same distance. The aim was to bring these points to the Viewer, without violating the militarily significant sectors and convey the salient features of the city, so that everyone can learn them in a landscape. Outlining his first sketches of the terrain, r. Frentz embarked on elaborating the composition sketch of the diorama. The artist chose to plot the most tense moment: the last and decisive offensive of the Soviet army in January 1943 days of the year. In the center of the sketch of the diorama-storming Mamaev Kurgan. In the left part of the artist shows the defeat of manpower and equipment of the enemy in the area of tractor plant. On the right is the central part of the city, where the prisoners shattered German forces "[159, s. 100].

The assistance for the execution of the dioramas r. Frentz, invited the talented young artists, former students at the time of the Leningrad Academy of Arts: Yu Podlaskie, pen Varlena, I. Khudyakov. Each of them, on the basis of common design r. Frentz and his sketches, doing field sketches and sketches. Based on the sketches was written shestnadcatimetrovye canvas diorama. In 1956 year diorama was shown at the all-Union art exhibition in Moscow. Still in the year 1954 r. Frentz started developing sketch panoramas "heroic defense of the

Brest fortress. But severe illness, increased in the last years of his life, deprived of his ability to work. The artist died in 1956 year soon after opening his dioramas at the Moscow exhibition.

The Leningrad School of diorama art deeply peculiar by its stylistic handwriting style, original compositions and in the construction of its works. For many years, while "in the shadows", due to the lack of criticism and evaluation, Leningrad school developed original mainly in line with the so-called "small dioramnyh" works for museums of Leningrad and several cities of Russia. You must also take into consideration that to create large dioramas to room with the most complicated system of technical equipment. All this, to a certain extent, could not affect the artistic concept. The most significant works have appeared only in the early 80-ies. This is primarily due to the strengthening of the role and importance for the exhibition of art that was occupied by the best artists of the Museum exhibition. Without a large cost in the dioramnom arts, impossible at all to perform any work. High technology can be saved only in the building of the Museum, where a special room for work on diorama. The most visible trend Muzeum-exhibition of the ensemble can be seen in the works of dioramistov the Leningrad plant of decorative-applied art. Little is known what technical and organizational difficulties have to be overcome in the process of working on artists dioramas. The most significant work lately can be called diorama "breakthrough of the Leningrad blockade, open during the celebration of the 40-th anniversary of the victory of the Soviet people in the great patriotic war May 7, 1985 year near Kirovsk.

"The first diorama in the history of Leningrad posted at the premises of the left ramp Ladoga bridge, which came into operation on the day of the 40-year anniversary of the start of the blockade of Leningrad, beginning of operation Iskra, January 12, 1984. The original spot its location diorama owes primarily historical environment: Ladozhsky bridge-the 10th bridge on the Neva River. He stood there, where in January 1943, was the unique ice crossing for tanks t-34 and kV. Built like a dagger trajectories of artillery shells straight leads and dashed lines tracer bullets he leads to the place where January 18, 1943 year met soldiers breakthrough warriors Volkhov and Leningrad fronts, write d. and Zherebov. Solomahin. Further, these authors note-"Diorama" breakthrough "siege of Leningrad was one of the main parts of the Memorial zone of the blockade. At its picturesque canvas size 8 x 10 meters shows the wide expanse of the river Neva with high steep bank-"Nevsky Izmail. Flaming Shlisselburg, 8th Corps last minute HES Sinjavinskie height. Flames are visible on the horizon. This enemy bastions-Lipki, camp No. 8, groves of Round-lead brutal battles warriors Volkhov front, proryvajushhie blokadnoe ring East, reaching

westwards towards the Leningrad front through the Sinjavinskije marshes. In the center of the diorama-meeting warriors two fronts, provoking blockade. On the left, the viewer can see a small military band playing a March. Tragic fate of these musicians, they all died in this battle. The sounds of the Orchestra break shells, bullets, all recorded on film and accompany demonstration dioramas. The viewer sees as specially in the footsteps of the "deep space" cross ties go attacking tanks. This creates a feeling of immense spaciousness, the magnitude of the event, all filled with air movement [62, 40]. In fact, under the influence of the viewing audience sees dioramas and distinctly perceives events today, because the diorama detail illustrates the sequence of events, directly showing the locations of the fighting. This is an extremely good directorial stroke the whole collective of artists. On the creation of dioramas labored team Leningrad artists: Seleznyov (head), B. Cat, K. Moltoninov. At the final stage of work on diorama were attracted artists N. Kutuzov, F. Sevostyanov, I. Kabachek, Y. Garikov. Substantive plan executed under the direction of Zaitsev. Author diorama space interior design-architect Y. Sinitsa. Happily agreed to just Space Museum complex. The authors of the decoration of the façade of the premises of the diorama: the architects A. Izoitko, A. Kolkushin, B. Novikov and sculptors A. Serenko managed to create a unique architectural ensemble, which includes not only built-in Exposition Museum equipment, but all external border, including embossed compositions on the heroic defence of Leningrad. In the creation of diorama "breakthrough" siege of Leningrad actively participated the representatives of enterprises and organizations of the Kirov District of Leningrad oblast. Thus the arena artistic life puts forward the diorama-monument; This is not just a building away the diorama is a complex historical and cultural complex, which includes all the elements of the ensemble of the exposition, where everything is subordinated to one purpose, one common task. Diorama by Leningrad artists was a continuation of the most complicated hardware experiments of modern military-historical museums. Place must be artists together with many professionals solve the most complicated tasks for displaying dioramas. The end of 80-IES is the pinnacle of them dioramists.

In 1989 year leading experts in the field of monumental and decorative painting I. Serov and E. Hanin finished extensive work for the Kaliningrad regional historical Museum-diorama "Assault Königsberg". May 9, 1989 year was carried out by its prior exposure to war veterans and guests of the city. The impression was of a very strong work, despite minor technical shortcomings. Events the storming of Königsberg is one of the most intense battles of World War II. The full effect of presence made organic combination of terrain modelling-for a plan that closely fits to the edge of the portal, and the dioramas of

painting with its take away specks. This technique of painting artists applied a second time and again very well. In their previous work for State historical-revolutionary Bryansk Museum-diorama "undermining the Blue bridge" exceptional artistic skill combined with sustained experiments in displaying the works. Strong, beating the inside light, first as would dazzle the Viewer, then makes shudder the thought that everything seen performed by human hands, so great illusions of spatial Wednesday. From work it is not possible to come off, its plot is not given, it is the truth of life, time, snatched from real events.

Creative method I Serov and e. Hanina-consistent adherence to the best traditions of the St. Petersburg Academy of arts. All the better that they achieved in painting, these artists are required. Serov and r. Frencu-their mentors at the rate of monumental and decorative painting. In 1989 year artists have completed work on layout-diorama "forcing the Dvina River during the fights for liberation of Vitebsk. Work has not survived (2004 year).

Thus it can be stated that among the disparate attempts to form a narrative-thematic line diorama works tended to a deep synthesis of military and historic event. Easel painting was not able to. At the turn of the 70-80-ies. Twentieth century select muzeevedov and jekspozicionerov in favor of the dioramas was a natural result of its development. Revealed and new previously unknown laws of its formation, composed of the Museum project. The final verdict in favor of diorama display identified and the public itself, recognizing diorama priority among other forms of Museum exhibition Wednesday. Required a new form of architectural organization of Interior Museum. Experiments in this complex field of design were conducted in CNIIJeP them. B.s. Mezentseva Includes c. Revjakinym and a. Rozenym. Appear research both among domestic scholars both at home and abroad. More varied not only the development of the artists themselves, but also jekspozicionerov-artists. Dioramnoe art exhibition falls within the scope of the design world. The filmmakers used by almost all countries in the world when the big spectacular mass scenes. Dioramnoe art constantly teetering in Wednesday's toughest experiments with layout, svetodinamicheskimi. Battle dioramnoj painting already closely in those conservative framework that still dominate Wednesday Museum work. The largest reorganization of military-historical museums such as the Museum of artillery, engineer and Signal Corps Borodinsky militärhistorisches Museum and other museums proved priority battle dioramas and great features of this kind of art . All this fully characterizes the great merit of m. Grekov as the organizer of the panoramically-dioramnyh art and design works and the first proponent of the form dioramnoj showing historical events. His enthusiasm for battle theme of the fashion of the 1930s, this severe

accusation of war as a phenomenon in social life, the greatest pacifism of his creativity.

Finishing the second chapter, we would like to bring one more quote from the book by b. Zotova, which very convex characterizes the great contribution made by painter m. grekov art battle diorama: "one hundred and fifty thousand people visited the exhibition Grekov. It was the best wreath given to pioneering Soviet battle painting grave "[68, c. 206].

G Chapter 3

ORGANIZATION OF SUBJECT-SPATIAL ENVIRONMENT DIORAMAS

3.1. Mass elements exhibiting works of diorama art

Currently, military-historical museums the size of premises for dioramas led the whole system engineering technical search tools and techniques exhibition layout. This kind of "industry" layout entirely moved from exhibition and Exposition activity of leading theorists and practitioners of design that when creating international exhibitions are the leading hardware wizards relief Wednesday. E. Rosenblum, k. Clix, first through lighter structural materials, in practice, proved all the advantages of the three-dimensional layout. Their experiments in the field of lighting units boosted for several techniques equipment dioramas. "The equipment of the picturesque paintings include: Exhibition Hall, an observation deck, umbrella reflector and lighting, which together are called technical equipment panoramas and dioramas," specifies. Petropavlovsk [128, s. 15].

Exposition Hall is a kind of stretcher picturesque paintings and, at the same time, optical device, which gave the opportunity to correctly perceive the image on canvas it should contribute to the best organization of mass display dioramas, the creation of the necessary illusions, as well as full safety picture and substantive plan. Admission decisions of the exhibition hall has a significant impact on the Organization of the whole system of technical equipment. At the same time the halls is strictly determined by technical equipment and remains constant at any form of building.

Hall size is determined by the size of the picturesque canvas, observation deck, *zahalstovogo* of space, 5,400 depth, bandwidth, traffic scheme visitors and the presence of subsidiary premises. Diameter of diorama Hall from 7 to 20 meters. However, in modern dioramas, this condition is not always the case. Increasing the diameter of the halls has entailed an increase in the size of the viewing platform, and hence bandwidth. The distance between the viewer and canvas are determined by the best visibility (12-14 m) doesn't change "[138, s. 32]. In many architectural projects occurs transformation of the very notion of showroom; It is enclosed in a rectangle has an anteroom or Hall adaptation, where military relics, cartouches, showcases, Memorial plaques with the names of the participants in the battle. The height of the Hall and its RADIUS is determined by the height of the scenic painting. From the ratio between the RADIUS and height Hall paintings depend on the conditions of visibility. When you remove the Viewer from the picture at a distance l equal altitude, or attitude of 3:4, achieved the best possible conditions of visibility. In the distance can be adjusted by observer dioramas using fencing, "they write in their recommendations,

the Leningrad architects n. and a. Revyakin Olenov [138, 32].

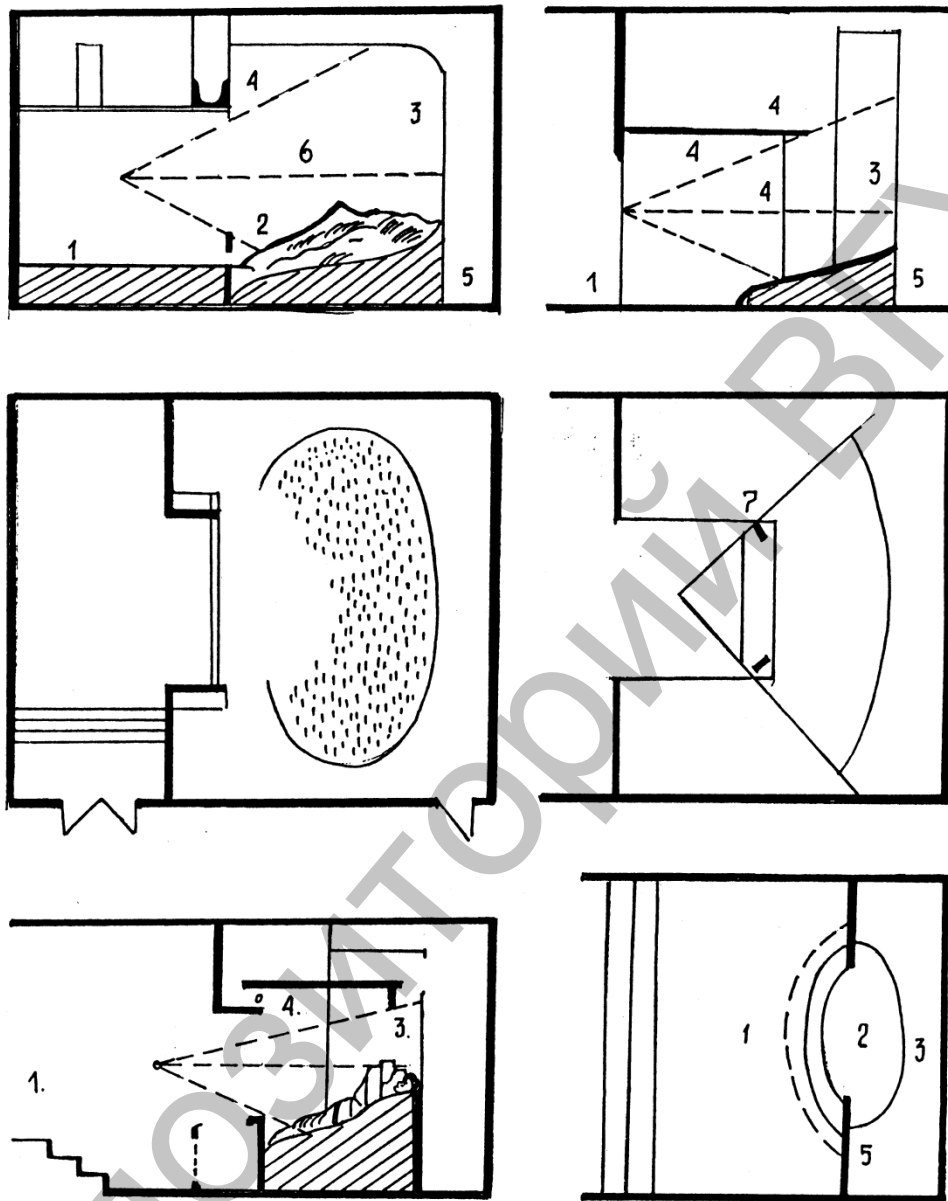


Figure. 2. Technical equipment of the dioramas.

1-an observation deck; 2-subject plan; 3-a picturesque cloth; 4-lamps; 5-zaholstovoe space; 6-skyline; 7-dynamics.

Present scheme dioramas is considered to be the most rational in terms of internal organization, and is presented in the above-mentioned recommendations for the design of museums. As regards the "clean" practices, as already mentioned above, many designers do not always cope with the challenges of exhibiting. Museum workers on the periphery often put artists and designers in an inextricable situation owing to the lack of the concept of exhibiting works of diorama art.

The observation deck. Platform level should correspond to the height of the picturesque skyline picture minus the average height

person (154 cm). The image on the hilly picture entails raising the level observation deck. Platform diameter and its height depends on the size of the picture. In a typical height of canvas 15 m playground has 14 m in diameter and is located at a height of 4-5 m from the bottom edge of the canvas. Entry and exit to the observation deck are made at a distance of 6-8 meters from the fence. It is desirable to share them to incoming and outgoing streams of visitors do not overlap. For the convenience of site inspection may be 1-3 level in excess of the top over the bottom at 60 cm. The dimensions of the viewing platform must allow it is estimated the number of visitors, "according to recommendations of the same authors [138, 33]. In front of the entrance to the waiting area is desirable (adaptation, such as the Museum-diorama "arc of fire" in Belgorod). The equipment includes umbrella reflector, which is suspended above the observation deck and hides from the viewer light sources.

The most difficult and hard work in creating works of diorama art is developing compositions of future works, the definition of the color system and the overall color pattern. Here artists often work directly at the Museum, thereby integrating all the skills of work in the field of easel paintings of picturesque with numerous experiments in the field of formation of the entire composition. All the preparatory work on the sketches, sketches, drawings, technical drawings in the Museum finds a clear and precise meaning. In many respects the nature of the preparatory work identifies progress and coherence of artists in the definition of the vanishing points, i.e. the definition of perspectives, finalization as a bridge model-for plan.

"Without a substantive plan, vygorozhennogo surround at least essentially, writes famous Moscow dioramist e. Deshalyt, it is impossible to clarify the composition" [151, p. 149]. "I think that the practice of some artists, which surround the plan begins to be constructed after the painting is incorrect. In these cases, the substantive plan looks random prefix to painting, besides loosely coupled with the overall composition. I am convinced also that you cannot start and picturesque part of the diorama without enclosures focused plan. Nature painting and its decision largely depend on the nature of the substantive plan and vice versa. This process of interaction is also a specific feature of diorama art. Interdependence exists between the voluminous details of which 5,400 in close connection with the canvas and painting. Therefore, the extent of their processing and synthesis is essential "[151, p. 149]. One of the most important professional issues-where and how to find the transition from painting to a substantive plan? Art transitions-a whole science. There are many patterns you need to know how to read. Budding dioramisty just here to make the most elementary mistakes. When navigating, it is

important to make them invisible to viewers. Volumetric plan should naturally and seamlessly grow in painting. When considering dioramas Viewer should think where painting and where, where artificial light, and where the light is written by the artist. All should merge into a single volumetric-spatial image. Great importance has the correct build space, taking into account the common painting and full-scale plan of linear, luminous color and perspective. Picturesque stroy works is determined by the selected story situation, time of year, disposition (in relation to military historical museums), the time of day with accuracy at a specific hour. There are dioramas that document the events of the war with accuracy to the minute, day, and hour of the onset of, entry into a certain area, beachhead, etc. Most battle dioramas and panoramas in the past and now focus the Viewer on the events that took place in the midst of battle. How, for example, f. Roubaud in Borodino panorama chose the most stressful period, battles between the 12:00 30 minutes and 1:00 pm 26 August 1812 year. Such grandiose scenes like forcing rivers may be slightly shifted in time and space time.

But it is impossible to confine itself to art dioramnom one, albeit superb paintings. Painting is created when you post all the way up to the nature of the natural levels, plan, directly connected with painting, nature and intensity of the white and colored lighting, which, in turn, affect and change the nature of painting itself. So work on a picturesque pattern or part of the diorama begins with the full installation of all components. This fundamental feature and dioramnoj painting on easel. Nevertheless, many artists Studio of m. Grekov argue that the main element of their creativity is mounted art, there formed a stylistic handwriting artist: search process there, his thoughts, his philosophy, his ethical standards and principles. While remaining deeply realistic art of the diorama painting requires from the artist. Masterly possession of the painting, there are still those principles of artistic activity, which had been decisive in the works of the pioneers of the genre: f. Roubaud, m. Grekov, v. Savitsky and other masters. Many talented stankovisty were forced to abandon work on the creation of dioramas in the misunderstanding of those picturesque challenges posed by this type of art. It should be added that contemporary works of diorama art reach huge sizes. For comparison, here are a few examples:

Table 1. comparative analysis of the most significant dioramas, performed by military artists Studio of m. Grekov

The title of the work and the city	Years project or construction	Canvas size in metres
«Battle for the Dnepr» (Dnepropetrovsk)	1971-1975	14 x 60
"Forcing the Dnieper in the area Pereslava-Khmelnitskiy (Ukraine)	1974	7 x 26
"At Lviv direction" in Lviv (Ukraine)	1974	6 x 30
"Lyutizkyy foothold" Novoselki (Ukraine)	1980	7 x 29
"Museum-diorama" fiery arc Belgorod (Russia)	1981	15 x 67

On the table, reflecting only a small period of formation and development of diorama art in the USSR can be seen that the dimensions of works permanently transformed, and that underlined horizontal clearly dominates. As for the diorama «battle for the Dnepr», according to compiled by the staff of the Museum, you can see that the radius of the review reached 230 degrees, and, in fact, approached the panorama. Some pre-war dioramas differed too large in size, but, unfortunately, many have not survived to our days and we cannot judge about their artistic dignity, considering the development of the whole art form of battle diorama.

Modern diorama, as already indicated, the most complicated-in terms of architectural organization structure consisting of multiple technical elements. address the characteristics of the entire genre as a whole, with the position of his figurative color or colour is almost impossible. However, it is acceptable to some comparison with battle painting of the 19TH century , because the framework (kernel) composition will always be the point that for an author or group of authors is decisive. "Moving" the Viewer to one hundred and fifty years ago, thanks to the imagination of the artist, creates thoughts some emotional figurative system, which is based on not only the event itself, but also the natural images, right down to the smallest details of military life. Deeply layered defence line in the last world war, the use of various types of machinery, air battles, the diversity of types of artillery fire from anti-tank guns to rocket launchers Katyusha type, as well as all types of armored vehicles from the warring parties across battle-create the preconditions to an entirely different picture of the battlefield. Dozens of groups have generated a complicated dynamic picture, unmatched in the history of world art. This is the distinguishing feature of the art dioramnoj battle painting.

Compositional features of each individual dioramas are such that

the viewer feels involved event, obeying the logic of reasoning, the authors reported in his book the emotional surge voltage highest spiritual the human forces, which gives an indication of the unshakeable will to win and the complexity of military time. It is appropriate here to consider the easel works Grekovcev rehearsal before a huge spectacle, which will certainly excite your later in the diorama. However, in each case, the author should their technical composition. In particular, Petropavlovsk said: "any commissioned paintings Color is determined by the nature of his story, in particular, the time of day the event depicted, as well as the State of the weather. Panoramically-dioramnye paintings require color system, which would facilitate the achievement of the most full of picturesque effect. The fact of the matter is that when natural lighting ratio dioramas and panoramas of the color intensity of the picture may not remain constant throughout the day. Light falling from a clear blue sky, stresses on canvas cold tone and extinguishes, omertvljaet kind. On the contrary, intensely colored sky, whether morning or evening, makes cold paints fade and revitalizes, enhances the warm "[128, s. 12]. Leading Soviet dioramist n. Prisekin very accurately and reasonably about this notice: "work on diorama, which to my liking, I am guided by certain principles, stick to the sequence that has been developed over the years in my practice. After becoming acquainted with the material in modern military history of its understanding, I meet with the protagonists and witnesses they select stories separate episodes of battle, then a meal in the countryside, try to imagine the magnitude of the whole event, write outdoor sketching. Track order depending on the landscape. Start with the main bunch, climax, then turn on the flanks-until all prorabatyvaju in pencil. As Director of "military performance, build individual staging so that they were combined as a single end-to-end action, seen a coherent composition, and this is the hard part. Painted plan separately never composing. To avoid static and fabric to flow seamlessly into volumes, mentally imagine the whole picture from the foreground to the horizon. In order to field plan worked, never enter a dummy, not sculpt shapes if they are there, too, painted on canvas. Painted plan build as *still life* subjects of military wares: weapons with projectiles, fragments of wooden and earthen structures and so on.

Like props on a stage, all this should not distract, because the main canvas. If the panorama is "see around yourself, the diorama in my view-how would glance through the semicircular window beyond which revealed a huge expanse of land. Since the canvas to the diorama set stretches on, the composition must be constructed so as not to be perceived spherical surface and a spectator could feel the depth and scale of space, its depth and perspective angles, movement of hundreds of people. " [122, s. 6.7].

Indeed, one need only look at the sketches to dioramas n. Prisekina, this is undoubtedly an outstanding master of the battle diorama painting as clearly imagine how powerful imagination and accuracy you must have the artist to show the viewer the enormity of modern battle.

In easel works n. Prisekina, p. Maltseva, n. Bout, there is always a place and spiritual, the emotional state of their heroes. But whether it is reflected in the composition of dioramas? Yes, of course, finds. Despite the huge size, the authors try to present their characters is not a faceless mass, and live event participants specific endowing them with all the complex features dramatic personality.

In compositions such as Prisekina n. your diorama «battle for Kiev. the year 1943 "(the Lutizh bridgehead 1978 г.)," Forcing the Dnieper River in the District of pereyaslav-Khmelnitsky in the year 1943 "(1974, 2003) we, thanks to the power of imagination of the artist, how would themselves become real actors of historical events. Some depicted on canvas warriors literally blank stare at the Viewer. Diorama (Lyutizky bridgehead) is a figure of a warrior in the Centre, which clearly divides the diorama into two halves and is the axis of the composition. There is no doubt that the reproduction of a plot in the highly artistic diorama is based on the common laws of realistic art. But, of course, take into account the specific features and characteristics of this art form.

"In easel painting between illusory space paintings and real space of the surrounding world is tangible border frames. In diorama painting all sought to smooth over the border and do psychologically subtle transition from real space to unachieved. The experience of exhibiting works of dioramas shows that the image on the canvas so "pulls" the spectator that he feels as if he is himself a party events. This phenomenon is called the effect of participation, or the effect of the presence"-wrote in Petropavlovsk [128, s. 12]. The process of active "involvement" the viewer in dramatic art show happens so imperceptibly, that first impression of wide space, depth and magnitude of the event causes a feeling of strong emotional turmoil. Maybe that's why battle painting so firmly established in diorama art. When working on thumbnails preference in battle dioramas is always given to the landscape. At numerous exhibitions of military artists Studio to them. M. Grekov we can find plenty of masterfully written.

When you'll know all about landscape, he himself will tell you needed for battles, "said f. Roubaud his disciples. Russian classical landscape in the best traditions of the development of this genre is the flesh of the flesh is closely connected with diorama art. Broad gave covered with grayish-bluish haze, landscape, its special charm-all this is a backdrop of battle painting. So striking a contrast, the sharper seizes

the contradiction between fast breathing nature and challenging dramatic scenes of battle.

Coloring the entire composition in dioramnoj battle painting is a daunting game of color and light, unusual light paintings, from sirenevato-blue horizons to brownish brown tones of burnt land, deep trenches and craters from shells. And in most cases, the successful solution of the transition from painting to the layout provides composition dioramas incredible depth, whereas, in fact, it is only a few metres, due to the distance from the ramp to the plane of the canvas.

In recent works of St. Petersburg artists widely received so-called back lighting (or backlight) is a light coming on the spectator and blinding him, is serving as a kind of dissonance material Wednesday. However, this is the future of diorama art. We are talking about the diorama "storming of Königsberg", located in a workshop at b. Porohovskoj Street in St. Petersburg. Work is not exhibited (according to the author of the study; it was suspended for the final stage in view of the changing political situation in the CIS in the late nineties of the twentieth century).

Jekspozicioneram and architects are confronted with increasingly complex tasks exhibiting dioramas. Enriched with the appearance of the shape feature of contemporary historical Museum. He, too, becomes a kind of "frame, framing the monumental-decorative works. So on its external and internal organization was Museum-diorama "arc of fire". Neraschlenennost the internal and external organization of architectural shape of historic-artistic monument, is the museum itself, is an example of a new approach to the practice of establishing all the military-historical Museum. In contrast to existing trends shape the future Museum only external build logic, rather than internal, Museum-diorama, as complex and multi-faceted object, designed its tektoniku and identified the development of creative thought and architect of expositioner-Museum Scholar. Soviet artists at: a. Mikhailovskaya, k. Christmas, e. Rosenblum, a. Soustin-think content exposure and its defining structure at the exposition.

In the art project of museum displays interiors modified with mobile partitions ("vygorodok") and equipment, lowering the ceiling, decision of colours all halls and lighting systems. This includes placing leading complexes exhibits, especially bulky. When remodeling or adaptation of buildings for Museum architects also are guided by the requirements of future exposure. The principle of integrity, Basic for the exposition of the ensemble, is carried out on the basis of laws of perception and Visual communication. It requires knowledge of human psychology in addressing planning exposition of the Museum and to develop the route. Another important aspect of the problem-focused creativity of the artist. It can be called the main Director of the

complex.

"It is the artist directs work: modelshhikami, lighters, and other professionals-because furnishing the picturesque paintings include Exhibition Hall, an observation deck, umbrella reflector and lighting, which together are called technical equipment panoramas and dioramas may wonder: what is the relationship to art has technical equipment? In this case, the closest since, just words of Flaubert, for necklaces little pearls, thread and more, and also art of diorama-Pan scenic paintings and substantive plan requires technical equipment [128, s. 15].

At the Museum-diorama "fire arc" all of the above aspects of them originate mainly from the wishes of organizers, i.e. authors dioramas. Belgorod city authorities saw the noble task of perpetuating the grand event, the battle of Kursk, the panoramic art and initially insisted on building construction by type of Volgograd Museum-Panorama. But the authors have had a slightly different view: replace round panorama of diorama, thereby showing the battle itself only means and techniques of diorama art, somewhat different from the technical equipment of the panoramas, where the Viewer is located at a viewing platform in the center of the room. Diorama building project itself is fundamentally different from many known museums projects. In some museums, given the small size of the building or its historical value, it is impossible to embed a diorama in the Interior of the building, which the Museum organizers create a new facility specifically to expose dioramas. So now comes in many museums around the country. In this situation, it is about creating *an ensemble*, which can be considered as a complex architectural complex should be based on history and Art Museum-Diorama with adjacent elements organized City Wednesday. It is noteworthy that the point of finding complex urban structure Wednesday also identified artists-dioramisty. This is confirmed by many oral sources; for example, in a private conversation of authors dioramas, recorded October 5, 1989 in Moscow.

The object is created on the initiative of the workers in Belgorod. Its construction is carried out according to the project team Belgorod architects headed by Pepper. Total area of the canvas, made by Cheboksary specialists-1005 square meters. On the creation of dioramas worked artists-Studio battle painters do not them. M. Grekov: people's artist of the RSFSR, n. Bout, honoured artists of RSFSR v. Sevastyanov and Shcherbakov and member of the Union of artists of the USSR m. Sychev. Museum-diorama for their architectural organization completes a whole gallery of monuments in the city centre: a sculptural composition "eternal flame" at the Revolution Square, stele with name guards parts of the Voronezh and steppe fronts and Glory fountain, monument to the Warriors-liberators of the Central

alley of the victory Park and the building of dioramas, shining white and like the Obelisk towering over the terrain. At the entrance of posted Soviet military equipment. Rationally planned room dioramas: the spacious lobby, which Decree of the Presidium of the Supreme Soviet of the USSR of Belgorod order of patriotic war, 1 degree and layout of this combat awards. Hereinafter referred to as the Hall of military glory. Along the perimeter are bas-reliefs, reflecting key moments kokovin participation in the great patriotic war. In the center of the Hall is cast from metal names of soldiers and commanders, who were awarded the title of hero of the Soviet Union for having participated in the battles on the Fiery arc.

The special introductory Hall (or Hall of adaptation) shows the end-to-end attack tanks and second echelons movement. The battle will continue until night, but for the soldiers of Twilight have already happened in the middle of the day. Hundreds of burning tanks, guns and aircraft, explosions of shells and mines, dust and smoke turned Prohorovskoe field in a sheer hell. Burned Earth. The magnitude of the depicted on canvas the battle does not detract from its individual components, the specific parties. We can see here many Heroes: tanks, gunners, signalers, pilots, nurses, local residents helped soldiers, all those in the deadly battle stopped the enemy. A special role is played by a substantive plan. It is designed as a relief of the terrain layout. Cleverly found Ferris point dioramas and using laws lighting distracting the Viewer from the scene transition model-painting plan for, create a picture of a huge, large-scale battles, what was the battle of Kursk. View specially filmed a documentary in cinema even clearer here helps to feel anger and tension of the greatest tank battles. According to the memoirs of Marshal of the Soviet Union g. Zhukov, koordinirovavshego at the the duration of the Soviet fronts, "the battle in the region of Kursk, Orel and Belgorod is one of the greatest battles of the great patriotic war and the second world in General. There were not only defeated the choicest and most powerful enemy factions, but irretrievably undermined by the German army and people faith in the Nazi fascist leadership and ability to resist Germany growing Soviet power Union.

In the Hall adaptation placed maps of Belgorod, Oryol and Kursk battle areas. Then the viewer navigates to a viewing platform overlooking a giant battlefield prokhorovka. Artists have represented the culmination of unprecedented tank battle that began in the region of the village of Jakovlevo. Here, going on the offensive July 5, 1943 year, opponent and main tank blow. Burying on the Tower tanks in ground, skillfully using ambushes and hideouts, warriors guards tank Army (General m. Katukov) in close collaboration with the 6 forces of the 6th guards Army General and velli Chistyakova. heavy defensive battle, successfully held off the onslaught of the enemy. The July crisis

was brewing 12 offensive Nazi troops, "writes the annotations Dyatchenko I. to the set of postcards" battle at fiery arc.

On canvas diorama all the above-mentioned events depicted on 14.00 hours July 12, 1943 year.

As in panoramas s. Langlois, battle dioramas of modern artists of the greatest attention is paid to "temporary" section of the portrayed events. Sometimes it is not respected, if we are talking about fixing from different points of view. Retracing the path traversed by the dioramnym art from the first experiments j. Dagera, battle dioramas s. Langlois and e. Detajlja, it is advisable to select the earliest forms of exposure. Daguerre sought minimal technical means its time to achieve maximum expressiveness of figurative elements. SRwneboth problem at the BPeand CE, today's general consensus: is moving fiznennogo fact in conditional dramatized Wednesday. Lot dalshe, for example, went American decorators in the famous Disneyland, where the theatrical effect reached its peak: displaying all United States Presidents meetings lively moving mannequins with lips and sheveljashhimisja pivoting arms and heads.

Technicallyth progreSS prodolwdeepen application, deploy in the space stage theatrical deSt. Our approach to the diorama differs slightly from those experiments, which exist in the West. Apparently, the role of large-scale historical GSSsTIA for a Russian man is more important than purely entertaining action aimed, first and foremost, the onlooker. The origins of this lie in the thicker consciousness when round historical fact displaces consumer function.

«... the art ensemble in the past has always maintained a life-ustroitelnuju function for Russian art culture it was a feature, "wrote m. Nekrasova. -"Aestheticism is never a substitute for technical completeness and strength of emotional impact of live image stuff. And the struggle for a living thing, for a living human environment, like the man himself, never lose their urgency [72, s. 13].

The fast pace of modern technological progress with all the acute challenges organization of architectural focused environment. The viewer finds himself in modern Museum lacks a key element in the show: natural living Visual lighting historical fact, and sometimes shaped interpretations of his art-plastic design methods. Back in 70-ies of Museum artists drew attention to the diorama as the strongest argument in favor of Visual lighting event. In Leningrad, and later in Moscow they became perform different types of scientific-auxiliary material: dioramas, charts, maps, with lighting and additional decorative elements. Thus, there was a sort of metaphorically-plastic solution thematic and later ensemble Exposition. One version of this exposition was a diorama, where all the elements of a decorative ensemble successfully interacted among themselves. "The Ensemble as

a figurative system, formed in a variety of forms in the structure of unity, suffused with links a comprehensive ensemble, which envisioned the universe," says n. Nekrasova [72.95].

Thus, introducing in picturesque surroundings, the subjection of his plan as a whole, the image of a huge historical events and the battle scene has created an opportunity to synthesized art, its characteristics approaching extreme illjuzionizmu. In the article "the Contemporaries about the past. Art of illusion or illusion of art ", the authors of the fourth CIS panoramas, Kiev painters a. Vlasov and Mamsikov, so characterized his approach to work:" the history of world art, 20THcentury, knows not so much cases of absolute order self-expression or to work with "pure" artistic tasks. Examples of the same, when the master, with "non-artistic" purpose is religious, ornamental, Memorial-created artistic works, masterpieces, is more than enough. Yes and the modern art market comes not so much from their preference free of plastic, but from the search popularity of a name, directions. [148.8]. In principle, the right is essentially a statement of Kiev artists very accurately reflects the depth of the interest of painters, decorators and monumentalists reflecting large-scale events in its totality, i.e. ensemble. Thus, a new type of ensemble-ensemble dioramnyj. Attempts to discredit, a substitute for realistic art panoramas-diorama is doomed to failure. "It is significant that in bourgeois science, main trend which is the destruction of art as creativity, this is not a problem at all and especially not associated with the specificity of art. Tehnicizma ideas in aesthetics exclude here the notion of artistic image and concept of value comes down simply to the pursuit of imaginary novelty," points out in his monograph e. Zavetskaya [64.48].

Arguing with the authors of the Panorama "release of Proskurov", by a. Sidorov [148] refers to examples of creativity f. Roubaud, noting this single example of extreme illusionism. This single-mindedness she avoid stereotype and domestic critics said in favor of the fact that modern criticism generally unknown to the entire history of the panoramically-diorama art. A. Vlasov and Mamsikov cite the example of German artists in panoramas. Tjubke "history of the peasant war in Germany, which is rather a huge picture, with an area of 1800 square meters. m, intended for decoration, dating back to 1975, with the help of the Soviet Union, the building of the panorama under the Baden-Frankenhauzenom, where in the year 1525 decisive battle occurred the great peasant war. Historicism, strict adherence to fact-that's what distinguishes the creativity and the German painter and compatriots. Not the interpretation of a single case history of civilization development, and very concise research and artistic reconstruction of events-that is, perhaps, the outcome of creativity of

contemporary artists-panoramistov. Mainly the sponsors dioramas in his work consciously took the traditional view of the panoramic art, which implies a high reliability of the figurative embodiment of an historical event and calls on the Executive Director professional modesty. "The artist's individual ambitions, its author vanity, the desire to impress the viewer with unique effects, spectacular winning techniques to emphasize its" I "retreated for a second, if not third, plan to achieve impressions limit truthfulness, reality of what is happening in the image battle, "writes the article a. Sidorov [148.10].

The versatility of both examples is that and Tjubke, and a. Vlasov, and b. Mamsikov try to create powerful magic of transmutation, the escalation of reality into art. Same tasks are the artists Studio to them. M. Grekov. Unlike easel works-art dioramnoe panoramically puts the viewer in the midst of what is happening. Picture is not capable of. In this case, the *artistic solution* is the belief of the spectator-involves at least eight to ten points of view. Narrative episodes, like the hallmarks of hagiographic icon displays the panoramically-dioramnoe art beyond the photographic fixing, prejudice, along with temporary and spatial concentration of battles, and most importantly, its artificial drama " thickening, whipping up drama "the living and the dead." The authors cite, in particular, and to the fact that "the main reason is a certain distrust towards art dioramas and panoramas is associated, in our view, a crisis of military-patriotic themes and military-patriotic education," writes next d. Sidorov [148.10]. However, Moscow artist e. Deshalyt successfully demonstrated the use of Pan-dioramnoj painting when creating layouts for International EXPO. Artist Studio to them. M. Grekov e. Danilevsky brilliantly developed the historical theme in the diorama "Capture fortress Ossa troops Yemelyan Pugachev. Therefore, the events of the last world war are not in the works of leading representatives of the dominant art form.

3.2. New trends in the art of battle diorama in the second half of 1980-1990 years.

In the second half of the 90-ies in Moscow was completed construction and equipping of the biggest military-historical Museum of the 20th century-the Great Patriotic War Museum at poklonnaya Gora. The complex is a complex construction and architectural plan project, implementation of which was engaged in many ministries and departments of Russia. In the original plan of the project had a lot of enemies by Orthodox Moscow public not wishing to see "carried" Poklonnaya Hill. However, the complex today constitutes a unique museum combines all the elements of the ensemble of the exposition.

In the open area can be seen in almost all military trophies of the second world war. Relikvijnyj material is not inserted inside the Museum, and individual lives an independent life outside it. So you can see at the site and the armoured train, wagon, and sanitary and first trophy "Messerschmitt-109. The focal point of the Museum exposition are dioramas, located on the second floor of the building, echoing the plafond of the building-sector, divided into six parts. Thus, in a single museum complex consisting of various thematic loading dioramas, in anticipation of the brilliant idea of the founder of the national school-dioramnoj painting panoramically m. Grekov on integrated diorama, inscribed in five Star (as Algambrskogo), which is an example of bright creative intuition. Designers have created all conditions for creative feat Grekovcev (differently, you cannot call this job), because basically the creators of dioramas were the oldest military artists Studio artists-n. Prisekin, m. Samsonov, v. Dmitrievsky, e. Danilevsky and others. The group consisted of young artists. Next to m. modern setting worked his son a. Samsonov, a graduate of the Institute. Surikov. E. Korneyev has created one of the most unique creative intention dioramas "siege of Leningrad" (below). Diorama Storm of Berlin "Siberian closes all the exposition and is one of the most dramatic in terms of the image of the urban landscape of the battle, probably the only one in the world.

In order to provide the scale of the work carried out, suffice it to recall that, at its creation to the preparatory stage took five years. The basis of the principle of the integrity of the compositional idea and scope of military operations of World War II, which focuses on the entire cycle. Already at an early stage works had the idea that you can't do one or two works, and you want to select the most important military operations of the Great Patriotic War: "Soviet troops Counterattack near Moscow in December 1941 Goda», « The battle of Stalingrad. Join fronts ", " battle of Kursk ", " siege of Leningrad ", " Forcing the Dnieper ", " Storming of Berlin ". In one of the first dioramas was shown not cycle battle scene in the conventional notion with far back plans and increasing avalanche battle and everyday home-military scene typical Moscow landscape. A group of soldiers and a tank t-40 move deep into the diorama. Shattered huts are visible on the left, to the right is a group of horse riders, the Interfax was informed about walking in deep snow. It is so excruciating tension is introduced to us days of Defense of Moscow is one of the oldest artists ' studios e. Danilevsky diorama "Soviet troops Counterattack near Moscow in December 1941 year. And this budnichnost, simplicity of the plot are amazing spectator quietness, latitude winter landscape and full similarity with the atmosphere of that time. The artist refers in his work to the events in the region Dmitrov-Yakhroma in December 1941 year. The author managed to reveal the main means for the work's original

colour high sense of duty, that inside of each soldier. It is a kind of transition from despair to hope. The theme of the liberation of the Russian land *prochuvstvovana* artist thoroughly and precisely built the whole composition that come to mind scenes from the novel by k. Simonov the living and the dead "and Leo Tolstoy's" war and peace ". This is a classic example of involving the viewer in a swirl of ordinary life, not at all notable everyday war, simple and clear of soldier's truth.

A completely new reading topics of Stalingrad Stalingrad battle. Join fronts we can see diorama m. Samsonova, a. Samsonov. In the 50-ies. project layout-dioramas on this topic in 1:5 scale. Then the layout became the basis for the creation of a large-scale works: Panorama Museum in Volgograd. Diorama project for Poklonnaya Hill on the same topic required a completely new approach when designing and accordingly different compositional decisions, although artists could would appeal and the events of the battle for the city from June 17, 1942 year until February 2, 1943 year.

Based on historic events-connection fronts and environment grouping German field marshal Paulus. In the foreground is immediately striking figure of a German soldier with the faded eyes, mindlessly looking off into the distance. (All end, war is over for it). Composition this scene is surprisingly simple, but pacifism felt very subtly. This Rock, the fate of the man, abandoned in the boundless and, actually, a foreign country for him. Some antithesis he serves them hanging over the lead-gray horizon. The drama of the situation itself suggested landscape: painting the sky with huge poured up to blue cloud squeezes, *spressovyvaet* events, creates the characteristic of the eternal nature of antagonism. And this all the more clearly defines the event itself. It is extraordinary and fundamentally changes the course of history on the planet. No wonder, in all of the classic Western military writings, Stalingradskoe battle is the greatest battle ever occurring on Earth. And it is assigned to the diorama so authentically and convincingly that the joy of the winners is transmitted almost tangible and visible. Merit m. Samsonov again and that he is a master of colour, and all his previous work is, in fact, the classic art of diorama: "storming the fortress of ochakov», «Taking Perekop. Here style unity is achieved by an absolute connection reliability of historical events and the surrounding landscape at the expense of multi-layered a picturesque letters and work on strong color contrast. Screening of epic events amplified workshops using color. Therefore, everything breathes and lives its normal life with small household characteristics and powerful chord passing beyond the horizon of the winter days.

Diorama n. Prisekina "battle of Kursk" is another page in the works of this outstanding artist. Most convex tendency of the development of this art form throughout his half-century of

development. N. Prisekin continues the theme of huge-scale operations of World War II: "the Iasi-Kishinev operation", "Lyutizkyi foothold", "air force troopers Vyazma in 1944," Forcing the Dnieper River in the District of pereyaslav-Khmelnysky in 1943. Stylistically he repeats his previous mise en dioramas, skillfully combining separate struggles of warring parties amid the vast unfolding canvas of epic scale and in its power. It is, in fact, art battle-piece film, stopped for a moment by the hand of the artist. On the strength and credibility of the event depicted n. Prisekin is approaching the traditions of one of the oldest masters this art form p. Maltseva. This is the traditional "malcevskaja" manner of the letter, slightly smoky texture background, characteristics of the main groups fighting. Persuasive on colour letter and picturesque Valere is a result of scrupulous studying of laws of light and shadow, realistic traditions in the landscape. No wonder, as a fundamental component of he sees in art landscape dioramas. Natural landscapes are the pivot on which narrative is strung. Typically, this is a long-running study of natural material and finding one unique point at which the unfolding event. She always found exactly and precisely.

The greatest event of World War II-the battle of Kursk is the final turning point in the war. Prisekin put the plot of real events of one of the 50 days of the battle, when Soviet parts destroyed the Mameluke armored divisions SS "Adolf Hitler" and "dead head". This is the real event, telling on canvas diorama in strict accordance with the date of June 12, 1943 Goda v 10:00 am, happened one kilometer from the sovkhos "Oktyabrsky" at an altitude of 252.2 meters. Canvas diorama as would be dissected into separate episodes, and the interaction of these elements leads us to the center of the battle scene. The center of this scene is a melee of our fighters, where each subject poses and movement are in the dynamics that seem to effect the stopped moments. "Coloring the diorama-piercing glow steppe, a giant flame cauldron at the Red-Red as molten metal, Earth," notes author dioramas.

A very special place in dioramnom cycle takes the theme of the great human tragedy, workers of rear. That's why diorama e. Korneeva "siege of Leningrad" deserves to distinguish it from the point of view of organization modelling-for plan and define composite ties. The artist, perhaps for the first time managed to create a unique sample works of diorama art, having marked the city's architectural elements in the foreground and entering their special admission directly into layout inspection combining Hall. When this model layout plan is not "vypiraet" but, on the contrary, organically fused with prosmotrovym Hall, instantly taking the viewer and turning it into a climate harsh blockade of winter. If the diorama was also voiced by (which is hard enough to do when driving tour groups), the Viewer could hear the

whistling fugasok exploded, the sound of water escaping from hoses, distant volleys of naval artillery facing the Neva River ships. The main axis of the diorama hits the angle of Griboyedov Canal and Bank bridge. The artist deliberately shifted plans and connected platform from which obozrevaetsja diorama, so that, in fact, moving along a real fence, we perceive the whole scene as if really are in the city. Here a sense of ownership for the event is full. It is very close to his skills to receive J. Langlois, sovremennogo diorama felling vessel "Scipio" with a real painting. Reception in the composition is not new but always spectacular in terms of presentation. Absolutely unique made the right edge of the dioramas, where it seems like literally now come crashing down the edge of the wall from bursting artillery shell. Cool coloring diorama prinizyvaet sensation of ordeals, the long winter of blockade, painstakingly described in the works of Chukovsky, S. A., O. Berholtz. In the atmosphere of the event us, above all, strikes exactly the cityscape until the pain is familiar to any Leningradcu: dead gaping apertures of windows, flashes of fire. Huge unique town like the metering, froze for a moment, but life and standoff continues in it, no matter what. Doling out witnesses to this-on the surface of the frozen Canal anti-aircraft guns, ambulance, which loaded the wounded. Illusion of depth achieved that diorama is very clear perspective, examining every square meter of canvas, so the viewer has no doubt the authenticity of what is happening.

Diorama in "Dnipro" Forcing Dmitrievsky is a continuation of the theme of crossing troops through the water barrier. The plot of this composition can be found in the military historical Museum of artillery, engineer and Signal Corps in St. Petersburg, where in the postwar years, an attempt was made to display this large-scale event. For 57 years, giving Dmitrievsky, life, creativity is a kind of a milestone on the road of life. Taking part in the military operations, consisting of 3-th Belarusian front, the artist is not seen and observed in reality, this large-scale operation. Exceptional scenery, wielding Dmitrievsky chose to plot the high Bank of the river otlogij, where right on the spectator go attacking battalions. Axis is the figure of injured soldier dioramas, which clearly emerges against a backdrop of smoke. Grotesque texture painting, relief. The whole diorama is made simpler than the first postwar (see Chapter 2). All given to painting the sky and from the spectator called a sense of full ownership of the event. Smoke swirling in the background dioramas enhances the dramatic situation, thickens structure of painting the sky and penetrating into the left part of the diorama rays pose a peculiar dissonance event-the eternal duel between light and darkness, good and evil. Enemies are not visible, they are already under the attacking, but it is clear to everyone what this battle and some incredible tension forces achieved victory over the enemy.

Artist, lyricist and the great pacifist v. Dmitrievsky, always harmoniously and subtly writing nature and here us leads in philosophical reflection on life, on death, on predestination of man on Earth.

Completes the cycle diorama Siberian "storming of Berlin". The theme of the destruction and looting of the great cities of Europe during the (II) World War II found in the diorama in Siberian concise and complete phrase. Characterization of the event very clear. Everyday scene in the trench: running a platoon on the left, which now enters this fray and may never be released from it superbly-executed. modelling-layout plan takes us this far may day 1945 year.

3.3. The continuity of traditions of art, dioramas with the artistic practice of modernity

A visual way to display one or another historical event has already changed significantly. The increase in the volume and dimensions of the works brought to life and the emergence of other Visual series quite quickly forgotten artists. This is a realistic picture of the world in the panoramically-dioramnoj painting. Moreover, it should be noted that the main element of historical reconstruction was and has remained a historical realistic painting. 21 century we humans who live among the masses of visual impression and constantly expanding Visual series: replication of reproductions, book and magazine illustration, photography, posters, advertising and the Internet, not to mention movies and television- hard to imagine the tremendous impact that assisted the panoramically-dioramnoe art for ordinary people in the 18-19 century. It is, of course, talking about the wonderful phenomenon, because the first panoramas hit its scale, topographic precision images, the ability to transfer phenomena of reality with the utmost Visual accuracy. In terms of modernity, this was perhaps the first major manifestation of art "mass media". But from the point of view of its nature, dioramnoe-Pan art has great power of public exposure. And in this respect, the picturesque diorama and Panorama can be counted among the monumental arts.

Throughout the period of the twentieth century events, the battle-painting and art in General battle irrevocably died and the whole paradox it is that genre showing the war itself and died from war- the eternal curse of mankind. Another reason for the disappearance of these works were picturesque dilapidation layer, fire and transport and for equipment from one city to another. Current practices in Museum and exhibition registration required jekspozicionerov more serious attitude to material modeling technology have changed Wednesday, as well as replacing holstam and paints came new art supplies. In the classic sense

has changed even the very term "diorama". The publication of a vast number of booklets on miniature dioramas and hundreds of methodical recommendations on their organization spawned a huge demand in the market of Visual Tools. Now dioramas called everything that is behind the plane of observation. That is classic diorama-through something (something, something) adopted a endemic in England in exhibitions and museums is, first and foremost, a method of diorama display generally worth all that stands for showcase and has a layout of any landscape: urban or rural, or landscape. As regards the main spectrum of research-military-historical Museum of the practice widespread use of diorama methods of the image, i.e. the combination of background and props.

The place must be United States went further. Their way led to the use of layout and diorama Dummies who live in Wednesday almost as well as living people. They are a little move, turning heads and depict a small effect. It certainly speaks in favor of diorama display method on the background of a real landscape, but too eccentric in its essence.

But real school dioramas with realistic art russkoro tradition in classical or even, you might say, academic sense of the word, still exists in Russia. Today, the artistic director of the Studio for military artists to them. M. Grekov Sergey Prisekin not only defended the method of realism from various other attacks throughout in art, but he tends to bring out its spectacular skill to a new level.

Today, when in art criticism comes to the process of revising the theoretical concept of realism, we cannot agree with the view of some famous theorists such as Vlasov. In particular, he writes: "it is impossible to express on canvas only what is upon life. Much impedes this. Such art does not and could not be anywhere else except Russia. Worldiness art spiritually, with a desire for splendor and riches have traditionally resulted in Rococo and Baroque and then always be identified with the sharp decline of the internal culture," writes b. Vlasov art styles [21.492].

If a European sense of form was nurtured for centuries, what was the need to organize and order the Russian people all connected with the breadth of nature, desire to live in a big, wide, full force. Accordingly, all this is reflected in the panoramically-dioramnoj painting. If, as an example, still lead the construction of a memorial at poklonnaya Gora and compare with the latest achievements of Museum practice in England and the United States, then it is safe to assume that there was a sharp divide on the issues of principle only from the point of view of spirituality of the subject of the image. As regards the identification of the battle themes, the main criterion is the dramatic fine art itself. This constant drama, constant conflict, and initiates art

dioramas.

That is, in other words already from the mid-19 century and by far the most common and popular in the panoramically-dioramnom art becomes a battle theme: "It established so that, at the present time, some believe that the battle-piece genre characterized by a panoramically-dioramnomu art, although, in fact, its scope is much wider," says s. Aprasceva [3]. But the list of issues would be incomplete if we hadn't stopped at another curious fact. The diorama was always similar cinema that has repeatedly pointed out in the study. The auditorium is a lookout dioramas, even nature origin is related, as the visualization of perception. The same relaxation room and adaptation of the spectator that predates cinema, the same method of shaded narrow passage and dive in the event. Experiments with this type of art in the field of mass entertainment art forms pushed the genre into the depths of the dioramas and created a phenomenon. This symbiosis of layout and vertical plane with forward-looking image. Improving review dioramas another round of technical equipment, which has undergone some changes. Today it is clear that even a glimpse of a small enclosed space through a hole in the wall or window would mean methodology diorama display. Therefore, when settling museums increasingly sounds expand the space theme painting tools and svetodinamicheskimi installations. Apparently, changing our understanding of the nature of visual perception due to the eccentricity of human nature itself. The desire to put themselves in the Centre is associated with the jepocentrizmom thinking person, therefore, how many will live mankind method diorama images will constantly evolve and change. The fact that in London created the world's largest society of panoramas and dioramas headed by Lord Montagu Buhl and Chief Curator of the printed publication and library cards Gild Hall Ralph Hyde attests to the sustained interest in this form of art.

In the year 1990 there was held an exhibition dedicated to the 200-year anniversary of the first panorama, where were presented for the first time, scientific labour. Argascevoj "art panorama as a kind of art. Imperative to continue and increase these studies in Belarus-in the region, filled with military and revolutionary events that, in turn, enable other to look at the whole historical process and move to peace building. An important factor in exploring new forms of audiovisual art forms at the end of the twentieth century is to seek harmony, directly connected with the freedom the creator, his expression. Realistic beginning in panoramically-dioramnom art only has been strengthened thanks to the exceptional being two-faced or all forms of artistic expression and the availability of understanding its figurative language broad segments of society. Dioramnoe art is a kind of tribute to such complex phenomena in art as realism, naturalism, romanticism, but this

is just the perfect display for each particular historical situation, the ratio of historical content and specific form, harmony of artistic imagination and reality. Dioramnoe art in its development has passed all stages of artistic creation, which underwent development thinking as such. Not changed the method of expressing ideas, although there are examples of other effects on the viewer figuratively-associative means of painting. Example, Werner "Tjubke panorama Early bourgeois revolution in Germany» Baden Frankenhauzene. One thing is clear, that in dioramnom-art panoramically laid out quite a few components: on the one hand resizing works with other technology and drama show. Important one: art in its essence does not change its nature, becoming an essential tool for the formation of human spirituality. As certain of the conclusion of the third chapter to cite facts of Museum exhibition practices Belarusian artists, where there is a constant search for new forms of organization of subject-spatial Wednesday. Lack of experience in terms of creating dioramas artists compensated for other methods of artistic interior space, e.g. stair or peculiar niche with a scenic background, which today cannot be called dioramas in classic sense of that term. Too convex and "muljazhno" showing mannequins are a pretty background. The absence of large anchor battle scenes formed Wednesday small battle dioramas in the Mogilev Regional Museum of local lore in the butt battle-Hall scene diorama "Bujnicheskoe field" Saint-Petersburg artists have not resolved the main task the exhibition is the creation of an atmosphere of wartime. No mesh veil between the ramp and the spectator extremely poorly executed layout of the tank in the foreground of the diorama.

There are many expositions in Belarus military-historical profile, as well as parts of battle glory units and formations that took part in the last war. For example, in the Belarusian State Museum of the great patriotic war (Minsk) Division into the halls, however, creates a whole and organic pattern occurring real events. Therefore, the Museum was renovated part of miniature dioramas layout nature when reorganization in 1995 year. In General, its visual perception. But now the issue of reconstruction of small dioramas Trostenets ", created in the 60-ies, when not yet explored factors shaping organization modelling-for plan. To the creation of dioramas approached from the point of view of scenery design. The background is a flat picture and side elements-theatrical scenes or "Mirror scene" in the terminology of artists-stage designers, is the veil separating the Viewer from the model-for plan and painting. All of the above elements reveal extremely negative towards the creation of such large and complex of museum objects. Here seen rendering jekspozicionerov and unfortunate artistic solution. In the coming years will be prepared recommendations on the reconstruction of the dioramas in the Belarusian State Museum of the great patriotic

war, to improve the structure of the functional organization of the Museum as a whole.

Artistic-plastic solution of all the investigated objects is overcoming the means of painting, vest-dekoracionnymand techniques of the farcical theatrical effect that severely discredited diorama in 60-e early 70-IES, when before the end was not mastered by the experience of the practice of painting and decoration works. Modelling-layout plan is not conditional reality, but in 1/7 times reduced copy of real objects. Else discovers the painting. Total modelling-layout plan is the result of hard work of the artist of expositioner in Union with the authors of the paintings. Ultimately, this is a focused group of creativity, where constantly there are experimental works to improve the quality of design. As a whole is still not fully disclosed the artistic organization model-techniques for the plan.

Evolution battle painting in the USSR between 1930-1990 years passed several stages. This is mainly due to the history of development of the State and the desire of the political leaders of that time somehow stimulate the development of the genre as a whole. The first phase of the 1920-1930 years associated with the traditions of the art easel and the expansion of interest in military theme artists such as: a. Samokysh, p. Sokolov-skalya, a. Gerasimov, g. Sawicki, Yakovlev, A. Moravians, p. Kotov, m. Avilov and others. Disclosure of the battle themes in prerevolutionary years can be seen in artists such as a. S. Samokish. A. Charlemagne, A. Popov B. Villevalde. Stuck and public opinion about the great role of battle art in a new ideology of society, the love for the motherland, protecting his interests, patriotism, however, art battle diorama for a number of reasons could not immediately after the war to gain a foothold in Russian art of the 20th century. This economic reasons, the devastation of post-war years. Nevertheless, the first professional work was in the development paved the way for this kind of art in the USSR. We are talking about "diorama storm of sapun mountain in Sevastopol. With this work, you can begin the countdown for the second phase in the development of battle dioramas in the USSR, which coincides with the period of formation of Soviet monumental and decorative art dating 1945-1980 years. During this period, one of the founders of forming dioramas such organizers as h. Ushenin, artists P. Koretsky, p. Sigismund, p. Maltsev which are outstanding masters of historical painting. Continuous development is in the process of military themes, and in 1942 was written the best easel painting artist a. wartime Studies "defense of Sevastopol", narrating about the period of Defense of Sevastopol. The work was written on fresh impressions and is a masterpiece of easel art. Artist a. Bubnov between 1943-1947 years writes luchshee batalnoe polotno on the theme of Russian history

"morning of the battle of Kulikovo. Immediately after the war was written by painting an outstanding master of battle art p. Kryvanohava "Kursk" (1949), then the very dynamic of his story painting "defenders of the Brest fortress" (1951). In the Belarusian art in the subject turned e. Hare, who wrote his own version of the legendary epic of the defenders of the Brest fortress. Was taken and attempt to perform a diorama with the same plot. But the introduction to the fore casting and firing of heavy machine gun of Red Army soldier, made of plaster and dressed in uniforms, completely discredited in the eyes of the public and the mass audience faith in the authenticity of the image. Probably not until the end of the Belarusian artists were examined laws shaping of diorama art that led them to a substantial checking when creating an exhibition at the Museum of the great patriotic war in Minsk. We are talking about the diorama "Minsk boiler", devoted to fighting on the outskirts of Minsk during a military operation Bagration in 1944 year. The choice of location for the display of dioramas was very unsuccessful. Disadvantages can include a total disregard for decommissioning techniques of painting and modelling-for plan and other important elements of the organization subject-spatial Wednesday Museum exhibition as mentioned in the second chapter.

In the period between 1980-1995 years already finally formed the subject of spatial organization techniques Wednesday, a scientific theory in the writings of professors Revjakina and A. Olenov "recommendations for the design of Museums [137, 138]. Therefore, you can talk about the latest stage of the art battle dioramas in the Soviet Union, which formed a modern scientific understanding of the role and importance of the dioramas in military-historical Museum of the last quarter of the twentieth century. Relationship with world practice of creating military-historical museums identified the following priorities which had emerged in the CIS between 1991-2005 years. This is the current practice of establishing large scale canvases, creating architectural structures to expose dioramas, which mastered only in the CIS in the framework of architectural and artistic decisions of the Museum exhibits. The future will certainly be associated with the Visual of a number of these exposures. Appear holographic projects. But we can say with confidence that the picturesque tradition battle dioramas are a fundamental contribution to Russian artists in the world art of the 20th century.

CONCLUSION

At the end of XIX-beginning of XX century in Russia were prerequisites for the emergence of a distinct School of battle-painting dioramnoj panoramically, the founding fathers of which was f. Roubaud. The choice of a new form of image-related creativity dioramas m. Grekov was a logical step in the development of the military-historical paintings and easel art in 20-30-ies of the twentieth century in USSR. This was due to a number of socio-cultural conditions: the emergence of a new type of public museums, the desire to preserve for posterity the historical-revolutionary heritage and others. A new technique for reconstruction of historical events through dioramnyj show is more concise, accessible for understanding mass image method. The main trend of development of diorama art, is to change the narrative of the thematic compositions the piece. The second factor influencing the selection of whole entire dioramas of the exposition is the exclusive image and illusion of depth to the disclosure of the plot. If in the first postwar dioramas can only see the first attempts at combining model-painting plan, mockup, then already in 1950-1960-ies this direction becomes dominant. Later shifting to the area of the various experiments and with the layout and painting, as well as with svetodinamicheskimi units, resulting in the emergence of a new kind of art-battle dioramas, that requires a new approach architectural setting. Develops a special type of military-historical Museum-the Museum-diorama, exposing only the picturesque canvas with beautifully detailed painted layout (Sham), recreating an event with illusive accuracy. The development of a large military-historical Museum has passed several stages. The first step is the earliest, refers to the period of 1920 's-1930 's and is characterized by a thematic method of organization Museum Exposition. It includes early works by m. Grekov. The second phase (1945-1980)-the making of diorama art and recognition an integral part of a modern Museum of military history. Creativity p. Sigismund, m. Samsonova, a. Intezarova, n. Bout, n. Ovechkin gave a powerful impetus to the development of the heroic-patriotic art, bringing more spirituality, broad view of the military theme, deep filosofichnosti. Dioramnye works of this period, many of whom are proud of cities and the national heritage of Russia, marked the final recognition of their of world art. This period is characterized by a thematic method and early forms of ensemble build method of exposition military-historical museums, the search for new forms of exhibiting dioramnoj paintings and figurative-plastic language, resulting in the emergence in the mid-1970-h godov Museum-dioramas (n. o. booth Sevastianov, Shcherbakov, m. Sychev). Third stage-1980-mid 1990 's. The Museum became the Centre and focus of experiments

in the field of Visual Arts. The result of these experiments was the creation of a Museum, exhibiting a cycle of dioramas, United by a common theme. This method of ensemble building Exposition (Central Museum of the great patriotic war at poklonnaya Gora, Moscow). The main component of diorama display is an optical illusion. Search point of view is the most important challenge facing the artist. That is why is not painting in the diorama of the conventional sense of the word, and greatly elongated horizontal canvas that you want to bend that arc in some cases brings the diorama to Panorama and is 230 degrees (diorama "battle of Kursk", artist N. Booth). Artistic reconstruction of a historical event involves using Visual effects, perspective, composition and multi-temporal spatial points events into a coherent whole (artist n. Prisekin, diorama "Forcing of Dnepr in the area of Pereiaslav-Khmelnytskyi in 1943, the year 1974 diorama «battle for Kiev 1943, year. Lyutizkyi foothold ", 1976). Round event when this does not diminish the role of ordinary participant of battles. A simple image of a Russian soldier in the art of battle diorama becomes dominant (p. Maltsev, "sapun mountain in 1944, Sevastopol-in the military historical Museum. mass spectator in the art of battle diorama finds a new form Visual perception due to a long period of examination of this large-scale painterly paintings. There is no conditionality inherent in miniature and layout dioramam. The second half of the twentieth century is characterized by the search for a more organic approach to the issues of the military-historical reconstruction. The Museum as a complex socio-cultural Institute stands in the center of a variety of experiments with the Organization, both internal and external space. Identification of all parties of these experiments gives the right to say that the majority of architects and artists goes through renovation artistic and stylistic techniques via more like emotional display form. Large-scale paintings of battles in the diorama are in highly concentrated form. They are a combination of multiple points of view in the same composition. Achieving the effect of presence is under the influence of these factors. Logic thinking of the artist, showing the huge majestic landscape, captures the viewer and makes you empathize with the event in all its breadth and power. This is the fundamental difference of the art battle dioramas from other related elements of the Museum and exhibition design. All this is aimed at achieving "effect of presence" Spectator, the gradual approach to the ramp and "inclusion in the image works. For the Viewer this is the strongest emotional impact, therefore, are important aspects of rendering in the Hall adaptation, relaxation figuratively-emotional sphere, the input and output of the spectator from the observation deck. At the dawn of the 1990-ies in final form subject-spatial structure was formed Wednesday battle dioramas. It's a huge canvas dominated by a deep background with

extensive screening of military events. Not always the battle or battle is the basis of the plot of the dioramas but rather a generalized feature of military life individual Heroes (m. Samsonov. Diorama "the battle of Stalingrad. Join fronts Moscow victory Memorial Poklonnaya Gora). Flow modelling-for plan in a picturesque cloth exclusively fits in the composition of the piece. Thanks to the skilful choice viewpoint events (artist n. Prisekin diorama "battle of Kursk Memorial Victory Poklonnaya Gora, Moscow). Role of diorama Hall and Hall adaptation perfected thanks to the skilful use of perspective and the reconciliation of two or three points in one compositional perspective and judgment (painter y. Korneyev diorama "siege of Leningrad Memorial Wins, Poklonnaya Gora. Moscow). Here combines the artistic means of painting, theatrical props, lighting and architecture. You must pay attention to the preparatory stage: performing painting on curved three-dimensional surfaces. Creating surround 5,400, invisible transition from it to the picturesque canvas. Changes to the structure of the architectural organization of the appearance of the building itself (n. booth, Museum-diorama "the battle of Kursk, Belgorod) Outwardly it resembles a truncated Rotunda and strongly curved in an arc architectural volume. It's all dictated by the terms of the internal order and exhibiting dioramas and generally aimed only at achieving "effect of presence" Spectator and gradual approach to the ramp and "Inclusion" in the image works. Thus, historical-documentary diorama is often part of a museum or Memorial, organically included in an ensemble monument, perpetuation of gender important event in the life of the people.

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ANNEX

BIOGRAPHICAL DICTIONARY

N p/p	NAME AND SURNAME	Year and place of birth	Participation in exhibitions and creating dioramas
1.	Avakimyan Oleg Arcikovich	1949,. Pyatigorsk Stavropol Krai	With 1973 g. participant of art exhibitions. Participated in the creation of diorama "the destruction of the enemy airfield Museum Panorama" battle of Stalingrad ".
2.	Avilov Mikhail Ivanovich	1882-1954 Gg.	Zasluzhennyy deyatel ' iskusstv RSFSR, Member of the Academy of artists of the USSR, laureate of the State Prize in 1913 year graduated from the Petersburg Academy of Arts in the class of battle painting. Military artist worked on the restoration of panoramas Rubo "Storming the AUL Ahulgo"
3.	Ananiev Aleksandr Mihajlovich	Born in the year 1956 in Leningrad	Participant in exhibitions since 1982 g. Co-author of diorama «Sturm Volyn fortified district "Khabarovsk. Military artists in the Studio to them. M.b. Grekov from 1983 onwards.
4.	Ananiev Mikhail Dvorsky	Born in the year 1925 in Moscow	Graduated pedagogical Department at College in 1955, 1955 g. participant of art exhibitions to them. M.B. Grekova. Author of dioramas.
5.	Barker Henry	1774-1856 Gg.	English panoramist. A Pupil Of The Royal Academy. Collaborated with Turnerom and Porter.
6.	Barker Robert	1739-1806 BC.	English panoramist. First work- «Edinburgh» (1788). She Also made several "species"-London, Elbe, Athens, Lisbon.
7.	Braht F. Fp	1842-1921 Gg.	German panoramist. Apprentice Schirmer worked as a landscaper. 1880 's. Made some psevdoromanticheskikh scenery. Author of several panoramas and dioramas.
8.	Brejzig Joan Adam	1766-1831 Gg.	German theatre artist, draftsman and a panoramist. In 1806, with the help of landshaftista, Katz performed the great panorama of Rome.
9.	Burzho Florent Fidel	1767-1841 b.c.	French painter, lithographer and etcher. Apprentice David. lived in Italy for a long time. The best of its historical landscapes were themselves litografirovany.

10.	Nikolay Yakovlevich Booth, painter, Lieutenant Colonel NAR. Hood. The RSFSR. Honoured art worker of the Chechen-Ingush ASSR. Laureate of the State Prize of the Ukrainian SSR, laureate of the Taras Shevchenko prize. Vita Nejedlý (Czechoslovakia)	Born in 1928 on a farm Pogozha Krynica Romny, Sumy oblast area.	In 1949 he graduated from Rostov artistic school named after M.b. Grekov. from 1944 to 1953 year studied at the Moscow State Art Institute, v.m. Surikova. In 1957 graduated from the Kharkiv Art Institute. in 1948 year party art exhibitions. Member with/x 1964 g. 1978 g. senior military military artists Studio artist m.b. Grekov. Is the author of a number of dioramas. In 1979 g. awarded the State Prize of the Ukrainian SSR Taras Shevchenko for the diorama "battle for the Dnepr" (Faure(c)reproduction of the Dnieper River near the village of Army in 1943 г.)
11.	Bud Charles Marie	1781-1853 Gg.	A disciple of David and Bertin. French painter and a panoramist. Together with Daguerre worked on diorama.
12.	Byalynitsky-Birulya Witold Kajetanovich	1872-1957 Gg.	People's artist of the RSFSR and the BSSR, full member of the USSR Academy of arts. He graduated from the Moscow School of painting, sculpture and architecture. From 1905 he was a member of the Association of traveling art exhibitions. Was the society name A.i. Kuindzhi and the "Union of Russian artists.
13.	Werner Anton Aleksandrovich	1843-1915 Gg.	German painter and Illustrator. In 1882-1889 Gg. made a panorama of Sedan, then three dioramas devoted to the Franco-Prussian War of 1870-1871 Gg.
14.	Gorpenko Anatoly Andreevich. Painter. Laureate of the State Prize of the USSR.	Born in Kharkiv. 1916-1980 Gg.	In 1950 he graduated from Kharkov Art Institute academician N. Samokish class. Since 1937 year participant of art exhibitions. In 1949 year awarded the State Prize for diorama "Forcing the Dnieper troops of the Soviet army, 1948.
15.	Mitrofan Borisovich Grekov	1882-1934 Gg.	A Soviet military artist, initiator of the Soviet panoramic painting. He graduated from the Petersburg Academy of arts. Joined the Red Army as a volunteer and sang her fighting the case in a number of paintings. In 1929, wrote diorama "capture of Rostov. In 1934 the year he was commissioned to create a panorama, "Assault", which finish the Perekop.
16.	Carl Wilhelm Gropius	1793-1870 Gg.	German theatre artist and dioramist. He painted mainly landscapes and dioramas in Germany, Switzerland and France.

17.	Louis Jacques Mandé Daguerre	1787-1851 Gg.	French artist, inventor and scientist. Developed "dagerotipiju", the first pervasive ways of photographing. Inventor dioramas. In 1822, together with a bud has carried out several dioramas.
18.	Danilevsky Evgeniy Ivanovich. Painter. Honored artist of the RSFSR	Born in 1928 in yartsevo Smolensk Oblast	In 1952 he graduated from Kharkov Art Institute. With the 1952 year participant of art exhibitions, a member of the ARTISTS ' UNION since 1957 year. Them in the Studio. M.b. Grekov from 1952 onwards. In 1974 year awarded silver medal m.b. Grekov for creating diorama "storming the fortress of Izmail in 1790 Suvorov troops", "armed rebellion" in December 1970, he established the diorama "battle of Moscow", "Storming of Berlin", "liberation of Budapest. Worked on the creation of dioramas at the Museum of the history of the GREAT PATRIOTIC WAR, Moscow.
19.	Detajl Edouard Jean Baptiste	1848-1912 Gg.	French panoramist and battle was engaged and genre painting. However, Nevilem worked on panorama «Battle of Rezonvile» 1883 g.
20.	Deshalyt Efim Isaakovich	Born in the year 1921	He graduated from the State Institute of cinematography. He is the author of more than 70 panoramically-dioramnyh works. In historical museums fulfilled dioramas "storming the winter», «Krasnaya Presnya», «fight for the Bagration's flei", "the siege of Vladimir.
21.	Dmitrievsky Viktor Konstantinovich. Painter. People's artist of the RSFSR	Born in the year 1923 in Zaisk, Moscow region Died in 2008 g.	In 1951 he graduated from the Moscow State Art Institute V.i. Surikov. In the Studio with the year 1944 military artists. In 1958 year created a diorama "liberation of Pskov, along with t. Marchenko and n. Priekinym" Crossing the Soviet army troops across the Dnieper ", " Volchaevskij ". Participated in the creation of the Panorama "battle of Stalingrad" and dioramas "Forcing of Dnepr". Central Museum of the great patriotic war, Moscow, 1995.

22.	Evstigneev Ivan VASILEVICH honored art worker of the Russian Federation, laureate of the State Prize	Was born 1899 in der. Bottom Maslovo (now Zarajskogo District of the Moscow region, died in 1967 g.)	Moscow painter. He Graduated From VHUTEIN. Author of battle pictures. Together with p. Veteran performed the diorama "night battle on the oder.
23.	Vasily Yefanov Kovalyov. People's artist of Russia, laureate of the State prize twice	Born in 1900- 1978 year *	He studied at the Samara art-industrial College. Early paintings Others dedicated to the Soviet army. In 1934- 1938 years participated in the assault on the panorama of the Perekop. From the mid-30-h godov exhibited as master of portraiture.
24.	Sigismund Petr Ivanovich. Painter. Honored artist of the RSFSR. Laureate of the Vita Needli (Czechoslovakia)	Born in 1914 in the city of Mariupol. * According to the RESEARCH INSTITUTE of theory and history of fine arts	From 1934 to 1937 he studied at the Kharkiv Art Institute from 1937 to 1939 year-at the Leningrad Institute of painting, sculpture and architecture. In 1950 year passed without attending lectures. He obtained his diploma exams at the Kharkiv Art Institute. Participated in the creation of dioramas "Forcing the Dnieper", "Battle on the Volga", participated in creating the Panorama "battle of Stalingrad", 1982.
25.	Intezarov Arkadiy Ivanovich. Painter honored art worker of the Russian Federation.Laureate of the Vita Needli (Czechoslovakia)	He was born in the Stanitsa of Caucasian (now Cro-potkin Kras- nodarskogo Krai). 1909- 1979 g. *	In 1938 he graduated from the Moscow Institute of fine arts. Since 1934 the year participant of art exhibitions. Artist Studio name M.B. Grekov from 1944 onwards. Participated in the creation of diorama "Alpine hike Suvorov. In the year 1970 was awarded the silver medal of the M.B. Grekov for participating in the creation of diorama "the battle of lenino, Belarus. In 1978 g. Was awarded the gold medal to them. M.b. Grekov for participating in the creation of diorama "the establishment of Soviet power in Vyatka. 1977 g.
26.	Boris Vladimirovich Ioganson. People's artist of the USSR, Member of the Academy of Arts of the USSR.Laureate Of The State- donation award	Born in 1893- 1973 g. *	Moscow painter. He studied at the Moscow School of painting, sculpture and architecture. From 1922 onwards- Member ASSOCIATION. Historical painter. From 1935 to 1937 year worked on the diorama "crossing the Sivash.

27.	Koretsky Petr Seliverestovich. aureat State Award	Born in 1919- 1973 g. *	He studied in Dnepropetrovsk art school, and then in the secondary art school at the Russian Academy of arts. Author dioramas «Battle at the Oderskom bridgehead».
28.	Langlois Shang Charles	1789-1870 Gg.	French artist. He studied with Gro Girodet and with Horace Vernet. Gained popularity panoramas battles, wrote a series of sketches and panoramas of Crimea Sevastopol during the campaign.
29.	Maltsev Peter Tarasovich. Painter. People's artist of the USSR. Laureate of the State Prize of the RSFSR IM. Repin	Born in the year 1907 in Mariupol)	In 1930 he graduated from VHUTEIN. With 1928 year participant of art exhibitions. 1960 year diploma (I) degree and the Gold Medal of the Academy of fine arts for the diorama sapun mountain "" 1959, 1973 year awarded the State Prize of the RSFSR imeni Repin for diorama "military paratroopers Vyazma in 1942 year 1971 year participated and led team Grekovcev in creating a Panorama "battle of Stalingrad". He was awarded a number of State Awards.
30.	Aleksandr Viktorovich Moravov. Zasluzhennyy deyatel ' iskusstv RSFSR, full member of the USSR Academy of Arts	1878-1951 Gg.	He studied at the Moscow School of painting, sculpture and architecture. Related paintings wrote peasantry and historical topics. After the great October socialist revolution, a number of historical and genre and fulfilled-revolutionary paintings.
31.	Neville M.A.	1835-1885 Gg.	Portraitist, battle, Illustrator. French painter, pupil of Picot and Delacroix. Together with the Detajlem created the battle panorama battles Rezonvile and Champagne (1882-1883).
32.	Ovechkin Nikolai Vasilievich Painter. People's artist of the USSR. Laureate of the State Prize of the USSR Shevchenko. Laureate of them. Vita Nejedly (Czechoslovakia)	Born in 1929 year in Novoshakhtinsk, Rostov region.	In the year 1970 was awarded a silver medal for a diorama "battle of lenino (companionship of Soviet soldiers and troops of the Polish 1968 g.). In the year 1974 was awarded the State Prize of the Ukrainian SSR name Taras Shevchenko for the diorama «battle for the Dnepr "(Forcing the Dnieper River near the village of Army in 1943), 4 dioramas for the Ukrainian Museum of GREAT PATRIOTIC WAR.
33.	Porter Robert Kar	1777-1842 Gg.	Battle. He owns a huge panorama «Sturm» Seringopatama year 1801. He also wrote "the battle of Agincourt.

34.	Pierre Prevost	1764-1823 Gg.	French architect and painter Valansvena have studied worked with Bud and Daguerre.Served as battle and view panoramas.
35.	Prisekin Nikolay Sergeevich. Painter Lieutenant Colonel. Honored artist of the RSFSR, zasluzhennyy deyatel ' iskusstv Ukrainskoy SSR, laureate of the State Prize of the RSFSR IM.I.E.Repin	Born in the year 1928 in the village of Dubrava, Net of the Lipetsk region Died September 2008	Since 1952 the participant of art exhibitions. Member of Union of artists of the USSR since 1961 year. In the Studio of military artists m.b. Grekov from 1951 onwards. Together with grekovcami created dioramas "Alpine hike Suvorov" (1952), "volochayevka" (1958), "sapun-mountain storm" (1959), together with "Aviadesant maltsev, Vyazma (1971) together with maltsev," Forcing the Dnieper River in the district Pereslava-Khmelnytsky (1974) together with Maltsev, «Kiev battle» (Lyutizkyy bridgehead. 1943) (1978). He was awarded a number of medals and decorations of USSR for creative work. Author diorama «battle of WWII Museum on poklonnaya Hill in Moscow.
36.	Prisekin Sergey Nikolaevich Painter. People's artist of the Russian Federation.Laureate of Lenin Komsomol.	Born in 1958 year in Moscow	He graduated from the Moscow State Art Institute. V.i. Surikov in the year 1983. Military artists in the Studio to them. M.b. Grekov from 1983 onwards. In the year 1984 was awarded the silver medal of the USSR Academy of arts. With 1999 year, artistic director of the Studio.
37.	Psarev Victor Panteleevich	Born in the year 1950 in Leninogorsk East-Saudi Arabia-anskoj area	In 1980 he graduated from the Moscow State Art Institute V.i. Surikov. With the 1973 year participant of art exhibitions. Member of the USSR Union of artists since 1982 year. Created a diorama "Crossing Guards General Rodimtseva across the Volga at the Museum-Panorama" battle of Stalingrad ".
38.	Théophile Pualpo	1848-1915 Gg.	French military and seascape painter, etcher, studied at Konya, Jérôme and Boulanger.Performed more than 20 panoramas, mainly landscape.
39.	Franz Alekseevich rubo full member of Academy of Arts	1856-1928 Gg.	Painter-battle. An outstanding master of the panoramic painting. He studied at the Munich Academy of fine arts. Author of many batalno-istorichskih paintings. Created panoramas "storming the AUL Ahulgo" (1896), "defense of Sevastopol" (1902-1904), Borodino (1911).

41.	Savitsky Georgi Konstantinovich. Painter, graphic artist. Member of the Academy of Arts of the USSR, laureate of the State prize of the USSR.	1887-1949 Gg.	He studied at the Penza art school, and then at the St. Petersburg Academy of arts. Member Of The ASSOCIATION. Worked in the field of historical-revolutionary battle and genre painting. From 1935 onwards led the work of the team of artists on the Panorama "storming the Perekop. He worked as an animal painter.
42.	Samsonov Marat Ivanovich. Painter, Colonel. People's artist of the RSFSR, corresponding member of the USSR Academy of Arts	Born in 1925 year in Irkutsk	In 1946 he graduated from military college Kalininskoye technical troops. With 1948 year participant of art exhibitions. Member of the USSR Union of artists from 1954 onwards. In M.b. Grekov Studio from 1946 onwards. Created dioramas: "storming the Perekop" (1962), "storming the fortress of ochakov» in the Russian-Turkish war of 1787-1791 (1971)," the establishment of the first boards. Universal strike Ivanovo-Voznesenskih working in May 1905 Goda "(1975). Artistic Director of the Studio. (1980-1990)
43.	Samsonov Alexander Maratovich	Born in the year 1960 in Moscow	He graduated from the Moscow State Art Institute. V.i. Surikov in 1987, military artists Studio to them. M.b. Grekov with 1987 g. Created together with M.i., modern setting diorama "the battle of Stalingrad fronts connection". Central Museum of the great patriotic war.
44.	Siberian Veniamin Mikhailovich	Born in the year 1936 in Buzuke Chkalovskoj (now the Orenburg oblast)	In 1956 he graduated from the Moscow State Art Institute V.i. Surikov. Participant in exhibitions from 1963 onwards. Member of Union of artists of the USSR from 1964 onwards. Then in the Studio. M.b. Grekov from 1969 onwards. In the year 1975 was awarded the silver medal of the M.B. Grekov for diorama "storming of Izmail in 1790 Suvorov troops" (1973). Author dioramas "storming of Berlin" at the Museum of the GREAT PATRIOTIC WAR on poklonnaya Hill in Moscow.
45.	Pavel Petrovich Sokolov-Skalya. Member of the Academy of Arts of the USSR, people's artist of Russia, laureate of the State	1899-1961 Gg.	Painter and printmaker. He studied in Moscow in the Studio of I.i. Meshkova and at Vkhutemas. Worked as a theatre artist. He was engaged in the restoration of F.a. Rubo Panorama "defense of Sevastopol".

	Prize		
46.	Solomin Nikolay Nikolaevich. Painter. Honored artist of the Russian Federation, laureate of the State Prize of the RSFSR imeni Repin, Moscow Komsomol Prize laureate.	Born in 1940 year in Moscow	In 1965 he graduated from V.i. Surikov name RUB. 1965-1969 years studied in graduate school named after v.i. Surikov RUB. In the Studio to them. M.b.grekova with the 1969 year. In 1981 year awarded the State Prize of the RSFSR imeni Repin for participating in the creation of diorama "Setting Soviet power in Vyatka. In 1979 g. was awarded the gold medal to them. M.b. Grekov. Since 1990, the artistic director of the Studio for military artists to them. M.b.Grekov., 1990. awarded the «friendship of peoples».
47.	Alexei Nikolaevich Semenov. Painter. Honored artist of the Russian Federation.	Born in 1928 in d. Tarbeevka of the Tambov region	He graduated from the Moscow Pedagogical Institute by correspondence in 1961 year. Military artists in the Studio to them.M.B.Grekova with 1955 g.
48.	Stadnik Alexander Mikhailovich. Painter. Laureate of the State Prize.	Born in the year 1916 in the village of Pechenega Kharkiv region.	Graduated from Kharkiv Art Institute in 1941 year. With 1941 year participant of art exhibitions. Member of the USSR Union of artists since 1949 year. Then in the Studio. M.b. Grekov from 1945-1961 Gg. In the year 1949 was awarded State Prize of the USSR for diorama "Forcing the Dnieper troops of the Soviet Army (1948). Participant of the great patriotic war.
49.	Usypenko Fyodor Pavlovich. Painter. Honoured worker of RSFSR	Born in the year 1917 in the village Water (now Titovo) Kuibyshev district, Zaporizhzhya region.	In 1937 he graduated from Moscow Art College named Mikhail Kalinin. In 1940-1941 years studied at the Kiev Art Institute. From 1939 year participant of art exhibitions. Member of Union of artists of the USSR from 1951 onwards. Then in the Studio. M.b. Grekov from 1938 onwards. During the great patriotic war, he worked as a war artist in the existing parts of the front. Participated in the creation of dioramas: "Crossing the Soviet army troops across the Dnieper in 1943" (1948), "Alpine hike Suvorov" (1952). Created a diorama "battle of hamlets verhne-Kumskogo" in the Museum-Panorama "battle of

			Stalingrad" (d. 1982)
50.	Usypenko Yuriy Fedorovich. Painter	Born in the year 1946 in Moscow	In 1972 he graduated from V.i. Surikov name RUB. With the 1966 year participant of art exhibitions. Member of Union of artists of the USSR from 1976 onwards. Military artists in the Studio to them. M.b. Grekov from 1972 onwards. Participated in the creation of panoramas "epic Plevenenaja".
51.	Ushenin Christopher Aleksandrovich. Lieutenant-Colonel. Chief of military artists Studio m.b. Grekov with 1934 to 1952 year	1903-1965 g. was born in the village of Nizhny Novgorod region (Waterless)	In 1924 he graduated from the Moscow higher artistic-technical workshops (Vkhutemas). From 1926-year participant of art exhibitions. Member of Union of artists of the USSR from 1951 onwards. Participant of the great patriotic war. The author of the monograph "Sovetskaya panoramic painting" (1965). Awarded awards of the USSR.
52.	Filippoto Félix Emmanuel Henri	1815-1884 Gg.	French painter, pupil of Cogniet. Wrote battle and historical paintings, sometimes genre subjects and portraits. Main works: "the surrender of the Dutch garrison of French in Antwerp», «crossing the Danube in year 1806", "battle of Monteblo".
53.	Rudolf Frentz. Painter.	1888-1956 years.	Professor decoration Faculty Institute of painting, sculpture and architecture named Ilya Repin. He graduated from the Petersburg Academy of arts. Battle, Decorator. Studied historical-revolutionary painting.
54.	Shuhmin Peter Mitrofanovich	1894-1955 Gg.	State Prize laureate studied at art school Meshkov V.n., and then at the St. Petersburg Academy of arts. He worked mainly as a portraitist.
55.	Vasili Nikolaevich Yakovlev. People's artist of the RSFSR. Member of the Academy of Arts of the USSR, laureate of the State Prize.	1843-1953 Gg.	He studied in the Studio of V.n. Meshkova, then at the Moscow School of painting, sculpture and architecture. Worked as a battle painter realist, natjurmorist.

Military artists Studio guide them. M. b. Grekov on September, 2008.

1.	Andrei Petrovich Sokolov	The head of the Studio.(I)rank	08.03.1964
2.	Agalarov Felix Magomedovich	Zam. Head of Studio	05.08.1952
3.	Komyshanskaja Aleksadra Annatolevna	Chief Engineer	07.03.1986
4.	By Svetlana Sheljakova	Senior researcher	
5.	Yuri Mikhailovich Pervov	Art funds and Office requisites. The Colonel of a reserve. The artist. Member of the artists Union of Russia and the International Federation of artists	19.02.1938
6.	Ivan Petrovich Kravchenko	The artist-Restorer	23.08.1979
7.	Vinogradova Natalia Vladimirovna	Head of the Department. Artist-art critic	02.05.1953
8.	Biriukov Yuri Alekseyevich	Artist-art critic	01.04.1970
9.	Mingalov Valerij Evgenevich	Artist-art critic	12.12.1966
10.	Movchan Olga Viktorovna	Head. Exhibition Hall	13.03.1959
11.	Orlova Irina Vladimirovna	Art critic. Head. Studio library	02.07.1957

**Department of military artists Studio to them. M.b. Grekov on
September 2008, Moscow**

1.	Avakimyan Oleg Arcikovich	09.06.1949
2.	Ananiev Mihail Aleksandrovich	15.10.1945
3.	Ananiev Aleksandr Mihajlovich	03.04.1956
4.	Belyukin Dmitry Annatolevich	07.10.1962
5.	Danilevsky Evgeniy Ivanovich	01.04.1928
6.	Leonov Olexsiy Vitaliyovych	20.10.1954
7.	Ezdakov Oleg Vasilevich	07.1957
8.	Nikolai Vladimirovich Kolupaev	07.08.1954
9.	Eugene A. Korneev	09.09.1951
10.	Nikolai Nikolayevich Korotkov	19.02.1956
11.	Mokrushin Valery Annatolevich	02.12.1954
12.	Psarev Victor Panteleevich	07.04.1950
13.	Prisekin Nikolay Sergeevich	10.11.1928
14.	Prisekin Sergej Nikolaevich	12.12.1958
15.	Pereyaslavets Vladimir Ivanovich	22.11.1918
16.	Pereyaslavets Mihail Vladimirovich	30.03.1949
17.	Samsonov Marat Ivanovich	22.03.1925
18.	Samsonov Alexander Maratovich	06.02.1960
19.	Alexei Nikolaevich Semenov	17.03.1928
20.	Sonin Victor Aleksandrovich (sculptor)	20.02.1934
21.	Siberian Veniamin Mikhailovich	23.02. 1936
22.	Sibirsky Andrey Veniaminovch	29.12.1961
.	The chiefs of the military division of the artists	26.02.1957
1.	Sytov Alexander Gastev	06.03.1937
2.	Tautiev Vladimir Badgerievich	13.07. 1951
3.	Taratynov Alexey Mihajlovich	16.07.1951
4.	Fedorov Aleksey Ivanovich	16.09. 1958
5.	Shtrikman Leonid Lvovich	17.05.1965
6.	Zadera Igor Aleksandrovich	

CHRONOLOGY OF DEVELOPMENT OF DIORAMA ART(1929-1995)

NO. p/p	The author, authors	The title of the work, narrative-thematic table of contents	Year	The size of the canvas in kind	Place exhibiting
1	M.B.Grekov	"The capture of Rostov" depicts the battle near the railway station of the city during the retreat of white Guard troops.	1929	900x600 cm	Exhibited in Moscow CDKA-the Central House of the Red Army, the Red Army House in the city of Rostov-on-don, Azov-Black Sea regional Pyatigorsk Museum (lost during the Great Patriotic War 1941-1945 yr.)
2	M.B. Grekov, with the participation of Savitsky	"Yegorlyksky battle". The theme of fight under Yegorlykskaya dock "Cavalry"	1931	Sketch dioramas diorama remained failure of the joint	Stored in the State Museum of Lenin
3	M.B. Grekov, with the participation of M. Avilova and Shuhmina	"Storming the Turkish shaft	1931	Sketch dioramas 190 x 53 cm	Stored at the Central Museum of the Soviet army.
4	M.B. Grekov	Panorama (pre-relief) "Stalinism." the plot focused on the main episode of fighting outside the city and on actions that took place in the rear	1932	The sketch is not preserved	
5	In.(A). Kuznetsov (E).M. Cheptsov	Triptych «At The Smolny»	and Juhl-August 1932	600 x 200 reduced substantive plan	Set for public viewing in the Pavilion in the garden of rest Rossi Leningrad in 1929 year. Arc Length 25 metres, height 6 meters.
6	R.R. Frenz P.D. Buchkin In the In. Kuchumov	«Taking Winter»	and Juhl-August 1932	600 x 200 reduced-item plan	Dioramas so far have not survived.
7	A. Lubimov Tm Kochergin	«The second Congress of Soviets»		600 x 200 reducing concluded subject-plan	
8	P.I. Kotov G.k. Savitsky	«Sturm Perekop»		600 x 200 reducing	

	N.P. Khristenko Vp Yefanov			concluded subject.-plan	
9	P. Fry V. Alexandrov K.A. Bordichenko	«Replacement-neck period»		600 x 200 reduced substantive plan	
10	G.N. Gorelov Nb Terpsikhov A.e. Kulipov A.A.Seams	«Collective farm»		600 x 200 minimi-Shen- substantive plan	
11	PE. Kind- Ning V.S. Svarog V.K. nicij-Birulya bialy A.v. Grigoriev	"Zernosovhoz Giant "		600 x 200 reduced pre-met- St plan	
12	D.N. Kardovsky N.G. Cats M. Soloviev	«Kuznecstroj»		600 x 200 reducing concluded subject-plan	
13	Phys. Bogaevsky V.v. Meshkov P.s. Taranin V.p. Yakovlev	"Dneprostroy"		600 x 200 reduced pre-met- St plan	
14	M.B. Grekov walked away from work	"Storming the Perekop is the first integrated Soviet panorama.	1934 summer	600xsketch-200 diorama	Diorama was exhibited at an exhibition at the Sokolniki Park of culture and rest. After the exhibition, the diorama was transferred to Yaroslavl, textile plant "Krasny perekop
15	G.K. Savitsky Vp Yefanov P.i. Kotov	"The capture of Perekop" sketches were taken as the basis for G.k. Savitsky.			
While working on the panorama dies M.B. Grekov Decision of the CEC of the USSR on the creation of panoramas "Assault" from Perekopa 4 's dioramas					
16	P. Sokolov- Skalya M. Soloviev	"First mounted in the rear of the Wrangel	1935-1938 -Sketch model 1200 cm By Ogi- Boo 3500 cm height		In the 15th anniversary exhibition CDKA liberation of Crimea n. Kotov distanced himself from the work on view. Were taken sketches Savitsky
17	B.Ioganson In the.Krainev	«Crossing the Sivash»			
18	A. Moravians A. Prezhetslavskij	"The defeat of rangelja jushunkih have heights			No data

19	G. Gorelov A. Kulikov	"The battle of Chongarskogo bridge"			No data
20	G. Sawicki	"Storming the Perekop" Panorama Sketch of model panorama 1/5 Natur. Values 3000 x 400 cm			No data
		Diorama «first Mounted in the rear of the Wrangel. "The Defeat Of Wrangel "Crossing the Sivash» "The battle of Chongarskogo bridge.	1938	Dimensions exhibits the same	To the twentieth anniversary of the Red Army was opened the exhibition "20 years of the Red Army" at the Museum of fine arts. A.s. Pushkin.
21	G.K. Savitsky V.p. Epifanov N.p. Khristenko	Thumbnail panel-frame "Sturm Perekop			Exhibition «Sturm» Perekop with the exhibition "20 years of the Red Army was deployed in the halls of the State Russian Museum in Leningrad.
The USSR sovnarkom decision about creating panoramas and dioramas-x 4					
22	R.R.Frentz	Proceeded to sketches "Battle station" Alexander "Debacle Yudenich at Not Heights", "storming the Red Hill»	1930-1932	sketches	Artist's Studio. (according to h. Ushenina. "Sovetskaya panoramic painting" l.: 1965. 175.)
23	R.R. Frentz and his disciples A. Kazantsev A. Blinov T. Kilofatov B. Genadiev K. Beloku-moat	Complex panorama "defense of Petrograd», consisting of two dioramas: 1 "Assault Red Hill»» 2 "the defeat of Yudenich at Not heights in October 1919 onwards".	1938-1939	1600 x 800 cm both dioramas	The Leningrad branch of the Museum of the revolution concluded with a Treaty on implementation of integrated Frenz panoramas Works were exhibited in the building of the Winter Palace, where he was at that time, the Museum of the revolution.
24	R.R.Frentz	Diorama "Stalinism" The practical work of the artist	1939 May 1941	Sketch 12 meters. Canvas	R. Frentz received the order from the Museum of the revolution.

		began with coal transfer drawing with sketching on cardboard			
25	A. Gorpenko F. Usypenko V. Dmitrievsky	"Crossing the Soviet army troops across the Dnieper at Kremenchug district in 1943 (first post-war diorama).	1945	12 x 2.5 According to V.p. Petropavlovsk	Artists have worked for 2 years in 1945 year exhibited at the exhibition dedicated to XXVII anniversary of the Soviet army in the Central House of the Red Army in Moscow.
26	B. Beliaev Pen Varlen Y. And Bielski Podlaski L. Khudyakov N. Firsov (under the leadership of R.r. Frenztz)	Diorama "battle of Stalingrad" (one of the first postwar dioramas)	1946-1956	8 x 2 According to V.p. Petropavlovsk	Exhibited in Dnipropetrovsk Art Museum. In the year 1956 was displayed at an exhibition in Moscow.
27	P. Koretsky <i>with the participation of</i> Evstegneeva	Diorama-Battle layout at the Oderskom bridgehead "	1945	12.5x3	Exhibited at the exhibition in Moscow, dedicated to the day of artillery and the resulting 19th November 1945 year. The command of the Central Museum of the Soviet army has commissioned an artist to make a large diorama.
28	A. Gorpenko A. Stadnik P. Sigismund <i>when participation</i> G. Marchenko V. Kuznetsov military consultant- Colonel Levchenko	"Forcing the Dnieper by troops of the Soviet army" (started in 1946, during the summer and autumn of artists on the Dnieper River panorama of the terrain. They were arranged in special Red Army maneuvers.	23 Feb- February 1948	20 x 4 According to V.p. Petropavlovsk	In the Central House of the Red Army s bylaotkryta military exhibition in Moscow artists ' studios them. M.b. Grekova, dedicated to XXX anniversary of the Red Army. Exhibited two dioramas.
29	P. Koretsky <i>with the participation of</i> I. Evstegneeva	"Battle on the Oderskom bridgehead. A show was performed at the Central Theatre of the Soviet army		According to V.p. Petropalovskogo	
30	N. Kotov V. Yakovlev <i>with the participation of</i> B. Kotova	Layout-Panorama "heroic defence of Stalingrad". The basis of the plot: "Storming Mamaeva	1949	34 x 3.1 exhibition sketch in 1 \ 5 natural values	Exhibited in Moscow. Disadvantages: an introduction to the subject plan

	B. Ryabova B. Belyaeva N. Firsova	Mound" 62 parts army September 15, 1942. Landscape piece is made entirely of n. Ready. V. Petropavlovsky believes location and duration in this panorama (September 1942, Mamaev Kurgan area) is not justified.			a large number of muljazhnyh human figures that with all the skill of implementation remain lifeless puppets and much lower the dignity of panoramas (according to Claudian.)
31	A. Gorpenko P. Sigismund G. Marchenko N. Andriyaka <i>with the participation of</i> V. Kuznetsov B. Nikolaev	Layout-Panorama "defeat of Nazi troops on the Volga in 1943. <i>Prim.</i> Panoramisty attended the documentary film "battle of Stalingrad" for which were arranged the mock combat episodes.	1945- 1950	22 x 4 According to V.p. Petropavlovsk exhibition sketch in 1 \ 5 natural size.	February 23, 1950 daily XXX(II) anniversary of the Soviet army the halls of the Academy of Arts was opened the exhibition Grekovcev. Along with other works exhibited in the exhibition hall layout-panorama. Exhibited in Volgograd, Semfiropole, Kiev.
32	A. Intezarov Maltsev P.T. F.I. Usypenko N.S.Prisekin	«Alpine hike Suvorov in 1799, the diorama.	1952	16x4	Exhibiting in suvorovsky Museum, Konchanskoe village-Suvorov- pean, Novgorod oblast.
33	P. Sigismund G. Marchenko N. Kuznetsov	Diorama«The battle of Stalingrad»	1954	10x4	Historical Museum of Volgograd. Work can qualify on the role that a work of art, exposed as a monument.
34	P. Sigismund (Žygimantas) N. Prisekin	Diorama«Battle of Kursk»	1957- 1958	Small size	No data
35	In the. Feldman M. Ananiev	Diorama "rail war" or "Guerrilla ambush".	1957- 1958		Bryansk regional Museum. <i>Editor's</i> <i>Note:</i> dismantled and "undermining the Blue bridge" Y. Serova, e.s. Hanina (according to the author of the thesis).
36	Maltsev P.T. (head) G. Marchenko N.s. Prisekin Architect V.p. Petropavlovskij	"Sapun-mountain storm» May 7, 1944 military consultant g. Ternovsky	1958- 1959	135x30 m natural(b)s ' plan	g. Sevastopol.
37	A. Gorpenko	Diorama «battle»	1958-	17x3.5 m	Ukraine. State

	G. Marchenko N. Zhashnov	June 6/27/18 July 18, new style1709 g.	1959		Museum of the history of the battle of Poltava
38	A.I. Kurnakov P. I. Kurnakov G.V. Danilenko military consultant Major-General A.f. Scrubs	«ORYOL battle»	1958- 1960	4 x 9 m painted plan 10.8 sq. m	Orel. ORYOL oblast local history museum.
39	V. Dmitrievsky G. Marchenko N. Prisekin P. Sigismund	"The Liberation Of Pskov" "Forcing the river Great in the region of Pskov"	1958- 1960	19.3x 4.5 dimensions and Paul	Pskov. Historical and artistic beauty of gov. Museum.
40	M.A. Ananiev M.I. Samsonov V.P. Feldman	«Sturm Perekop»	1962	3.5x20 m h.m.	On display at the Central Museum of the armed forces. Moscow. (from September 2008 on rejekspzicii)
41	M.A. Ananiev	«Storming the Reichstag in 1945 year»	1967	31x12 m	The main political administration of the Soviet army and Navy Navy
42	B. Mokrozhickij B. Parczew I. Jefroison	diorama «battle of Sokolovo March 8, 1943 year»	December 1967	6x20 m	Museum of Soviet- Czechoslovak friendship in Sokolovo. Ukraine.
43	A.I. Intezarov N. Ovechkin	"Combat unity of Soviet soldiers and Troops of the Polish" (battle of lenino). In 1970 awarded silver medal, M.b.Grekov.	1968		Part of the Memorial erected on the Belarusian soil. Gorki district, Mahilyou region. The Republic Of Belarus.
44	M.a. Ananiev P.I. Sigismund Gi Marchenko	«Vinnitsa oktyabrskoye armed uprising in 1917 "	1969	3.9 x 8 m h.m.	Vinnitsa. Museum of local lore.
45	M.A. Ananiev P.I. Sigismund Gi Marchenko	"Battle of the Ukrainian Cossacks under leadership of Colonel Ivan Bohun with Polish gentry under the year 1615 in Vinnitsa"	1969	3 x 5 m h.m.	Vinnitsa. Museum of local lore.
46	M.A. Ananiev Helena Danilevsky	"The fight of the working wives Motovilinskogo plant Cossacks on the theme of the Exposition" December armed uprising in Perm in 1905.	Open 22 April 1970	4 x 26 m h.m. clarification on the Census 6 x 25 m exodus. No. 280, from December 6, 1989	Construction of the diorama was carried out under the project of architect Kunofa K.e., perm. Exhibiting in the Perm regional Museum of local lore.

					Russia.
47	N.S. Prisekin Maltsev P.t.	«Aviadesant Vyazma»	1971		Ryazan. Ryazan higher aviadesantnoe school. Museum of history. Russia.
48	M.I.Samsonov	"Storming the fortress of Ochakov. Russo-Turkish war 1787-1791 Gg.	1970- 1971	6x 14 m + 12 cm above	ochakov. Ukraine militärhistorisches Museum A.v. Suvorov.
49	M.A. Ananiev P.I. Sigismund	"At Lviv direction" The Lvov- Sandomierz operation, 1944.	1974	6x30 m h.m.	Lviv. Museum of the history of the Commander-in- Chief of the Troops in the Carpathian military district. Ukraine.
50	N. Booth N. Ovechkin research consultant- consultant before the Proca V.s. generalmajor I.f. Litvinenko According to the author of the thesis (letter No. 14.07.89 254-author archive)	"Battle for the Dnepr". The diorama is dedicated to forcing the Dnieper and fights at the bridgehead of the Soviet army in the villages of Army-Vovnii, Solonyansky district of Dnepropetrovsk region in September- October, 1943.	1971- 1975	14 x 60 m Review RADIUS 230 substantive plan of reinforced concrete 590 sq.m. celnotkannyj canvas factory "Red October" g. Surska, Penza region	Dnepropetrovsk. Dnepropetrovsk State Historical Museum D.n. Yavornytsky. Ukraine.
51	In the.Siberian (E).Danilevsky	Storming the fortress the fortress of Izmail Suvorov troops in 1790 g.	1975		No data
52	In the.Siberian (E).Danilevsky	"The liberation of Budapest by Soviet troops in 1945 year»	1976- 1977	6.5x30 m	The property of the Ministry of Defense of Russia
53	E. Danilevscue	"The battle for Moscow»	1974	5 x 14 m 5 x 18 m	Sketch x 0.8 m 3 dioramasis the Central Museum of the great patriotic war.
54	E. Danilevscue C. Sibirica	"Storming Of Berlin"	1977- 1980	7x46	State Museum of Marshal g. Zhukova, g. Zhukov. Kaluzhskaya oblast ' (in the USSR, in 1977 year exhibited in Wünsdorf).
55	M.I. Samsonov N.N. Solomin	"The establishment of	1975		Ivanovo. Ivanovo oblast local history

		the first. Universal strike Ivano-Voznesenskih working in May 1905 year.			museum.
56	N.S.Prisekin	"Lyutizkyy foothold" Forcing water frontier on the Dnieper River and the Eastern shaft impregnable	1980	7x 29 m h.m.	g.Novoselki, Kiev region.
57	N.N. Solomin Architect A.P. Pavlov A.I. Intezarov Died on August 17, 1979 the façade of the sculptor V.a. Sonin	"The establishment of Soviet power in Vyatka» Artists have represented two columns of demonstrators coming from the East and North, encountered on the corner of Spassky and Mykolaiv.	1981	280 sq.m.	Kirov. Museum of local lore. The building in the form of razvernogo banner, on the façade of a relief image of a work of a sailor, soldier. The building of the Museum-dioramas architect A.p. Pavlov.
58	M.a. Ananiev N. Booth Gi Marchenko Maltsev P.t. M.i. Samsonov F.p. Usypenko	Panorama "battle of Stalingrad" Museum/complex.	1980- the beginning of works in the Museum	16x120 m. H.m.	Volgograd. Museum-Panorama "Battle of Stalingrad"
59	M.a. Ananiev	diorama "the heroic defense of Stalingrad August 29, 1942 Goda"	1981	5x 27 m	Volgograd. Museum-Panorama "battle of Stalingrad"
60	O.A.Avakimyan	diorama "the destruction of vrazhes-whom airfield in art. Tashhinskoj "	1981	5x27 m h.m.	Volgograd. Museum-Panorama "Battle of Stalingrad"
61	YU.F.Usypenko	"Demise" Resistance Feat Peter bronebojcev Swamp on the outskirts of Stalingrad.	1981	5x27 m h.m.	Volgograd. Museum-Panorama "Battle of Stalingrad"
62	F.Usypenko	"The defeat of the German groups on the river Myshkova»	1981	5x27 m h.m.	Volgograd. Museum-Panorama "battle of Stalingrad"
63	V.P.Psarev	Central. Crossing guards General Rodimtseva across the Volga.	1981	5x27 m. h.m.	Volgograd. Museum-Panorama "battle of Stalingrad"
64	F.P. Usypenko U.f. Mustache- PENKO	"Malaya Zemlya" (April 1943) Dedicated to the heroic feat malozemelcev			
65	N. Booth	Museum-diorama	1981	67 x 15 m.	The largest diorama

	G.k. Sevostyanov V. Shcherbakov M. Sychou	"arc of fire". The climax of the tank battle of prokhorovka, which began in the area of the village of Jakovlevo on the Obonjanskom direction-on canvas diorama depicts the events at 14-00 hours July 12, 1943 year.		1005 sq.m. h.m. "	in Europe. The building project of the team of architects headed by Belgorod V.v. Mojo. The museum complex is set on the Central Park Avenue The victory of Belgorod. Canvas celnotkannoj factory "Krasniy Oktyabr, Surska, Penza region. 67 x 15
66	E.I.Danilev-sky	"The capture of the fortress of Wasp Yemelyan Pugachev troops»	1983	h.m.	g.Wasp permskaya oblast '.
67	N.V.Ovechkin	In a complex artistic clearance Exposition included 4 diorama: "Soviet troops Counterattack at Moscow "The defeat of the German troops at Stalingrad" «Forcing Of Dnepr» «Storming The Reichstag»	1982-1985	4, 5 x 11 = 50 sq.m. 4.4 x 12 = 50 sq.m. 4.4 x 12 = 50 sq.m. 4.4x15 = 63 sq.m.	Ukrainian State Museum of the Great Patriotic War 1941-1945
Leningrad artists					
68	V.I. Seleznev (collective) B. Kotin K.g. Molteninov N.m. Kutuzov F.w. Sevastyanov L.v. Kabachek Y.a. Garinov a substantive plan to hand. V. Zaytseva, D.k. Zherebova	"Breakthrough of the siege of Leningrad" The diorama depicts: Flaming Shliselburg, last minute hull 8-Oh HES, Sinyavsky height. Flames from the bastions of the enemy-Lipki, camp No. 8, Round Grove, where lead fighting the Warriors of Volkhov front, proryvajushhie blokadnoe ring from the East and the West.In the center of the diorama-meeting warriors two fronts	1983-1985 7 may	8x10 m	kirovsk, Leningrad regional Memorial Ladoga bridge designed by architect A.p. Izoitko author of the inner decoration of the premises-architect Y.i. Sinica. Russia.

69	Y. Serov E.S. Hanin	«The Petrovsky shipyard»	1986	4x3.5	Voronezh kraevedches-cue Museum. Russia.
70	Y. Serov E.S. Hanin	"The explosion of the blue bridge" diorama depicts the climax of the action of guerrillas behind enemy lines. Diorama announced and is equipped with sound effects.	1984	7x4 m	Bryanskaya oblast '. Bryansk State incorporated historical-revolutionary Museum. Is composed of the memorial complex "guerilla Glade" (White Coast) Russia.
71	Y. Serov E.S. Hanin	«The Storming Of The Winter»	1987	4x4 depth: layout 1.80 cm	Voronezh. Voronezh Museum of local lore. Russia.
71	L.G. Krivine O. Ponomarenko	«Luzhsky frontier»		8.4x5 m depth 1.70	the village of Sava Luzhenskij district of Leningrad oblast. State Farm Museum. Russia.
73	V.P.Vasile-HIV	«The Capture Of Astrakhan»			g.Astrakhan. Russia.
74	M.A. Ananiev co-authored with M.M.Anane- tion	«Breakthrough Volyn fortified district»	1985	2x4.5 m	Khabarovsk. Museum of the history of the troops of the far eastern military district. Russia.
75	A.N.Kurnakov	«ORYOL battle»	1985	300 sq.m.	The second phase of Museum dioramas. Orel. Russia.
76	N.Prisekin A.Semenov	«Iasi-Kishinev operation (Diorama recreates the grandiznuju battle for the liberation of Moldovan land from the invaders waged between the rivers Dniester and Prut rivers with 23-27 August 1944 g.)	1982-1990 Gg.	11 x 45 m 495 sq. m. 11 meter field plan	Opening May 9, 1990 State Museum of the Republic of Moldova, Chisinau.
Central Museum of the great patriotic war, Moscow. The exposition presents six dioramas devoted the largest military operations of the great patriotic war					
77	V.I.Daniel-vskij	"Soviet troops Counterattack near Moscow in December 1941 year.	1995 g.	10 x 33 m.	
78	E.A.Korneev	"Siege Of Leningrad"	1995 g.	10 x 33 m.	
79	N.S.Prisekin	"Battle of Kursk»	1995 g.	10 x 33 m.	
80	M.i. Samsonov, A. Samsonov	"Battle of Stalingrad". Join fronts.	1995 g.	10 x 33 m.	
81	V. Dmitrievsky	"Forcing The Dnieper».	1995g.	10 x 33 m.	

82	V.M.Siberian	"Storming Berlin"	Of 1995g.	10 x 33 m.	
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Репозиторий ВГУ

Extract from the documents of the Union of artists before 1991, the calculation of the rates of royalties for works of diorama art.

Note: prices are listed in today's money.

T S
ROYALTIES FOR THE ESTABLISHMENT
WORKS OF DIORAMA ART
GENERAL PROVISIONS

1. **The rates of remuneration (fee) for the works of diorama art** provided by the present agreement (Regulation applicable in the institutions and organizations of ARTISTS and painters Union of the CIS, the Ministry of culture of the Republic of Belarus, as well as military artists Studio them. M.b. Grekov in Directorate General of the Russian army and Navy.
2. Orders to create works of diorama art are carried out both by the labor contracts and agreements concluded with the specified enterprise agencies and organizations with the author in accordance with the treaties of artistic order.
3. Dimensions of royalties by genre art of diorama, payable under the agreement shall be fixed by agreement between the parties within the rates provided for in this annex.
4. The fundamental criterion for determining the level of remuneration and its public importance taking into account depth interpretation works (themes), the significance of the created works (dioramas), uniqueness and originality works and his artistic decisions, size proizvezhenija in kind and the technical quality of its execution. ..
5. For the evaluation of ideological and artistic virtues of diorama art works and preparation of recommendations on the size of the royalties at enterprises, institutions and organizations are formed by art expert tips
6. the historical revolutionary Dioramas and battle-character display the most important historical events of the country as well as the military battles, battles and are created by the decisions of the relevant legislative bodies and local self-government bodies. These dioramas created for permanent exhibitions museums and important exhibitions, specially-constructed buildings-dioramas, in which they are the primary or sole works.

The diorama arts and crafts decorative nature performed for temporary exhibitions, presentation of methodical offices, classrooms, clubs etc. picturesque part of these dioramas typically occurs in a decorative manner, and dioramas are visually methodological tools made in volume.

7. picturesque part of the diorama Genre works of art shall be determined by decision of the Commission of experts (Council) depending on the main theme of the works performed.
8. Award for implementation of cardboard and painting in nature on a vertical surface at a height from the floor over 3.5 m to 7.0 m inclusive rate is determined with 1.1. and at an altitude of more than 0, 7 m-1.2.
These step-up ratios are applied to the cardboard square, or painting, located at an altitude of more than 3.5 and 7 respectively, 0 on sex
9. rates of remuneration provided for in this section shall not apply to the work of conceptual design, cardboard and painting in nature, imitating the texture and structure of the tree. Silk, stone, wall, etc. as well as the work of applied with the execution of the platen, airbrush, stencil.
10. when the cancellation of the picturesque part with surround substantive works of diorama plan is carried out directly by the author, it is paid royalties at the rate of 40 per cent of the rates of remuneration for performing art in kind for 1 sq.m. a square meter.
The specific size of the specified remuneration is set by the author's artistic Commission (Council), depending on the colors, saturation 5,400 volumetric elements directly to the area.
11. remuneration under the author's supervision. And the direct participation of the author when creating a diorama works in nature (the creation of surround a substantive plan for its location, color, scale, Texture, etc. nature of lighting and placement of light equipment, selection of sound recordings and sound design, study all the details of works in nature with the participation and under the direction of the author (except for work performed by the author himself) but not more than 36 basic units, depending on the complexity, the nature, the scope, the extent of the use of working time, the strength of the performers, etc.
12. If work ceases for reasons beyond the control of the author of the circumstances, she shall be paid based on the size of the royalties provided for in the Treaty of the artistic order (contract), in accordance with the percentage: willingness to work as a whole diorama (or stages) that installs art expert Commission or (Council) or a Special Commission appointed by the employer, with the participation of the author.
13. the rates of remuneration provided for in this regulation are not included in production costs associated with the implementation of works of diorama art.
In each case, depending on the size of the size of the diorama productions and other conditions, the customer shall provide the

author at his own expense in-kind, props, material technical devices etc.

A specific list of equipment, inventory, materials, etc. is determined in the contract for the artistic sketch (contract of employment).

14. personal liability for the correctness of the applied rates of remuneration due to the author for creating works of diorama art rests with the Director, Chief artist and President of the art Commission of experts (Council) Enterprise. The establishment of the organization.
15. This provision establishes the rates of remuneration for the creation of works of diorama art under the following headings:

1. DIORAMNYE WORKS

2. WORKS of MINIATURE DIORAMAS.

DIORAMNYE PRODUCTIONS

1. the rates of remuneration of this section shall be established for the creation of original works of dioramnyh larger than 5 kV. m. (in this case 1).

2. Create a dioramnyh of works referred to in paragraphs of this section is divided into the following stages:

the first stage-performing sketch project;

the second stage is the fulfillment of cardboard;

third stage-painting in nature.

3. CONCEPTUAL DESIGN includes all the preparatory work should give a clear idea of the author's intended final product, his thematic, compositional and colour.

Forjeskizy, sketches and sketches are working material on the stage of preparatory work, they are not a substitute for a completed sketch design and cannot serve as a basis for explaining the question of future work.

4. cardboard is a picturesque part of future drawings dioramnyh works in life-size, spent in detail, and implementing the painting in nature.

Cardboards in some cases are executed in whole or in part. The need for a number of COLORED CARDBOARD is determined by the order of art contract (employment contract)

With the participation of the art expert Commission (Council).

5. the amount of remuneration payable is determined by agreement of the parties within the rates stipulated in this contract on the following sections of diorama art

THE FIRST STAGE

DIORAMNYE WORKS OF HISTORICAL AND BATTLE-FROM

120 to 200 basic units and above

Notes:

1. Award for performing 3-d sketch project in scale from 1:5 to 1:10 normal size works (with solution of composite ratios and the

transition from the 3-d portion of the picturesque, linear and aerial perspective, color, and lighting) is determined with the use of step-up ratio to 1.5.

2. Award for conceptual design options (not more than three copies) made at the written request of the customer is determined by applying the decreasing coefficient from 0.2 to 0.5 on remuneration for conceptual design approved by the relevant artistic Expert Commission and agreed with the customer
3. in fulfilment of the dioramas with mnogosmennym changing image or svetocvetovym dynamic display of award for performing sketch project each shift of the image is determined by applying the decreasing coefficient from 0.2 to 0.5.

Royalties for these fragments depending on the genre of diorama productions, the size of the chunk, its ideological and artistic values, technology and quality in the following sizes.

GENRE WORKS	Award One piece		
Historic dioramas or battle nature (in equivalent terms in relation to market prices)	painting	Color graphics	odnocvetn. graphics
	Up to \$500 -15 b.v.	to 200w. e -8 b.	Before 100 at. -3 b.v.

"A

Репозиторий ВГУ

ILLUSTRATIONS

The illustrations are located at least mention them in the text of monographs as well as according to the chronology of the development of diorama art (Editor's note).



Figure 1. Gaudenzio Ferrara "Golgotha" in the sanctuary of Sacro Monte in Varallo (1520-1522) (the first attempt to link the painting and layout on the plane into a illusory space).

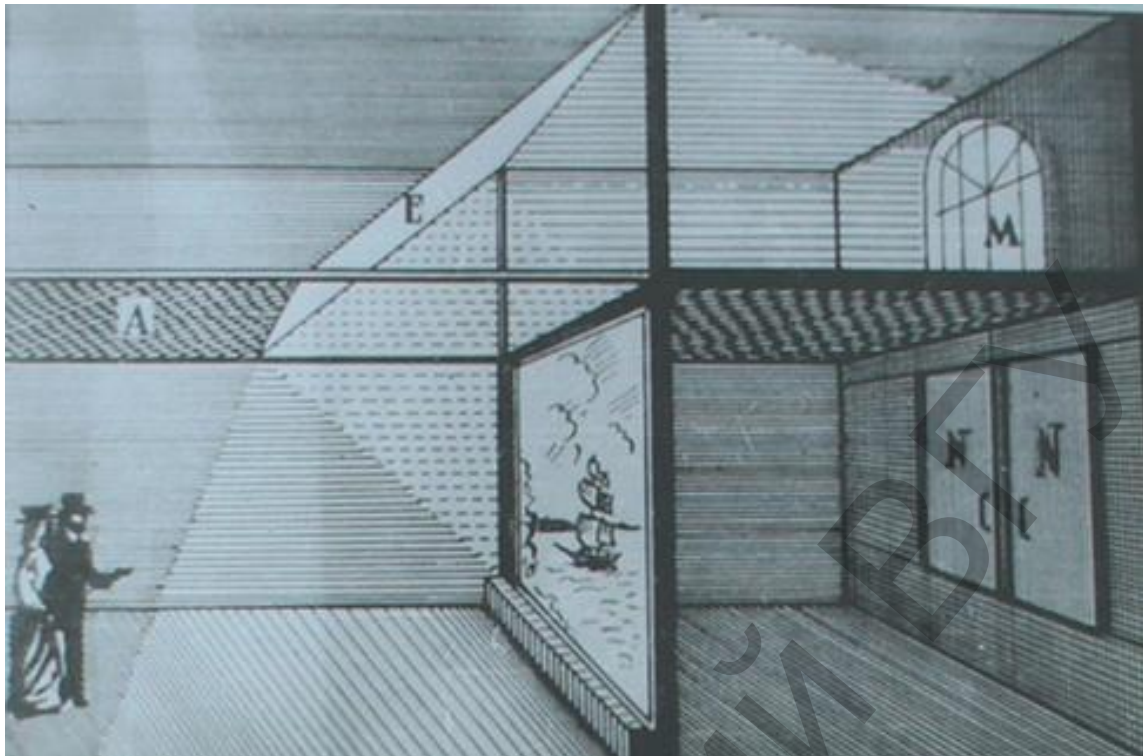


Figure 2. Diorama Jacques-Louis Dagera with double lighting.



Figure 3. The first panorama p. Prevost at Paris



Figure. 4. Diorama f. Filippoto "Bombardment of the Fort of Issy.



Figure. 5. the first domestic battle diorama M.b. Grekov Rostov taking ", 1929.



Fig. 6. Military artists Studio them. M.b. Grekov over work over a thumbnail panoramas "Stalingadskaja battle" in the Studio Theatre of the Soviet army in Moscow 1940-ies.



Figure. 7. diorama "Alpine hike Suvorov installed in Suvorov Museum in the village Konchanskoe, Novgorod region Russia. The authors of A.i. Intezarov, P.t. Maltsev, Fv Usypenko, 1952



**Figure. 8. diorama sapun-mountain storm on May 7, 1944 year "-
the first post-war battle diorama mounted in Sevastopol in the year
1959 author: P.t. Maltsev, with the participation of Gi Marchenko
and N.s. Prisekina.**



**Fig. 9. Diorama "battle of Poltava 27 June 1709 year" installed in
the State Museum of the Poltava Authors a. Gorpenko, g.
Sigismund. N. Zhashkov**



**Figure. 10. Diorama «the liberation of Pskov Forcing River
Great in the region of Pskov. Authors: V. Dmitrievsky
G. Marchenko, n. Prisekin, p. 1960 Sigismund Pskov.
Museum of history and arts**



**Figure. 11. Diorama «Avidasant» Vyazma n. Prisekin.
P.t. Maltsev. Museum of the history of airborne troops.
Ryazan. Russia. 1971 g.**



P

Figure. 12. Diorama e. Danilevsky taking fortress Wasp troops Yemelyan Pugachev.



Figure. 13. Diorama in Siberian and e. Danilevsky "Storming the fortress of Izmail voymkami a. Suvorov", 1975.



Figure. 14. Diorama «battle for the Dnepr» authors h. j. booth, N. Ovechkin 1971-1975 Gg.



Figure. 15. Diorama «battle for Kiev» posted by N.s. Prisekin, 1978.



Figure. 16. diorama "Ustanovleniye pervykh tips" Universal strike Ivanovo-vozneshenskikh working in May 1905, the authors M.i. Samsonov, N.n. Solomin, 1975.



Figure. 17. diorama "undermining the Blue bridge. Authors Y.s. Hanin and Y. Serov Bryansk kraevedcheskij Diorama Museum was completed in 1980, rather than the deprecated dioramas B. Feldman and m. Ananavaa 1957-1958 Gg.



Figure. 18. diorama "Volochevskie days" by a. Ananyev.
Khabarovsk.



Figure. 19. "Osovobozhdenie Pskov Forcing the great river
in the area» Pskov Authors b. Dmitrievsky, g. Marchenko,
N. Prisekin, p. Sigismund Pskov historical and artistic

Museum of 1958-1960 Gg.
Memorial overlooking the Dnieper in Kiev the capital of Ukraine
The memorial complex "the State History Museum
The Great Patriotic War 1941-1945 years
Author cycle dioramas honored Russia N.v. Ovechkin



Figure. 20. diorama "Assault of the Reichstag 4.5" x 11 m.



Figure. 21. diorama "Forcing of Dnepr".



Figure. 21. diorama "Forcing of Dnepr".



**Рис. 23. Диорама «Орловская битва» авторы А.И. Курнаков
и П.И. Курнаков 1958-1960 гг. 4 х 9 м г. Орел.
Орловский областной музей.**

**Figure. 23. Diorama «battle», Orel authors A.i. Kurnakov
and P.i. Kurnakov 1958-1960 Gg. 4 x 9 m, Orel.
ORYOL oblast Museum.**

Fragments of the diorama.

**FROM THE HISTORY OF COMMEMORATIVE ARTISTIC
ARCHITECTURAL COMPLEXES**

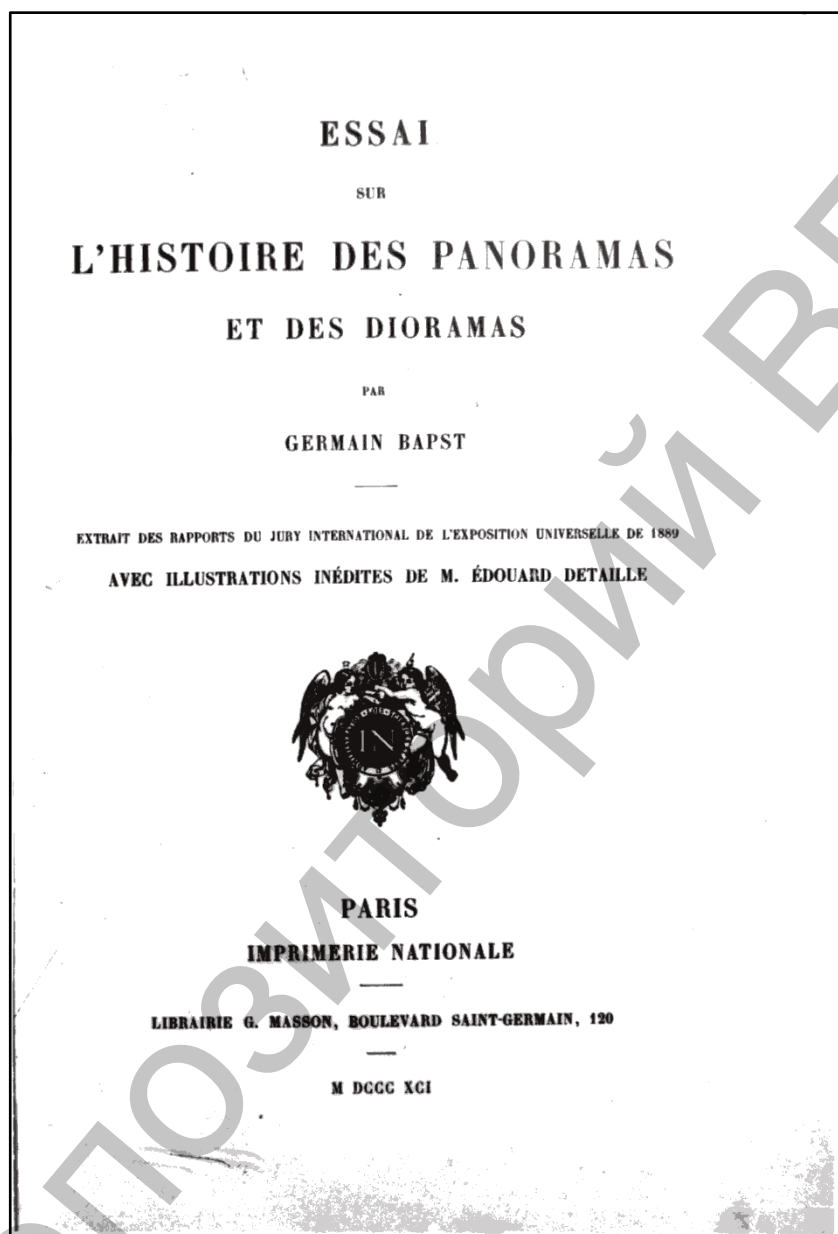


Figure. 24. title page the book Germaine Bapsta
"A short history of panoramas and dioramas» Paris, 1899.

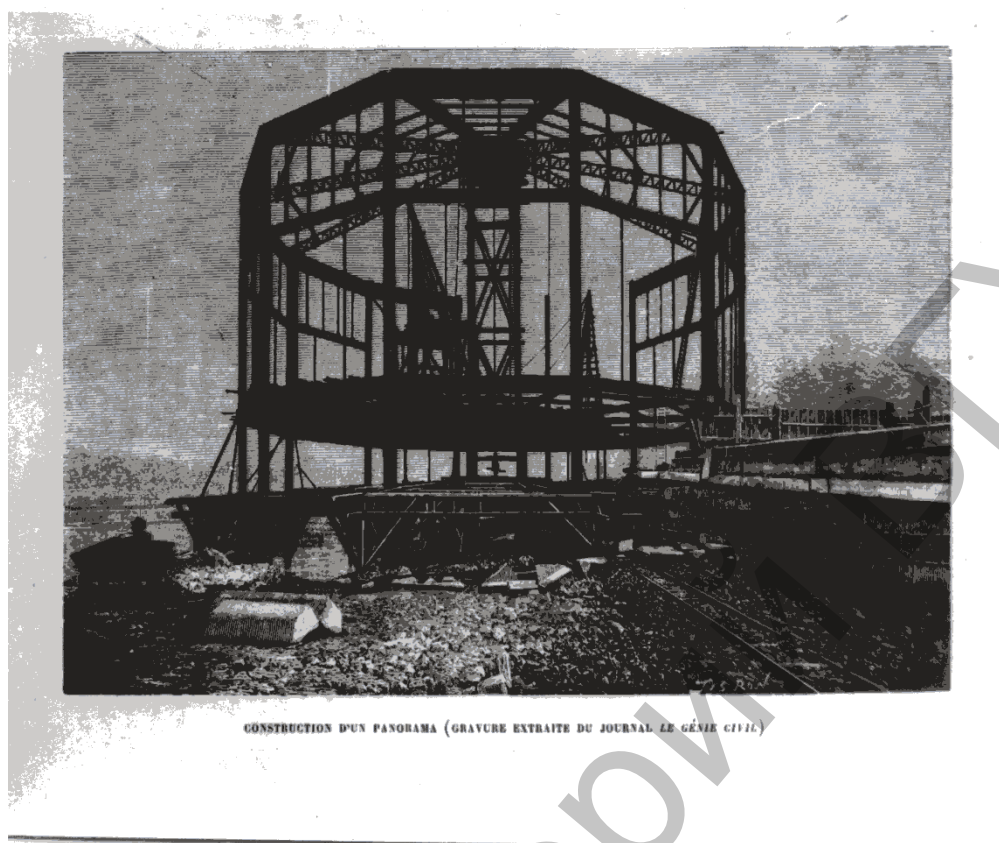


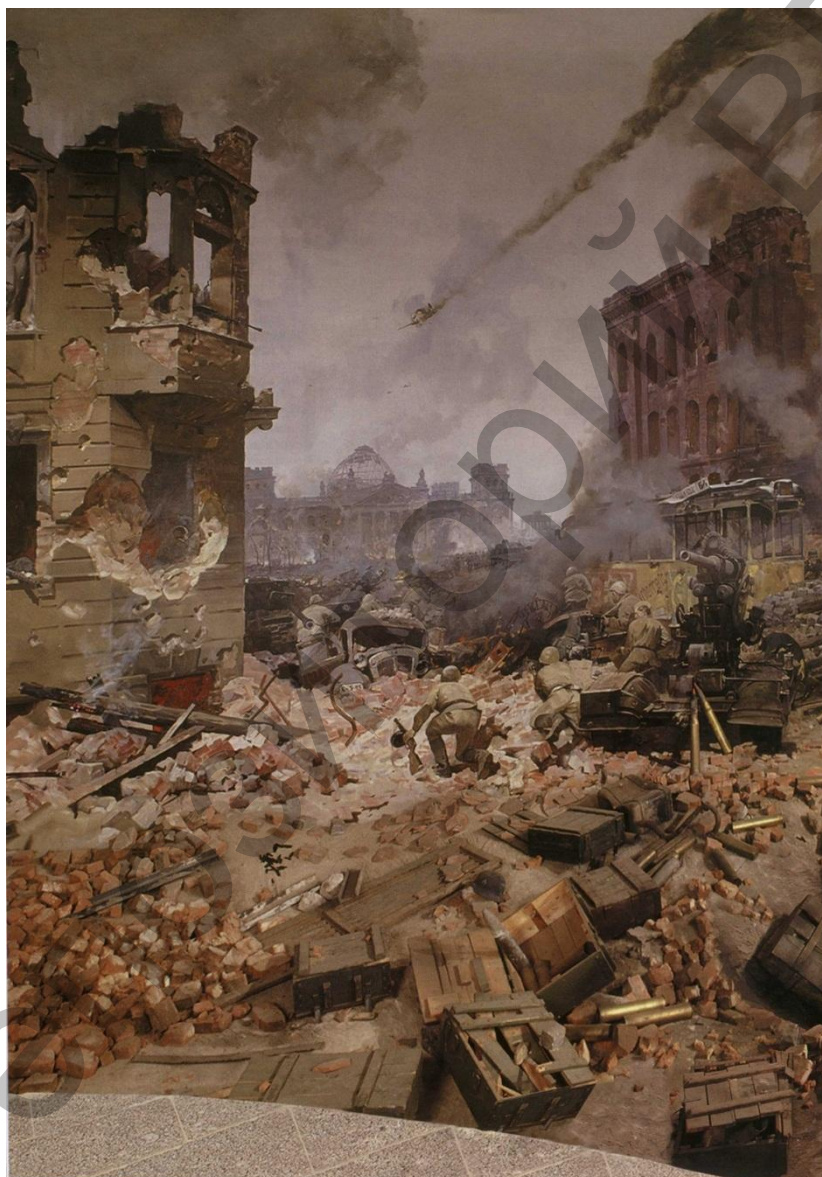
Figure. 25. title page the book Germaine Bapsta depicting the building panorama (structural elements)



(торжественное открытие мемориала).
Figure. 26. Modern building diorama Museum dioramas.
"Arc of fire" Belgorod Russia

(Grand opening Memorial).

**MEMORIAL MUSEUMS GREAT GENERALS, ART
EXPOSITIONS IN THE FIELD OF REAL BATTLES,
COMPLEXES-ARCHITECTURAL AND ARTISTIC
ENSEMBLES, THE EXPOSITIONS REFLECTING THE MOST
SIGNIFICANT DEVELOPMENTS
AND BATTLES DURING WORLD WAR II**



**MEMORIAL MUSEUMS GREAT GENERALS, ART
EXPOSITIONS IN THE FIELD OF REAL BATTLES,
COMPLEXES-ARCHITECTURAL AND ARTISTIC
ENSEMBLES, THE EXPOSITIONS REFLECTING THE MOST
SIGNIFICANT DEVELOPMENTS
AND BATTLES DURING WORLD WAR II**



Figure. 28. a fragment of Diorama "Breakout the siege of Leningrad.

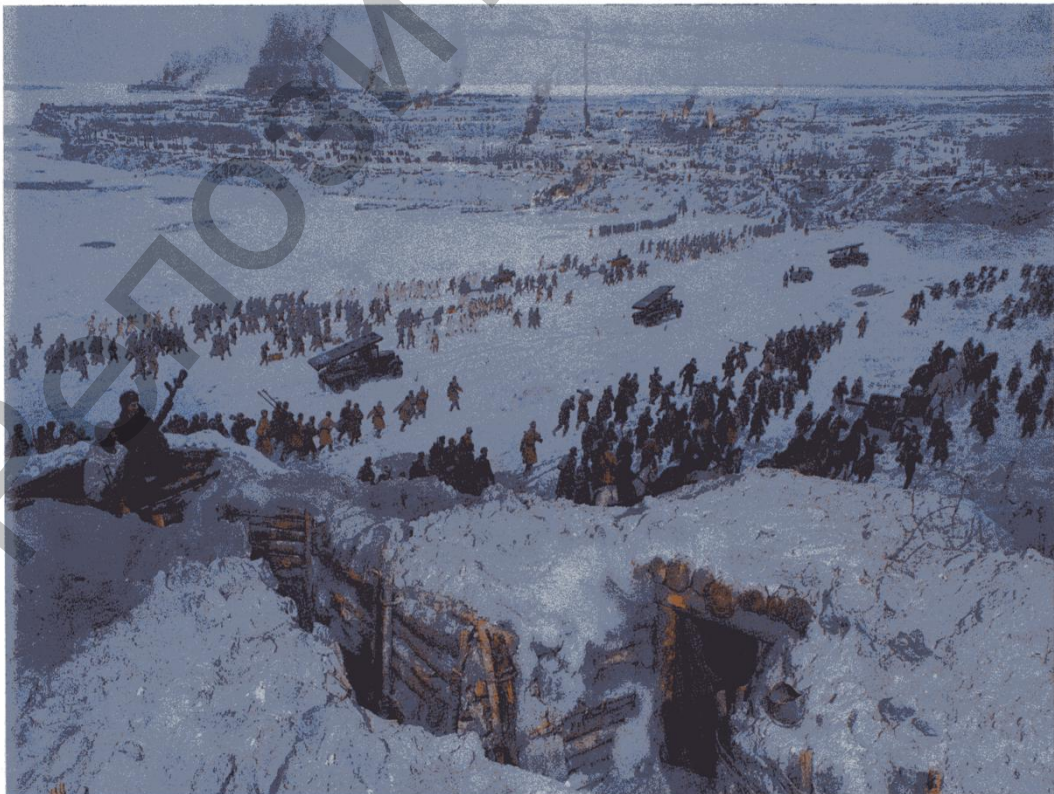


Figure. 29. a fragment of diorama "Breakout the siege of Leningrad.



Figure. 30. a fragment of diorama of the creative team of artists n. Bout, g. Sevostyanov, Shcherbakova, m. Sychou. "Arc of fire" in Belgorod.



Figure. 31. a fragment of diorama "Breakout the siege of Leningrad.
Design element modelling-for plan.



Figure. 32. fragment of diorama "Breakout the siege of Leningrad.
A meeting place for Warriors two fronts proryvajushhih ring of blockade.



Figure. 33. a fragment of diorama V.i. Danilevsky
"Soviet troops Counterattack near Moscow in December 1941 g."
Central Museum of the great patriotic war. Moscow.



Figure. 34. a fragment of diorama E.a. Korneeva "siege of Leningrad"
Central Museum of the great patriotic war.
Moscow.



Figure. 35. a fragment of diorama N.s. Prisekina "battle of Kursk»

Central Museum of the great patriotic war, Moscow



**Figure. 36. a fragment of diorama M.i. Samsonova and a.m. Samsonova
"The battle of Stalingrad. Join fronts»
Central Museum of the great patriotic war, Moscow.**



Figure. 37. a fragment of diorama V. Dmitrievsky

**"Forcing The Dnieper".
Central Museum of the great patriotic war. Moscow**



**Figure. 37. a fragment of diorama V. Dmitrievsky
"Forcing The Dnieper".
Central Museum of the great patriotic war. Moscow**



***Fig. 39. One of the greatest battle paintings of the twentieth century
created ever military artists Studio to them. M.B. Grekov
in Belgorod on the site of one of the big battles***



World War II is called "the battle of Kursk" is a half-century of the path traversed by the materami from modest Studios

**AUTHOR'S EXPOSITION, PERFORMED BY THE AUTHOR
MONOGRAPHS DURING WORK ON SCIENTIFIC
RESEARCH
"ART OF BATTLE DIORAMAS IN MILITARY-HISTORICAL
MUSEUMS OF USSR AND CIS
IN THE SECOND HALF OF THE 20TH CENTURY. "**

From 1983-2005 Gg.



**Figure 37. Layout of the Museum of the history of Kalinigradskogo
Higher Naval College, Kaliningrad, 1983.**



Figure. 38. Diorama "transition flotilla of warships from Tallinn to kronstadt: "1985 g.

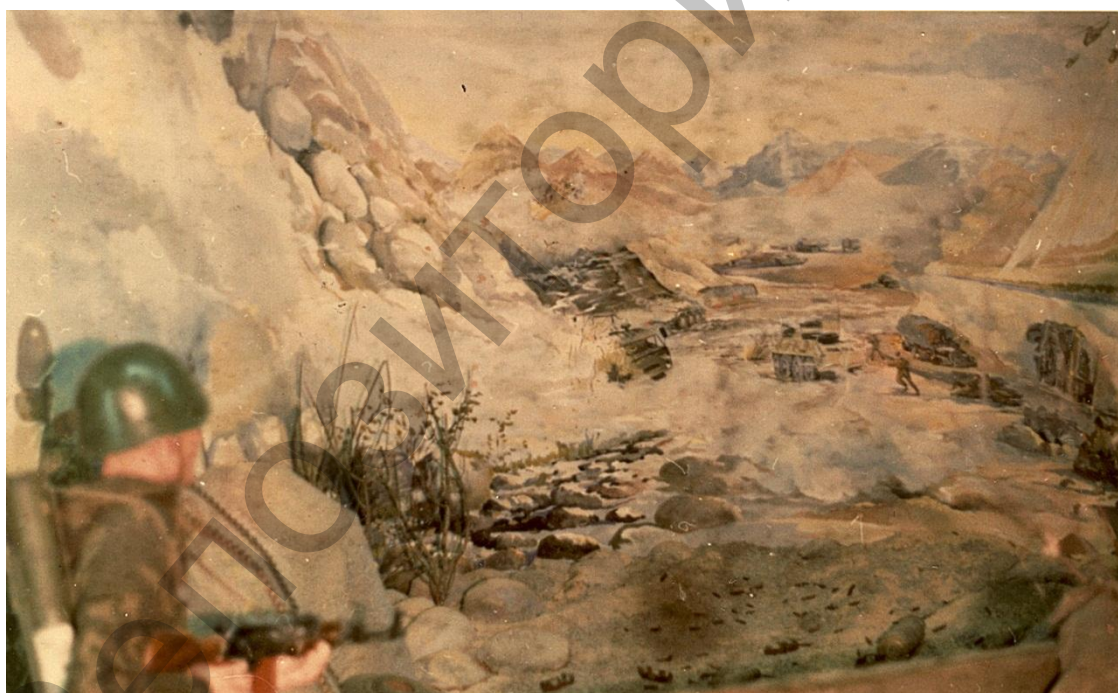


Figure. 39. diorama "Battle for Salang pass" Afghan War Museum. Borisov.



Figure. 40. Layout-diorama "solemn procession in honor of the opening of Shklou Cadet Corps. MOKM Branch Museum of Ethnography Department of Urban everyday life 2001.