

## Historical Aspects of Project Technologies Development and Opportunities for their Use in Scenic Arts

Tatiana V. Portnova<sup>†</sup>

### Abstract

The author considers historical trends in the development of project technologies in the arts. Various project and artistic solutions are analysed with the focus on various historical periods and styles, from the Ancient East to the Modern Age. An emphasis is placed on the era itself, which required a new approach to the organisation of theatrical enterprises and the performance production principles. The article also reveals the specifics of projects as a type of the human creative activity and defines the role of the project method as a system of unique and clearly defined actions aimed at obtaining specific results in a multifunctional environment within a specified period and within the allocated resources. The author shows that they are characterised by a deep mutual integration of the artistic and creative principle and the development of information technologies. The article contains various examples of the implementation of projects from the beginning of civilisation up to the twentieth century when art management appears as a form of arrangement of the theatrical business, and a combined company becomes possible. The author emphasises the role of the *Russian Seasons* by S. P. Diaghilev in creating conditions for the development of unique professional and artistic experience in Russia and other countries. Development of special knowledge and dialectics of research of project strategies in the twentieth century imply increasing importance of knowledge derived from the historical past, which can improve the competitiveness of performances, as well as of other creative works in the contemporary art market.

**Keywords:** Project Technologies, Project Activities, Historical Development, Opportunities, Project Reconstruction.

---

<sup>†</sup> Art Department of the Institute of Slavic Culture; Department of Art History, Russian State University named after A.N. Kosygin Moscow, Russian Federation, Email: [infotatiana-p@mail.ru](mailto:infotatiana-p@mail.ru)

© 2018 Portnova. This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/2.0>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

## Introduction

The development of a high-quality cultural product on a professional basis becomes possible through the implementation of projects aimed at supporting creative ideas in the field of art. The innovative project technologies are involved in different types, forms and genres of theatrical performances, cultural events and artistic programs, the technology of director and scenario creativity, issues of production and direction in the process of staging performances using artistic and imaginative and other expressive means. Projects differ in their focus, scope, scale, timing, participants, etc., and this should be taken into account when managing projects. The characteristics of project management include:

- the subject area of the project;
- objectives of the design;
- tasks, scope and resources needed to achieve them.

The goal of the project is expressed in the desired result of the activity achieved within the established time interval. The strategy of the project is a central link both in preparation and in the evaluation of the project, as well as in the development of an appropriate marketing strategy. The formal and detailed planning of the project begins after the decision on its opening is made.

A more important concept is the project activity, not the project itself: the project loses its value without the intention being implemented. The implementation of the project involves the following processes: project structuring and other activities that are a part of the planning process (it occurs throughout the entire project activity). All project activities are interdependent in the time and space. However, to ensure an unambiguous distribution of the phases and stages of project implementation in a logical and temporal sequence is hardly possible. Related problems are solved through the experience, knowledge and skills of specialists working on the project.

When preparing the article, a rather wide range of sources was used:

- concerning the cultural aspects of human interaction with the achievements of scientific and technological progress (Akopyan, 2005; Arnoldov, 2002; Gray, 2003; Ignatyeva, 2004; Zuev, 2009);
- works on the theory and history of the development of scenography and the technique of the stage (Bazanov, 1990; Gromov, 2006);
- sources focused on the possibilities of multimedia technologies (Goryunova, 2007; Castells, 2006);
- publications that analyse the project technologies in the direction of the theatre (Dragichevich-Sheshych and Stojkovic, 2000; Kotler and Sheff, 2004).

## Project activities in art and forms of their implementation

The origins of the development of management of artistic projects and their creation trace back in ancient times (Atanelishvili & Silagadze, 2018). In ancient Egypt, there was accumulated wide experience in managing huge-scale construction executed during the existence of Egyptian civilisation. Egyptian pyramids, rock temples, monumental sculpture, the developed irrigation system, and religious reforms of Akhenaten are ancient analogues of modern management systems. The images of plans survived on papyri demonstrate a detailed approach to the elaboration of the intention and they significantly correlated with the phases of planning nowadays.

The democratic form of the political rule in Ancient Greece had an impact on the system of development of projects and their implementation. Although the organisational forms were temporary projects, they were aimed at achieving the set goals. For instance, the thoughtful organisation of the Olympic Games marked the beginning of the annual sports competitions nowadays. The harmonious theory of expediency inherent in any artistic creation manifested itself both in the system of Greek orders, as a system of artistically expressive unity of the borne and

load-bearing elements, proportional ratios, the structure of the Greek theatre, in the artistic design of the ensemble of the Athenian Acropolis, etc. Currently, this is reflected in contemporary projects aimed at restoration of the ancient architectural heritage.

Unlike the ancient Greek democratic trend of managerial development, ancient Rome achieved the state management system approach sufficiently developed for that time. Based on it, new types of industrial structures were developed: forums, roads, aqueducts, bridges that laid the foundation for the industrial design of the 20<sup>th</sup> century, a well-developed system for planning cities, the Pantheon and the Colosseum were built, first examples of the organisation of labour processes appeared.

In the Middle Ages, design becomes more systematic. Many successful grandiose projects were implemented in the Renaissance era under the leadership of the Florentine public official, patron of art and science Lorenzo de 'Medici and the popes of the Vatican. Specialists, involved in the implementation of their plans, were the titans of the era of Michelangelo, Raphael and other famous artists like Pinturicchio, Perugino, Ghirlandaio. A notable example is the *Gravestone of Lorenzo de 'Medici* by Michelangelo commissioned by Pope Clement VI. This project vividly shows when political events during the civil liberties crisis, changed but did not suspend the work of the sculptor. The example of Michelangelo's *Sistine Chapel* and Raphael's *Stanz* in the papal palace of the Vatican allows tracing logical dependencies in projects when subsequent work can begin only after the previous one is completed. Their work on the ceiling murals of the chapel can be called milestones – events in the course of the project.

The discoveries made by Leonardo da Vinci in the field of human and animal anatomy are research projects that served as a basis for creating an anatomical atlas for artists, and engineering projects became prototypes of future design inventions. Leonardo da Vinci himself participated in the implementation of

his projects. The numerous graphics drawings and manuscript descriptions of scientific activity that survived till now demonstrate the introduction of methods of anatomical research. They also allow identifying methods for planning the work on studying the structure of the human body as continuous processes – actions to best achieve the goals set taking into account the evolving situation (visits to hospitals, anatomical schools and theatres, etc.). At the same time, they convey the specifics of Leonardo's individual author's design concept which develops an area of the visual dynamic-plastic anatomy.

In the examples above, the masterpiece was the result of the activity of one person, while in the modern history more people of different professions were involved in creating a socially significant work of art. The scientific revolution of XVII-XVIII centuries becomes a powerful instrument of knowledge and transformation of nature. The design covers huge ensembles of squares with their parameters, with the streets, staircases and fountains rapidly climbing the sky. The decoration of the interior of the rich baroque palaces demonstrates the widespread of sculpture and painting, rich finishing materials up to gold.

The modern history was the era when the foundations of modern states were laid, and mass production and standardisation of products were introduced. All this expands the scope of management of artistic projects. The chronology of the World Industrial Exhibitions of the XIX century with the first exhibition in London in the Crystal Palace pavilion reveals their importance in the formation of the principles of exposition design. The Bauhaus – the first major school of industrial, artistic design (1919-1933), appeared with its concept of education and teaching methods. New culturological models in design and art, a variety of trends and styles, types of form creation, the appearance of periodicals on art, fashion houses, furniture projects, etc. force cultural figures to think not only on how to create a

work of art, but also where and how to exhibit and sell it.

### **Russian Seasons International Project**

The Russian ballet considered the best in the world during its rise at the turn of the XIX-XX centuries was due to both its technical excellence and brilliant mastery of performers, and to the talent of the choreographers and the spiritual wealth of the organisers. One of the important phenomena at the turn of the XIX-XX centuries was S. Dyagilev's enterprise, which strongly affected the development of various areas of both domestic and Western culture in the years since. Inspired by the innovative ideas of S. Dyagilev *Russian Ballets* expanded the boundaries and the possibility of choreographic art, opened and developed new means of dance-plastic expressiveness, new techniques of graphic and choreographic dramaturgy.

The problems of the historiography and iconography of the Russian Seasons contribute to understanding the phenomenon of S. Diaghilev's abilities were specifically considered neither in the Russian nor in foreign art criticism. They demonstrate the unique originality of the staging decisions by M. Fokine and other choreographers and artists, with whom S. Diaghilev worked. The study of the iconography of the Russian Seasons is impossible without considering the previous experience. The tasks of this study are not so much to consider the question of proper iconography of the Diaghilev ballet, but rather to identify the current perspectives of the researchers' view on the Russian Seasons. Thus, it is necessary to trace the origins and ways of forming the iconographic system in the Russian and foreign art of the late XIX-early XX centuries.

An important role belongs to the figure of S. Diaghilev in this issue. The book in two volumes of I.S. Zilberstein and V.A. Samkov (1982) contains the materials concerning premieres of ballet performances, works of choreographers, first of all of M. Fokine, decorators participating in the Russian Seasons, and tours of Russian ballet abroad.

A large number of publications about S. Dyagilev and his *Russian Ballets* belong to foreign authors (Beaumont 1940; Buckle, 1984; Haskell, 1968; Kochno, 1970). The list of Russian historiographers includes B. Grigoriev (1993) and S. Lifar (1994a) whose books were translated into foreign languages. S. L. Grigoriev was named the Russian Seasons chronicler: he was an indispensable assistant, truly Diaghilev's right hand for twenty years. Being the ballet director and tutor, he was a ballet professional in the best sense of the word (Grigoriev, 1993).

The first historiography of S. Diaghilev's Russian Seasons was compiled by S. Grigoriev (1993) which covers all the stages of the Russian ballet's tours in the chronological order and contains the necessary reference apparatus (the authors of the plays: choreographer, artist, composer, year of creation, first production, performers). The artistic research of the theme of Russian Ballets is presented here at a new level. The original of this or that performance exists here not as a literary source, but rather as a historical source.

A separate group includes books by S. Lifar (1940; 1994a; 1994b) dedicated to S. *Diaghilev* and Russian Seasons. Using the documentary material, the author maintains a certain distance to it. S. Lifar's approach here is mostly of as a choreographer, not an art theorist; it reveals a movement from the outside to the wide, rather than into the depths.

Following the principles of the analytical study, it is now necessary to take a closer look at the structure of the *Russian Ballet* at a different level of approximation. The historiography of the issue reflecting the real-life study of S. Diaghilev's Russian Ballets did not reproduce them literally but based on them explains their meaning with its tools. The ballet theatre at the turn of the centuries becomes an important factor in the cultural life of society. The ballet played a different role for each of them was included in the range of their creativity with varying degrees of harmony and various psychological content. However, the ability to combine various aspects in their imaginative

perception and to stand in the way of interacting arts during the creation of a work of art is one of the basic and distinctive characteristics of the thinking of those years. The study of the ballet iconography shows that the composition of the collections is diverse: easel paintings and graphic works, sketches of costumes and scenery, projects for the theatrical decoration of curtains, posters and posters, book illustration, easel and monumental sculpture, small forms of plastic. In addition to the decoration of the performance, easel works dedicated to the ballet constitute a significant part of the artistic heritage.

The archives, museums and private collections of Moscow and St. Petersburg, as well as foreign collections carefully store photographs, works of art, i.e. pictorial materials which compose the iconography of the Diaghilev ballet. It reveals a variety of individual 'models' of dance images, more and more new variants of art decisions in this subject, although at first glance it may seem that the artist refers to the iconographic material associated with the ballet is too limited by this material.

Dance Vision is an exhibition dedicated to the 100<sup>th</sup> anniversary of the Russian Ballet Seasons held at the State Tretyakov Gallery which itself was a project represented an attempt to show a multifaceted and ambitious program that involved works of art from different countries. The collection reflected the fine style of the whole period. Russian Ballet Seasons, which began in 1909 and ended in 1929, deserve to be ranked among the main artistic events of the century (Zilberstein and Samkov, 1982). It was the time when the authority of the Russian ballet school, which has survived up to nowadays, was established. The conceptual significance of the exhibition was related to the work of S. Diaghilev who enjoyed the world fame in the artistic life of the early XX century.

### **Project reconstruction and its conceptual implementation**

On the one hand, if the 'artistic project' results in a work of art that meets the artistic and aesthetic criteria, canons, or, on the contrary,

partial or complete liberation from the established forms and decisions, established principles of using expressive means, etc., recognition of this work of art by professionals and experts is, in fact, a positive assessment of the author's project as a whole, regardless of the degree of its correspondence to the original idea and planning. The issue of the project management of this type lies in the discussion of problems of creativity and its laws. From the theory of management, in this case, it is appropriate to consider the issue of self-organisation and self-management in art. In the first case, the implementation of the idea is not spontaneous: the artist answers, replies to his own 'creative impulses'; in the second case we deal with contemporary artists who can regulate the process of creating a work of art highly.

On the other hand, the result of the creative activity is a certain product developed in the process of implementing a certain project (competitive, having a custom nature) and included in market relations. In this case, the creative product is measured not only by its high marks as works of art and cultural value, but also regarding its usefulness, liquidity, selling potential, demand, and therefore competitiveness in the artworks market – the art market. If the creative process is considered as an entrepreneurial project activity, and its reproduction in different forms is regulated by the action of rational management mechanisms (from planning to the appearance of a product as a product or service), in this case, we usually deal with creative industries.

To accurately identify the project – whether to consider its result as an 'innovative product of genuine art' or to define it as 'following the mainstream of cultural industries' uniting creative talent and a practical business approach – it seems necessary in the process of training and retraining the theater directors to master the methodology of the project activity using an example.

Let us analyse one of the most interesting exhibition projects that outstand due to its synthetic character, interesting interpretation

and the innovative solution underlying it. It is the *Giants against the Gods*, that represents the reconstruction of the famous monument of the monumental sculpture of the Hellenistic era of the Pergamon Altar in the interpretation of the modern German artist and photographer A. Alexander. The study of this project will allow us to show the specifics of project thinking in art. In particular, that the modern exposition in the form of a light panel imitating the mythological themes of the battle with the Pergamon frieze is an exclusively artistic project that cannot be attributed to the cultural industries.

Considering the innovation of modern reconstruction implemented in a specific project, it is necessary to understand the author's concept. The project, which represents the reconstruction of the famous masterpiece of the Hellenistic era – the sculptural frieze of the Pergamon Altar, showed it in an unusually new visual format implying a link between ancient history and modernity.

The frieze has survived only in fragments and many details and set pieces of the composition were lost. In ancient times, it was buried under the earth in the result of earthquakes, and only in 1880 discovered by the German engineer Carl Humann during road construction works. The altar was placed in a specially erected for this purpose museum in Berlin – the Pergamon Museum, where it is being exhibited as the central item in the Berlin Collection of Classical Antiquities. Not only the global pattern but also the Pergamon altar's history itself had inspired the actor, mime and artist A. Alexander in his lasting work over the project of the altar reconstruction.

A. Alexander feels well the specific nature of the plastic presentation. The sculpture is capable not only to capture the direct visual comprehension of appearances but also to convey their movement, their temporal and dimensional development. The material of pantomime and dance consists of movements and human positions which have been plastically conceptualised in time and space and composed a single system. At the same

time, it is important to underline the author's insight of the antiquity's dimensional formulas, because they are closely related to the plasticity and gesture. The evolution and development of the Greek theatre as art made the fine arts seek "theatralisation", and, in particular, of the statuary art that had entered into the new stage of relations with the performing art (Yakhno, 1995).

Such "theatralisation" in its finest specimens had produced an effect of a "new spectacularity", of the grand and monumental style. The sculptured images of the Pergamon altar already contained the catharsis, which had been perceived by the ancients. The images keep within the bounds of "the psychologism of drama", "the psychologism of characters". What is meant here are the phenomena of psychological renderings. The sculptural relief not only fixes our vision but also refracts it specially. Soundless presentation carries a special expressive power. The mime artist A. Alexander is awake to this, and the best part of his plot is being dedicated to this deliberate, voiceless, inspirational description of the ancient myth. However, the author abandons the metaphrastic adherence to the original and exact recreation of the "archaeological" texture.

The scene is being enwrapped in the conditional space of the canvas, formally infinite and yet enclosed in a theatrical manner. The two-dimensional space and the heroes' dramatic action depicted in it seemingly could correspond to the understanding of the conceived reconstruction task. The author targeted not the analytically scientific, but the picturesque and creative reconstruction of the altar. Arguably, A. Alexander fairly analyses in details all Pergamon friezes' iconography (there are four of them arranged in the cardinal directions), keenly and attentively sensing the notional strings between the friezes, and correctly places emphasis on the eastern (main) frieze, which he identifies as the focal point, and tries to reproduce it. High relief of the images almost detached from the background are not only profiled but also appear in

complex perspectives and turns – both full-face and from the back. The entire moulding, designed for separate groups, was built on the principle of the contraposition: there is a dramatic conflict in one and the nature of battle in another, the celebration of harmony in the figures of beautiful goddesses and manifestation of elemental animal outbreak in the other; one focuses on the centre, while the other has none; we see only anthropomorphic figures in one group, while zoomorphic creatures appear in the other (Silina, 2013).

The unravelling of the plot presents a continuous action, wherein as in any other headway, there are acceleration and slowdown, rises and falls. Many of the figures' stance seen in the filled-in parts of the frieze, as for instance of Heracles, Zeus or Apollo, Athena or Artemis – give the impression of moving bodies, tense masses, expressive lines, which have not been borrowed from daily life or just out of one's head, but from the produced artistic action. It is notable that the notion 'plasticity' combines both the statuary art and the art of pantomime.

Following the semantics of the myth of the Gods' battle over the Giants (so-termed Gigantomachy), the Olympian gods headed by Zeus fought with the Giants, the offspring of Gaia. They looked like giants with snakes for legs. Having great strength, they tried to deprive the Olympian gods of their power over the world. Gaia endued her children with the survivability, and only a mortal could take the Giants' life. Heracles was such a mortal whose participation in this battle decided its outcome. Heracles was the son of Zeus and fought together with his father on the side of the gods. His arrows shot dead many giants (Shtol, 1971).

Staging of the frieze compositions has been manifested in the appearances' hierarchy: there are Olympian gods in the upper part of the frieze, and the defeated giants in its lower part. The gods' movements are ascending, while those of their foes are descending: the figure of Heracles, who is drawing his bow, also figures in other fragments (of the earth-goddess Demeter with a torch in her hand, of Hera

managing the quadriga pulled by winged horses). However, according to A. Alexander's version, the quadriga is handled by Iris, and Hera spears a giant. It has been established that all these lost figures were presented on the Big (east) frieze of the altar (Matthes, 2006).

The Olympian, gods of human nature, are combating under chthonian powers, the monstrous wild nature is disturbing the serenity of the world. We see the wattage and expressive drive of movement, drawn faces and contrast effects. It was essential for the author that the psychological space of the reconstructed frieze would not be structureless, de-energised, otherwise, the viewer would have to conjecture himself what are the central scenes of the composition. He was to complete the pieces of heads, hands and legs, drapery, wings and snake tails, and the entire missing figures as well. The seeming unity of the fragments on the sculptural plates at the Pushkin State Museum of Fine Arts is nothing other than their composition based on increment, as the fragments are separated here and there. Sometimes the action comes inconsequently one over the other. The author had to decode the ancient sculptors' intended underlying idea, but also complete the very drama of the images. The Pergamon frieze characters were interesting to the author as the visualisation of contrast differences and conjunction of emotional polarities. There were several stages of the dramatisation based on the Olympic gods' combat with the Giants, depicted on the frieze. For reconstruction of the frieze scenes, the author invited modern artists, dancers and athletically built athletes, whose anatomical organisation closely resembled figures on fine plaster copies that were specially made for the museum from the marbles of the Berlin original. Indeed, gods' semblance with human being composes the distinctive feature of the Greek sculpture, as well as their similarity with perfect athletes placed on the opposite side of the museum hall.

To feel and faithfully convey the import of the Greek myth, it was necessary to find an equivalent to the complex material composition presented in the marble patterns and to tune in the performers. Here was needed a production director with an unmistakable perception of mythological genre and sculptural plasticity, with the ability to dimensionally and globally implement an ambitious antique tragedy. A. Alexander had picked the scene and prototypes to the effect that this evoked his emotional response and did not turn into a loss of the events' interior meaning. The models of the lost fragments were the actors of the R. Viktyuk Theater: D. Bozin, D. Borisov, D. Gromova. These noble, athletically built performers, resembling ancient gods in vast clokes and skin-tight chitons as if inspirited the strength of ancient gods, differed and yet constituted one whole pattern, just like the authorship of the frieze had belonged more than to one master. In the process of the frieze's good overview, certain differences in the characters' break down into separate compositional groups can be seen. Craftsmen from all over Greece worked on and realised one grand project, as attested by inscriptions on the frieze's footstall, but this fact had not disturbed the monument's integration (Wedel, 2003).

### Conclusion

The history of the development of project management in the late XIX-early XX centuries leads to the development of art management. Art theorists and practitioners, patrons of art, are looking for new approaches to culture management. It was then that the idea of organising an enterprise appeared and this led to the methodology of the theatre project management. One of the main features of present-day project activities in art is its focus on resource integration and innovative forms of implementation that allow the artist to create unique works (regardless of the types and genres of art) and arrange special aesthetic spaces for their perception. Depending on the conceptual idea and the field of artistic practice

where it is implemented, different evaluations of the project are possible.

Russian Ballet Seasons enriched and developed the traditions of the Russian performing and staging culture. The real spectacular beauty and subtle sense of style led to a successful stage life for many performances on the stages of the world's largest theatres. Russian Ballet by S. Diaghilev provides different variants of the artistic structure which have a different relation to the theme of dance, and each of these various options can be equally relevant and important.

It can be stated that the development of technology and staging technologies throughout history was uneven. Significant changes were associated with a change in the style of the epochs and with the development of scientific and technological progress. Globalisation in the field of modern culture promotes the synthesis of technologies used in theatrical art, their further transformation in evolutionary development.

The art itself, constantly searching for something new, concentrates around its leaders who are gaining experience in project management promote it forward. The options for creating a modern performance based on old traditions through innovative technologies in itself is the biggest achievement in the field of preserving the theatrical culture and developing its creative potential.

### References

- Akopyan, K.Z. (2005). *XX Century in the Art Context*. Moscow: Academic Project.
- Arnoldov, A.A. (2002). *Culture Politics: Realia and Trends*. Moscow: MGUKI.
- Atanelishvili, T., Silagadze, A. (2018). Formation of economic views in the ancient era. *Bulletin of the Georgian National Academy of Sciences*, 2(1), pp. 191-196.
- Bazanov, V.V. (1990). *Stage of XX Century*. Leningrad: Iskusstvo.
- Beaumont, C.W. (1940). *The Diaghilev Ballet in London*. London: Putnam.

- Buckle, R. (1984). *Diaghilev*. London: Hamilton.
- Castells, M. (2006). New Individual Mass Media, *Free Thought*, 5(1567), pp. 62-67.
- Dragichevich-Sheshych, M. and Stojkovic, B. (2000). *Culture: Management, Animation, Marketing*. Novosibirsk: TIGRA.
- Gray, K. (2003). *Project Management*. Moscow: Delo & Service.
- Goryunova, I.E. (2007). *Directing Mass Theatrical and Musical Performances*. Saint Petersburg: St. Petersburg State Conservatory named after H. A. Rimsky-Korsakov.
- Grigoriev, S.L. (1993). *Diaghilev Ballet*. Moscow: ART.
- Gromov, N.N. (2006). *Horizons of Scenography. Artistic Convention in the Art of the Performance*. Saint Petersburg: Aksioner & K.
- Haskell, A.L. (1968). *Ballet Russe: The Age of Diaghilev*. London: Weidenfeld & Nicolson.
- Ignatyeva, E.L. (2004). *Economics of Culture*. Moscow: GITIS Publishing House.
- Kochno, B. (1970). *Diaghilev, and the Ballets Russes*. New York: Harper & Row.
- Kotler, F. and Sheff, J. (2004). *All Tickets are Sold. Strategies for Marketing Performing Arts*. Moscow: Classics-XXI.
- Lifar, S.M. (1940). *Serge Diaghilev. His life. His Work, His Legend. An Intimate Biography*. London: Putnam.
- Lifar, S.M. (1994a) *Diaghilev and with Diaghilev*. Moscow: Artist. Producer. Theater.
- Lifar, S.M. (1994b). *Tired Years with Diaghilev. Memories*. Moscow: Ltd.
- Matthes, O. (2006). *Das Pergamonmuseum*. Berlin: Berlin Edition.
- Silina, M. (2013). *Pergamon Museum. Great Museums of the World*. Moscow: Komsomolskaya Pravda.
- Shtol, G. (1971). *The Gods and the Giants*. Moscow: Nauka.
- Wedel, C. (Ed.). (2003). *Das Pergamonmuseum*. Berlin: Nicolai.
- Yakhno, V.N. (Ed.), (1995). *Antique Culture. Literature, Theater, Arts, Philosophy, Science: Glossary*. Moscow: Vysshaya Shkola.
- Zilberstein, I.S. and Samkov, V.A. (Eds.), (1982). *Diaghilev S. and Russian Art. Articles, Open Letters, Interviews. Correspondence. Diaghilev's Contemporaries*. Moscow: Izobrazitelnoye Iskusstvo.
- Zuev, S.E. (2009). *Socio-Cultural Design*. Moscow: TC Alternative.