

УДК 159.953:93+069

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## Exhibitions of Novosibirsk Museums as a Tool for the Formation of Historical Memory

The purpose of this study is to analyze the exhibition activities of Novosibirsk city museums in the anniversary year of 2020. At the present time at the forefront is the problem of uniting citizens on the basis of a single idea, which should be aware and close to everyone. Achieving this goal contributes to familiarity with the history, the formation of pride for their homeland. Historical memory as a special phenomenon of socio-cultural reality has the ability to preserve in the mass consciousness of members of society assessments of events of the past, turning them into value orientations. The key tool for the formation of the Russian society's perceptions of the past is a museum.

The subject of the study is the memorial exhibition projects of museums in the Novosibirsk region, prepared for the 75<sup>th</sup> anniversary of the Victory in the Great Patriotic War.

Based on the analysis of socio-cultural practice of museums in the Novosibirsk region it is possible to make a reasonable conclusion that their activities in the formation, support and translation of historical memory correspond to an innovative model. The conducted exhibitions demonstrate that the exhibition activities of Novosibirsk museums are dominated by the principle of commemoration — mobilization of memory about specific events or historical characters. And exactly such museums are most connected with the implementation of memory policy and have the greatest efficiency.

**Keywords:** historical memory; exhibition; commemoration; museums; citizenship; Novosibirsk region; representation of the past; memorialization.

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## Выставки новосибирских музеев как инструмент формирования исторической памяти

Целью данного исследования является анализ выставочной деятельности музеев города Новосибирска в юбилейном 2020 году. В настоящее время на первый план выходит проблема сплочения граждан на основе единой идеи, которая должна быть осознана и близка каждому. Достижению этой цели способствует приобщение к знанию истории, формирование гордости за свое Отечество. Историческая память как особый феномен социокультурной реальности обладает способностью сохранять в массовом сознании членов общества оценки событий прошлого, превращая их в ценностные ориентиры. Ключевым инструментом формирования представлений российского общества о прошлом является музей.

Предметом исследования стали мемориальные выставочные проекты музеев Новосибирской области, подготовленные к 75-летию Победы в Великой Отечественной войне.

На основании анализа социально-культурной практики музеев Новосибирской области можно сделать обоснованный вывод, что их деятельность в формировании, поддержке и трансляции исторической памяти соответствует инновационной модели. Проведенные выставки демонстрируют, что в выставочной деятельности музеев Новосибирска доминирует принцип коммеморации — мобилизации памяти о конкретных событиях или исторических персонажах. А именно такие музеи более всего связаны с реализацией политики памяти и обладают наибольшей эффективностью.

**Ключевые слова:** историческая память; выставка; коммеморация; музеи; гражданственность; Новосибирская область; репрезентация прошлого; мемориализация.

Modern society is characterized by short-lived many social processes. The change of social ideals, the complete rejection of the former value and meaning orientations that radically changed the assessment of the historical path of the country, led to a split in the spiritual life of society. At present, the problem of uniting citizens on the basis of a single idea, which should be realized and close to everyone, comes to the fore. The achievement of this goal is facilitated by the familiarity with history, the formation of pride in the homeland. Historical memory as a special phenomenon of socio-cultural reality, despite a certain incompleteness and inconsistency, has the ability to preserve in the mass consciousness of members of society assessments of events of the past, turning them into value orientations. Modern multicultural society often relegates inter-religious, inter-confessional and social conflicts to the background, while conflicts of historical heritage come to the fore. The “battles for history” have migrated from universities and academies to the popular scientific and public field. Historical memory, along with language, culture, etc., is one of the foundations for the formation and development of a unified nation, a unified country [3; 7; 9].

As P. Nore notes, a museum belongs to “the basic tools of historical work and to the most symbolic objects of our memory” [4, p. 26]. Meanwhile, according to observations in the literature, museums as sources of formation of the ideas of Russian society about the past are considerably inferior to textbooks, movies, TV programs, mass media, fiction [10, p. 421], while for museums, unlike other sources of memory, its translation and symbolic representation of the past are immanent properties [8, p. 16].

One of the reasons for this situation is the memorial policy of Russian museums, which is often clearly insufficiently thought out in theoretical terms. The positive examples of such policy include several projects of the Novosibirsk region museums, prepared for the 75<sup>th</sup> anniversary of the Victory in the Great Patriotic War.

In September 2020, an exhibition #HERITAGE was opened at the Novosibirsk State Art Museum, created by the joint efforts of the Art Museum and the Union of Designers of Russia with the participation of the Union of Artists of Russia and the editors of the Moscow social media project “Pages of Victory”. The project is designed not only for the adult generation. In order to interest young people, the format has been changed and an interactive approach added, so that people could not only look at the objects, but also interact with them, that is become a part of the exhibition.

There are no “bloody” photographs in the exhibition, but the painters’ drawings of those years, their portraits and diary entries still leave a strong emotional impression on the viewers. On the walls in the hallway of the museum hangs a part of the social-media project by Russia Today

channel “Pages of Victory”, as well as signs with monuments in different countries and cities, commemorating the events of the Second World War.

Before the tour, the curators of the project ask us to read what is written on the signs and the exhibits themselves. The texts here are not for beauty — they set the right atmosphere and help to better immerse them in history.

The exhibition consists of six halls, marked with special hashtags. Each one has a different story. The halls have a special order, it duplicates the chronology of the events of the war.

In the first hall the laundry is drying, things form a corridor. In front of it are racks with binoculars to look through. In the distance you can see the sun, but if you look closely, you can see the silhouettes of approaching soldiers on the horizon.

In the second hall there are no paintings, only empty stretchers and a large wooden cube. If you go inside, you can read about how the evacuation of masterpieces of art took place. It was in Novosibirsk collected artifacts from the museums and especially valuable works from the Tretyakov Gallery were packed in boxes and sent as early as July 4 — only two weeks after the declaration of war.

Most of the artifacts were kept in the then unfinished Opera and Ballet Theater. Despite the war, the cultural life of the city did not stop — were held exhibitions of evacuated exhibits, lectures, and the Leningrad Philharmonic Society continued to give concerts in Novosibirsk. The evacuation of composers, conductors and musicologists allowed to establish the Siberian branch of the Union of Composers.

The third room presents Elena Tretyakova’s project “Non-Pioneer Camps”. At the entrance to the hall there are black curtains with a triangle with the letter “R” on them, the way the Russians were marked in the concentration camps. In addition to the drawings, there are four booths: “Fear,” “Powerlessness,” “Hell,” and “Paradise. Each contains an object related to a concentration camp. “Fear”, for example, is represented by a heart pierced by many thorns. The project includes 16 graphic works and four installation booths: Occupation, Being taken to a concentration camp, Being there, Liberation — Fear, Powerlessness, Hell and Paradise.

In the fourth department, paintings from different years of the war, primarily by Novosibirsk front-line artists, hang on the walls. Graphite, ink and watercolor — all these materials were used by those who went to war. There are also portraits of very young and older artists. Some of them were awarded with letters of commendation and some with letters of bereavement. In memory of them the hall was created.

In the hall “Art of War” is “teplushka” — such wagons carried soldiers to war. On the wall is a black and white video, and next to it are hanging handkerchiefs — the handkerchiefs of those who took their loved ones to war.

In the center is a construction of stretchers. Some canvases are stretched, some are not, and so are the artists — some were able to return from the war and finish their hastily abandoned works, and some never touched the paints and brushes again.

In the last room, there is an installation on the wall: part of an army uniform from that time and a modern T-shirt. This red thread is carried through the years, it carries the memory that we live thanks to them — the people who selflessly defended the homeland.

The #HERITAGE project not only shows us the history of wartime and postwar art, but also helps us think about how important it is to prevent such a thing from happening again [12].

Another memorial exhibition was presented in July 2020 by the Novosibirsk State Museum of Local Lore and the Siberian Museum Agency. It was a project “Alive and Merry” dedicated to the Belarusian State Jewish Theater (BelGOSET), which worked in Novosibirsk in 1942–1946. In 1946, the troupe returned to Minsk, deprived of state support theater soon ceased to exist, it can be explained by its almost complete oblivion. Working on the project, the Novosibirsk Museum of Local Lore has done a tremendous job, lifting the veil not just little-known history, but almost forgotten.

“Alive and Merry” is a very modern exhibition in terms of execution and technology, moreover, it is an international museum research project, or even investigation. For example, the archive of the theater’s chief director, Viktor Golovchiner, was found in Lithuania, and the programs, once printed in Novosibirsk, arrived at the exhibition from Israel.

The showcases feature authentic exhibits — documents, photographs, personal belongings — many of which have crossed more than one border during the pandemic. There are so many materials that some of them have been translated into multimedia format.

The music has also been restored. Thanks to the talent of contemporary composer Andrei Molchanov, it was possible to restore, rethink and present to the Novosibirsk audience musical works of theater director Lev Litvinov (Gurevich), united in “Belgocet Suite”. It was performed by teachers and students of the Novosibirsk State Philharmonic. M. I. Glinka, at the exhibition you can see this recording. Among the media materials is the performance by the famous chansonnier Psoy Korolenko and musicians of the Brass Quintet “54” of songs by composers of the theater — Yakov Rosenfeld and Samuel Polonsky [11].

In July 2020, the Local History Museum opened the exhibition “The Boys Played at War” The museum decided to complete the toys when they remembered their merry Soviet childhood. The reasons why the Soviet Union was producing toys, according to Yulia Shuklina, deputy director for scientific work at the local history museum, are obvious: “The philosophy of ‘war’ was built after the Second World War — everyone played voynushki. The most im-

portant game was to defeat the enemy. We still live in this paradigm <...> the format changes, but the main activity is always the same. We are the country that won” [1].

The main thing about the exhibition is that all the items are treasures in the classic children’s sense. Every Soviet boy dreamed of a pair of pistols or an army of tiny soldiers with tanks.

A visit to “Playing Boys at War” involuntarily brings back memories of Soviet childhood. Tattered revolvers, faded bows with plastic arrows, metal models of tanks and planes were objects of pride for boys in Soviet times.

Therefore, after and during a visit to the exhibition, the phenomenon of militarization of the Soviet people’s life style from early childhood evokes sincere emotions of nostalgia for a bygone joyful past [1]. I would like to note the fact that the exhibition was clearly targeted and focused on people whose childhood fell into the Soviet period of Russian history.

In August 2020 in the halls of the same museum an exhibition of war sketches, sketches and sketches of the Novosibirsk artist Ivan Titkov “Ivan Titkov. Front Sketches”. The exhibition features some of the author’s works, drawn literally “on his knee” in the trenches at the front of the Great Patriotic War. All of them resurrect the atmosphere of the heroic pages in our country’s history. Every day, it would seem, the wartime artist’s work is a valuable contribution to the annals of the war. Especially valuable is the fact that these sketches, sketches, drawings of reportage character extraordinarily accurately convey the spirit of the time.


Their technique is reminiscent of everyday life at the front: paper and cardboard (almost always from random sources — a child’s album cover found at the fire, or a hastily cut up wrapping), pencil (regular, graphite or colored, rarely professional charcoal). Plot series is diverse: here and sketches destroyed and burned villages and cities, full of tragedy portraits of refugees, pictures of everyday life at the front. The exhibition covers the period from 1942 to 1945 — from the battles for the Rzhev to the capture of Koenigsberg.

Based on the analysis of socio-cultural practices of museums in the Novosibirsk region we can make a reasonable conclusion that their activities in the formation, support and translation of historical memory correspond to the innovative model, which, according to Z. A. Ovchinnikova, indicates the progressive nature of museum space development in the Novosibirsk region [5, p. 85–86].

Besides, it is obvious that in the museums of the Novosibirsk region the principle of commemoration — mobilization of memory about specific events or historical characters — dominates. And it is such museums that are most connected with the implementation of the policy of remembrance. For example, the literature shows the importance of memorialization of memory sites related to the events of 1941–1945 and creation of “a visual range for military-patriotic journeys and excursions” in order to form heroic-patriotic paradigm of the Great Patriotic War

in national memory [6, p. 43–48]. However, we cannot say that museums themselves are always aware of their specificity as memory institutions. In today's tough competitive environment, the mechanism for full-fledged use of museums' capacities is not at all obvious. Researchers never tire of emphasizing that "today we are witnessing significant changes concerning society as a whole, and museums in particular. To worthily perform its functions in modern society, a museum should enrich its activities with the achievements of science, new methods and technologies that meet the current state of public consciousness, and at the same time carefully preserve the traditions formed over the centuries, without which a museum is not a museum" [2, p. 4]. Thus, a modern museum, on the one hand, should respond to the growing and changing demands of modernity, and on the other hand, preserve a certain conservatism. It is a kind of a link between traditions and innovations and, at the same time, between the professional scholarly corporation and society.

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## НОВОСТИ

### Академия Минпросвещения России разработала курс «Педагогический кванториум»

Курс повышения квалификации «Педагогический кванториум», реализуемый Академией Минпросвещения России, поможет учителям освоить современное учебное оборудование. Планируется, что в новом учебном году обучение по одной из программ курса «Педагогический кванториум» пройдут специалисты из всех 85 регионов России.

В рамках обучения предусмотрено знакомство с цифровыми лабораториями, автономными и учебными роботами, квадрокоптерами с техническим зрением, многофункциональными станками, наборами для изучения технологий машинного зрения, построения и настройки нейросетей, проектирования беспилотников. Парк учебного оборудования Академии насчитывает 65 наименований (около 700 единиц) и является одним из лучших в России. Очно-заочное обучение ведётся по девяти программам: визуализация естественно-научного эксперимента, 3D-моделирование, прототипирование и реверсивный инжиниринг, IT в естественно-научных и прикладных исследованиях, естественно-научная, исследовательская и проектная деятельность школьников, мобильная робототехника, моделирование, микропроцессорная техника, электроника и схемотехника.

Курс продолжительностью 40 часов ориентирован на учителей физики, информатики и ИКТ, технологии, преподавателей и специалистов вузов, среднего и дополнительного профессионального образования, педагогических «Кванториумов», центров непрерывного повышения профессионального мастерства. Очные занятия проводятся в группах по 25 человек. Профильная часть включает лекции, практические и самостоятельные работы.

Федеральное государственное автономное образовательное учреждение дополнительного профессионального образования «Академия реализации государственной политики и профессионального развития работников образования Министерства просвещения Российской Федерации» — подведомственная Минпросвещения России организация, в функции которой входит повышение квалификации и профессиональная переподготовка преподавателей, проведение фундаментальных, прикладных и поисковых научных исследований.