

Materials of Conferences

**THE MORDVINIAN FAMILY DEMOGRAPHIC
PARAMETERS AT THE CLOSE OF THE XXTH
– AT THE BEGINNING OF THE XXIST
CENTURIES**

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The negative tendencies just in the family's sphere had been outlined, which resulted in its following weakening and also the degradation, as the social Institute, since the middle of the 1980 – es. The total quantity reduction of the Mordvins' legally have formed the marriage unions has taken its place just in the period between the 1989 and 2002 censuses. So, the married men total quantity has been reduced for 3,596, the married women – for 4,420 marriages in the Republic of Mordovia from 1989 till 2002 – es. The young people contingent reduction, having reached the marriage age and the free marriage partners' exhaustion just in the neighboring age groups is being served, as one of the factors of this tendency negative development. At the same time, the divorced men and women total quantity has been increased, correspondingly, from 1,5% and 4,0% in 1979, up to 5,3% and 6,1% in 5,3% and 6,1%.

The divorces, especially, in the young age groups, are, negatively, being exerted influence upon the birth rate level, which has, considerably, been fallen. In its turn, this has been made its influence upon the family's quantitative characteristic. Up to 2002, the Mordvinian family's average size has been made up 2,6 persons (e.g. 2,7 ones in the town and 2,5 – in the village) in the Republic of Mordovia. The families, having consisted in 1 – 3 people (e.g. 75 %), have already become the predominant family's type. Though, they are being prevailed, as in the towns, well as in the village: they have been made up 74,5 % in the urban settlements, 75,7 % – in the rural area. The single persons have been made up the large number (e.g. 24,5 %). Their part has already been reached 22,1% in the towns, and 28,1% – in the rural area.

If to consider the Mordvinian families' numerical strength without due regard for the single persons, then the biggest their quantity have been made up the family unions just from 2 people – 36,3% (e.g. 33,0 in the town and 38,0 in the village). And the families' part, having consisted in 3 and 4 people, is the considerable share: correspondingly, 29,8% (35,0 and 27,0) and 24,5% (26,5 and 23,4). For the Mordvinian families' part, having consisted in 5 – 7 people has been the share of 9,4 % (8,% and 11,6).

Thus, the Mordvinian family's demographic parameters at the close of the XX – th – at the beginning of the XXI – st have been, considerably, changed. So, its numerical strength falling, and the generational structure simplification, and also the birth rate falling are being observed, since 1990 – es. Hence, it is necessary clearly to follow the national

programs on the birth rate growth and the young families' support, having been developed by the President and the Russian Federation Government, that would be able not only to stabilize the current situation, but also to enhance the family's prestige.

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**LANDSCAPE SCHOOL AS THE CATEGORY
OF ART HISTORICAL PROCESS**

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In the history of art the term “art school” has a multilevel content and by its help integration and originality are always stressed. The term is used toward the art of the country; the art of geographical area or city, in case it is marked by originality of features within definite chronological lines; toward the group of congenial painters; the group of apprentices and followers of a master.

Historically formed is a type classification of art schools. The classification takes into account specific peculiarities of art forms and genres. On the basis of this classification landscape school as an art unity is a kind of painting school with specific peculiarities of landscape as a genre. Depending on its localization in time and space a landscape school is systematized according to chronological, territorial and geographical principals. This way a landscape school is a part of territorial culture-natural complexes. According to Yu. A. Vedenin, territoriality comes out “...through territorial selectability and regional specificity of art, through location of production sites and made art works” [1].

The peculiarity of landscape school is determined by native environment (natural and social), stability of landscape traditions in art, appearance of group of painters with educated sense of nature and solidary in thematic, stylistic and technical plans and, finally, by the influence of talented masters from another national and regional schools. The way of appearance of a landscape school begins with assignment of a group of painters in natural, social, economic and cultural environment, which are congenial in their art positions; and with creation of art works similar on a number of counts. According to M.S. Kagan, this is a period of demonstration of individuality and peculiarity in mastering of reality [2]. The criterion of creative individuality and singularity is originality (lat. *originalis* – original, primary), seen as “... originality, singularity of aesthetic object and subject, reflected in fertility of content and form, valuation and

critical interpretation of art works” [3]. The second period in the development of landscape school can be characterized by the appearance of general stable signs in formal structure of landscape painting art works. A complex of peculiarities in elements of form (composition, coloration, texture) is interpreted in art criticism as a manner (fr. maniere – way, method).

Researching the specificity of development of landscape school Prof. T. M. Stepanskaya, Doctor of Fine Arts, points out its six main signs: presence of general motives; stability of compositional plans; general character of tonal developing; general character of texture developing; mastering of general motives in aquarelle, painting, lithography, linocut e.t.c.; general role of landscape in narrative painting.

The third, final period of development of a landscape school supposes the presence of general stable signs not only in formal but also in image structure of landscape painting works. According to native research tradition it makes sense to use the category of style (lat. stylos – a pointed instrument for writing upon wax tablets), defined as “... a stable unity of art image system, art means of expression” [5]. The image structure and form show the principals of practical fulfillment. Generally accepted in art criticism is the term of art method (gr. methodos – way of research, theory).

In conclusion, the following definition of landscape school can be given:

Landscape school is a kind of painting school, which is notable for specific peculiarities of landscape as a genre. As an art unity, determined by objective and subjective factors, it is connected with the integration of thematic, formal and content plans. It is impor-

tant to underline, that a landscape school has own specific method and style. As a category of art-historical process, landscape school localized in time in space (according to chronological, territorial, geographical principals) is a part of territorial culture- natural complexes, and it is reflected in national and regional art.

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