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Iconographic Research of Paul Gauguin's Masterpiece «Caricature of Tahiti Governor Lacascade»

Anastasia V. Klykova*

Siberian Federal University
79 Svobodny, Krasnoyarsk, 660041 Russia [1]

> *«…I am a great artist, and I know it…I've got a target, and I am constantly striving for it, collecting material. Though, every year brings some transformations, but all of them are flowing in one channel»*
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> *Paul Gauguin, a letter to Mette Gauguin, March 1892*

Iconographic research of Paul Gauguin's graphical work «Caricature of Tahiti Governor Lacascade» presents by itself a new methodological technique in art-historian analysis of work of arts. The given method allows not only attributing a concrete work of art within the oeuvre of an artist, basing only upon a detailed research of its graphical surface, but fully revealing its content as well.
Here, we present as the technique of iconographic research itself (usage of concrete general scientific methods in compliance with the specifics of analysis stages), so its results, being methodically fixed on every separate stage of analysis.

Keywords: iconography, research of a work of pictorial art, methods of art-historian analysis, Paul Gauguin's creative work

Introduction

To the shared vision of all art-historians, creative work of Paul Gauguin, the greatest French artist of the end of XIX century, outstands by its unique consistency in artistic target achievement. «One's own closed world outlook or artistic world view becomes the result of any great master's art creativity, though imaginary universe is far from being as consciously created, as it was done by Gauguin» (Kochik, 1991, p. 7). But, in such a case, why only few art-historical works are dedicated to the content disclosure of the artist's graphic works, in comparison with his picturesque canvases? Why do not the researchers include the series of Gauguin's graphic caricatures into one whole context of his oeuvre, using them only as an illustrative material to the artist's vivid life in Tahiti? If the artist himself underlines that, his every work of art is a step in the achievement of the global artistic target, so it is quite logical to suppose that, there is some content-rich depth in his graphic caricatures, the depth, which

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*   Corresponding author E-mail address: kistochka7@mail.ru
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make them a harmonious part of Paul Gauguin's oeuvre.

The analysis of one of the most popular caricatures, taken for an illustration, – «Caricature Of Tahiti Governor Lacascade» (Fig.) may help to make a conclusion of the caricature pieces place in the context of all Gauguin's creative work and to answer the question: if Paul Gauguin was really stuck to the point and was consistently solving one and the same artistic problem in his every work or his «serious» picturesque creative works present the central, but an independent line of his oeuvre, being separate from less «serious» graphic caricatures? Here the methodology of such a research is very important. How to analyze the piece, which research has never been done by anybody, and when even the possibility of such an action seems to be doubtful?

Methods

The given research is based on the following theories and methods:

1) The conceptual postulates of the Theory of Pictorial Art by V. Zhukovskij and N.Kopceva.

2) The main principals of the synthetic conception of the ideal by D. Pivovarov.

3) The basic categories of the reflexion concept by Hegel, delivered in his work «the Science of Logics».

4) The main principals of iconography and iconology by E. Panofskij.

5) The key statements of the art-historian conception of expertizm (a movement in Art-history, which aim is to define the real value of a supposed masterpiece and to find out new artistic works with a help of attribution) by Marks Friedlander.

6) The general and local scientific theoretical art-historian methods: observation, measuring, analysis, synthesis, interpretation, idealization, formalization, analogy.

Results and discussion

In traditional Art-history there is a notion of **iconography**, having been developed by the researcher Erwin Panofsky as a description and an image classification («icon» is an image, «graphy» is to write, to describe), i.e. as the piece research initial stage, which allows to collect and to systematize all the material qualities data of the piece as of the product of a certain painter's artistic activity under concrete historical circumstances (Panofskij, 1999, 2004; Limanskaja, 2004; Arslanov, 2005; Shpet, 2007). On one hand, traditional understanding of iconography may help to introduce a certain work of art into the oeuvre context of a concrete painter. On the other hand, iconography, as an auxiliary and initial research stage, is not able to estimate the piece implied depth. If we stick to traditional point of view, then just only iconography is not enough for salvation of the raised problem. It is necessary to perform a complete analysis up to a full disclosure of the painting underlying content, and only afterwards it becomes possible to estimate the given piece value for the whole creative work of the master.

But there is one more way possible, if we try to reveal the iconography notion in the tideway of the artistic image dialogue conception, when the artistic image is conceived as a result of the-spectator-and-the-piece dialogue. According to this conception any work of art can be disclosed by the iconography as a result and the process of interaction of the master and the artistic material, and that allows not only to define the author of the piece (i.e. to include it into the general panorama of the painter's oeuvre), but also to estimate its implied depth during the-researcher-and-the-piece dialogue (Zhukovskij et al., 2004, 2006, 2008; Koptseva et al., 2008; Koptseva, 2008).

Let us try to full fill an iconographic research of Paul Gauguin's graphical work «Caricature of Tahiti Governor Lacascade» from the point
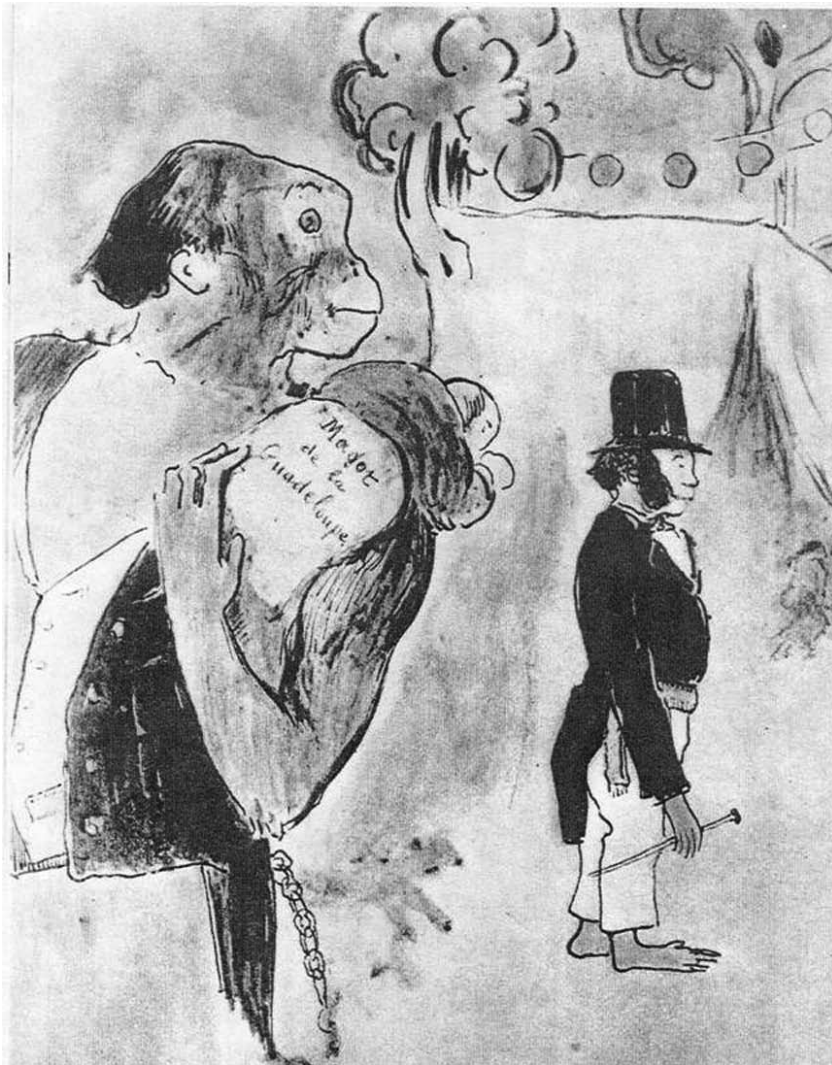
Fig. Paul Gauguin. Caricature of Tahiti governor Lacascade

of view of the artistic image dialogue nature, according to which the-researcher-and-the-piece dialogue is going through several stages, each of them forming an artistic image of a certain quality. These stages are material, index, iconic (summative and integral) and symbolic levels. These levels correspond to material, index, summative iconic, integral iconic and symbolic artistic image statuses. These artistic images are different and simultaneously it is a process of one whole artistic image development during the-researcher-and-the-piece dialogue. As far as the target of iconography is a work of art in the

form of a documentary evidence, testifying the process of its creation, so, iconographic research pays attention to an iconic artistic image, which is able to represent the result of the-painter-and-the-artistic-material interaction at full volume and to give a notion about the piece potential underlying depth (Zhukovskij et al., 2004, 2006, 2008; Koptseva et al., 2008; Koptseva, 2008).

So, what does the piece suggest to the researcher? And how does the researcher work with it? As far as, according to the dialogue conception, it is precisely the work of art, which presents the part, initiating the dialogue. And the

researcher, in his turn, makes a counter move, finding a correspondence to the piece suggestion among the general scientific research methods (Fig.).

At the material level the work of art suggests to consider itself as a sort of material surface, produced in the result of interaction of the painter and the artistic material. In a graphical work the main artistic materials, forming visual qualities of the artistic surface, are paper and ink. Their interaction has brought to the appearance of a unique graphical surface. Iconographist-researcher finds a correspondence to the suggestion – **the method of observation**, which allows fixing the main qualities of ink, paper and of their interaction, and at the same time not involving into the artistic sphere. In the result one gets a verbalized description of qualities of ink, paper and also of their interaction peculiarities.

Qualities of the paper are revealed in irregular ink tinting of the list surface. Light zones frame dark stains and lines, showing the natural paper quality to absorb water-diluted ink differently, and at the same time, the contours of dark stains, lines and strokes become clearer because of the appearing contrast of dark and light. Thus, one can single out a large fragment, not tinted with ink, at the left edge of the work of art, which is surrounded by dark lines – a contour and being connected with a bigger dark stain.

Qualities of the ink are revealed by the variety of strokes, lines, by tintages and by the deepness of stains. Thus, along with a casual tintage in the centre of the painting, when one can see some separate chaotically placed strokes (in the bottom part of the tintage), in the right part of the presentment there is a group of contrast stains (light and dark), united by the one expressive contour, which is formed by almost uninterrupted lines, drawn with a help of a pen. The group, outlined by the contour at the left edge of the piece, where dark, light and gray stains

of different kinds of tones being united by one contour, is the most variable by its tone and the form of lines, strokes and stains.

In the course of description some groups of stains have been already singled out. Why has it happened so? The graphical surface is organized in such a way, that its most meaningful fragments begin to stand out particularly already during a detailed and thorough observation. And the next move, the painting suggests to the researcher, is to mark out the main elements of the graphical surface and to find out the degree of their relatedness with each other. The researcher defines this suggestion as a necessity to use **the method of measuring**, which allows relating the elements and choosing the main and the secondary ones. The result of it is the following qualitative description of the main elements and their methods of interaction.

In the graphical surface one can distinguish a group of stains, united by a common contour and consisting of a white outlined stain, conjugated with a black outlined stain and connected with a contiguous contoured stain of gray tone. The gray stain contains lines and strokes of various forms and also stains different by their tones and partially contoured. This group of stains is situated in the left edge of the work and occupies almost a half of the presentment. So, according to the scale principle this group is the main one and it divides the image into two vertical halves. Thus, the main characteristics of the group of stains are an organizing function (it divides the graphical surface into two vertical almost equal halves) and dominating in the left part of the presentment (it occupies almost all the surface of the left part).

In the second part, in the centre, closer to the bottom of the piece there is a group of stains, united by a common contour and consisting of a dark stain, which prevails over a light one, and of small fragments, filled by gray tone. This

group is smaller than the first one, but it differs by its stronger contrast and its greater laconism, that allows defining it as a secondary one (in comparison with the bigger group), but also as the main group (in comparison with other elements, placed in the same part of the work). Thus, the main characteristic of this group of stains is its dominating role in the right part of the presentment.

More over, there are roundish lines and strokes in the right part, which do not form any common contour, and also there is a group of tinted strokes conjugated with the contoured group of stains. According to the scale principle and the principle of entity these elements have a secondary meaning in relation to the integral contrast group of stains in the centre of the right part of the work of art and they are of subordinate character.

In the middle, there is an irregularly tinted stain of a large size of gray tone between the main group of stains in the presentment left part and the contrast group of stains in the work right part. According to its size, it is correlated to the contrast group of stains in the centre of the piece right part; according to the painting technique (the tintage), it should be related to the group of tinted circular strokes. According to the contour entity principle this stain takes the very last place among other elements of the presentment. That is, this element cannot be categorically defined at the given research stage, as far as neither the method of observation, nor the method of measuring is able to interpret the data, acquired in the result of the research.

Thus, the artistic image of material status, already possessing the verbal quality, has been generated with a help of two main dialogue operations, which have been defined by the researcher as the usage of methods of observation and measuring together with formalization, analysis and synthesis following them.

The material status artistic image of the graphical work «Caricature of Tahiti Governor Lacascade» by Paul Gauguin is the result of interaction of the paper and the ink, which proper qualities are revealed in all the variety in different parts of the presentment. During their interaction the following elements have been formed in the piece substance: 1) the biggest group at the work left edge, consisting of variously toned stains (white, gray, dark) and dividing the list into two equal parts, inside the group there are lines and strokes of various forms and intensity; 2) the contrast group of stains (light, dark) in the centre of the right part, which possesses the most contour completeness; 3) the group of separate circular lines and stokes in the right top part of the list, which is of secondary meaning in correlation to the dominating contrast group of stains; 4) the group of tinted circular strokes between the contrast group of stains and the piece right edge, which is also of secondary meaning; 5) the tined stain, which is lack of contour and can be compared by its size with the contrast group in the central right part of the list; such position can be defined as a middle one.

And already on the material level the painting has suggested to single out a general scheme in these elements disposition. The graphical surface consists of two vertical parts: in the first (left) one the surface is occupied by a large group of stains (the integration of the clean list, of the dark stain and of differently toned gray stains); in the second part the contrast integral group of stains is the dominating one, upwards and aside from it (on the right) there are two groups of separate strokes (the group of circled lines and the group of tinted lines); right in the middle between these graphical vertical spheres there is an irregularly tinted stain of a large size, which on the following stage could be defined as the one, occupying the median position between these two graphical spheres.

On the index level the work of art is presented as various forms and a background. Grouped stains, lines and stokes, having been distinguished on the material level as the results of the main elements interaction of the artistic image material status, transform into the forms and the background on the index level. And again the work of art suggests the researcher to consider the main qualities of the forms and the background, and also their interaction character. The researcher, in his turn, again addresses to the method of observation, but now he uses a **selective observation with the elements of analysis**, which allows to base on the results of observation and measuring, having been performed on the material level, and to make preliminary conclusions right in the process. The result of it is a description of the main qualities of the painting significant elements, such as forms, a background and their interaction character.

Thus, the main element, dividing the presentment into two vertical parts, is a form of a humane figure, cut by the boarders of the image from the right edge and from below. This form contour is complex and not always completed (in the bottom part it is blurred by tinting), that is why it does not give a clear characteristic of the form on the index level. Only the upper part of the form - the profile, turned to the right, is easily read. The median part presents a body, turned lightly to the left. The bottom part of the form is not picked in at all; its boarder is being built along the boarder of separate strokes.

Inside the contour is filled by variously toned stains. More over, the form contains an inscription, placed on the light background in three horizontal rows and inclined to the right, approximately 45 degrees with respect to the vertical axis. The inscription is presented in such a way, that it could be read: the dark letters are written on the light background, each letter being separate from the other and readable; the size

of the inscription exceeds the author's signature traditional size, and the inscription is placed on the painting median horizontal axis, near by the work geometrical centre. This way, the inscription is the only holistic element of the form.

On the whole, this form can be defined as a fragmental one. Such definition is suggested by the piece itself. This form is presented as a fragment of a humane figure. Its contour gives a clear vision only of the upper fragment of the whole form – of the profile. Inside the form there are only separate elemental fragments, being outlined by the contour. The only holistic element of the form is the inscription, which makes the element be very significant for this form.

Thus, the main element of the graphical presentment possesses the following characteristic features on the form level: fragmentarity along with the quite large work size, the profile accentuation and the complexity of the turn towards the body, and admittance of the inscription as a significant form element.

For the more detailed and full form characteristics the researcher needs some additional information, and the work of art itself suggests him to address some other works of Gouging, where the master uses the same principles of the form building. In this case the researcher addresses **the method of idealization**, which allows to distract from a concrete painting and to single out its separate element as an independent one, and also to address some other masterpieces of the painter.

The presentment of profiles is characteristic of the portraits («The outcasts» (Self-portrait), 1888) and of the narrative paintings of Gouging as of Pont-Aven period («Vision after the Sermon; Jacob Wrestling with the Angel», 1888), so of the first Tahiti creative period («Are you jealous?», 1892; «Her name is Vairaumati», 1892). For depiction of peculiarities Gouging uses most often the aspect angle of three quarters or the

profile. The profile is also often used by the master for comparison («The outcasts», 1888; «Jacob Wrestling with the Angel», 1888; «Her name is Vairaumati», 1892).

The complex head turn toward the body is also illustrative of Gouging. Such a touch is often used by the painter for the foreground figures depiction («Are you jealous?», 1892; «Her name is Vairaumati», 1892; «Woman with a Mango», 1892).

The biggest figure fragmentarity in the presentment is also a peculiar touch of Gouging, used in the complex narrative paintings of Pont-Aven period – «Night Café at Arles» 1888 and «Vision after the Sermon; Jacob Wrestling with the Angel» 1888, where all the large foreground figures are cut by the boarders of the painting.

Inscription usage is typical for the works of Tahiti period, when the inscription is not made within the form, but below the presentment and more often on a separate background, near by the signature. It is of much smaller size, then the main presentment details, and it testifies that the inscription is not used as an element of the painting, but as a signature. Inscription placement within the form is characteristic only of the caricatures of 1898 – 1901, and it points out that the personal and the actual-historical aspects prevail in the work.

After idealization has been done, the researcher needs to use **the method of analysis with the elements of formalization and interpretation**, as far as the piece requires naming more precisely the main characteristics of significant forms.

Thus, such a presentment (large size + fragmentarity, complex aspect angle) is mainly typical for the foreground figures of Gouging's narrative paintings, i.e. the given form is the main foreground personage, who performs the presentment partition into two spheres of the interaction of the forms and the background.

The first (left) sphere is characterized by the background presence in the form of a small irregularly tinted fragment in the list upper part, while the other space is occupied by a «fragmentary» form with a complex contour and filling, by the accentuated profile, and by the meaningful inscription as its significant element. And as far as the inscription is used as the main foreground personage element, and it serves a caricature touch, so then one may say about the caricature principle of the whole presentment organization.

Just the same steps are suggested to be done by the piece in regards to other elements.

The second, by its significance, form, taking the central position in the piece right part, is presented in the form of a humane figure, turned to the right by its profile. The figure's contour is simple and laconic and it gives a vision of the aspect angle and the form boarders. The contour filling is built on the contrast correlation of dark and light stains (the dark is upwards, on the left, the light is downwards, on the right). The boarder of these stains is defined by clear and accurate lines.

Peculiarities of this form are the figure presentment profility and the filling contrast. Profile depiction, as it has been said earlier, is typical for Paul Gouging's oeuvre. But similar aspect angle of the whole figure is more often used by the master for figures depiction of the second and the third grounds, while the foreground figures are more often painted under more complex angles (the head is in profile + the body is direct + the legs are in profile and so on.). The form filling contrast is the artist's peculiar method in his picturesque works – «Night Café at Arles», «Jacob Wrestling with the Angel», especially in the works of Tahiti period, which are often built on colour contrasts («Are you jealous?», 1892; «The Spirit of the Dead Keep Watch», 1892). It means the form possesses the

features of a background personage (simple aspect angle) and the features of a foreground personage (profile, contrast).

Thus, on one hand, the form can be characterized as oppositional to the first one: 1) laconic holistic contour – complex incomplete contour; 2) holistic presentation of the entire figure – figure fragmental presentation; 3) contrast principle of the form filling – a variety of tone rendition from the clear list up to the dark stain of ink; 4) the from is almost twice as little by its size as the first one.

But, on the other hand, these two forms can be compared because of their profiles are presented, as far as they are turned to one and the same side and because of both forms containing contrast proportions of light and dark. More over, the form can be considered as the main personage because of its holistic presentation. All other forms, including the first one, are cut by the boarder of the presentment and do not possess the quality of form integrity. The only element, the form can be compared with according to the principle of integrity, is the inscription, and that allows fixing its ambiguous status. The inscription is the element of «fragmental» form and, at the same time, it is an independent image element. As it has been said earlier, such a feature is typical for caricature principle of the presentment organization.

Obviously, the opposition and the comparison of two main forms, performed by the researcher, are fully based on the peculiarities of the researched piece graphical surface and the possibility of such moves is accentuated by the work of art itself.

The rest image elements, singled out on the material level and placed on the piece right part, may be defined as a background, as far as they do not possess integrity, presenting separate elements, not outlined by the single contour, but just shaped by characteristic lines and strokes.

More over, they are positioned along the edges of the presentment – in the upper right part and a bit lower, at the piece right edge.

The largest background element is «the image of nature» - two forms of trees and a row of circular forms between them; the earth surface is specified by several lines. The second background element is a triangle form, directed by its peak upwards, and there could be seen a humane figure form of a rather small size at its basement. This form is specified by several tinted strokes, and that is why, it looses its clear outlines. Though, its upward direction is accentuated and supported by the outbreak of lines, denoting the surface, whereon the trees are growing, and it is precisely above the triangular from top. Further, this vertical visually melts into the vertical of lines, forming the tree trunk and gradually is transforming into the coma. Thus, the background elements in the presentment right part are interconnected and continue one another: the humane figure melts with the triangle form, which is prolonged by the tree trunks, transforming into the coma.

So, the background elements in the presentment right part require their further elaboration on the iconic level and are of fragmentary character in relation to the dominating «integral» form. On this base, the second (right) sphere of interaction of the forms and the background can be characterized as a sphere of the-central-and-the-only-«holistic»-form domination over the background fragmentary elements, visually connected with each other by the common bottom-up movement character.

The only thing, having been left unspecified from the point of view of the from, is the stain of tintage between the main two figures, marked on the material level as the one possessing the median position and special characteristics: by its size it can be compared with the central figure of the piece right part, by its integrity and its contour

concretization it gives way even the triangle form of tinted stokes at the right edge of the work.

The usage of strange form stains, being especially singled out on the material level, could not be in vain, as it is not typical for Paul Gouging's oeuvre, in whose works everything elusive is an inkling of something greater. On the index level the meaning of the element is not still clear, as far as these two spheres connection function is fulfilled by the correlated profiles and the «fragmentary» form complex contour, which also forms the boarder of these two spheres and specifies the active character of their interaction. Such a position of the given background element makes the researcher address to iconic level, in order to define its meaning.

Thus, the work of art does not let the researcher linger about the index level, gradually making him comprehend that there is not enough information on this level for complete and clear definition of all the piece elements.

In the result of the steps, performed towards each other by the researcher and the work of art, the following index status artistic image has been generated.

Index status artistic image is the result of interaction of the forms and the background. Two spheres – the left and the right have appeared because of this interaction. In the left sphere almost all the space is occupied by the large «fragmentary» form, with the complex contour and filling, while the background takes a small piece upwards and has a neutral character. This sphere can be defined as one form sphere, which qualities become the qualities of the whole sphere - fragmentarity, boarders' complexity and filling variety, the inscription as an independent and, at the same time, a subordinate element. In the right sphere the background is specified in the form of two main fragmentary elements, interconnected by the image character. The only form is placed in the centre and is holistic. It dominates over

the background, structures and centers the right part of the work. This sphere can be defined as a sphere of the «holistic» form dominating over the specified fragmentary background. These spheres interaction is performed by means of the «fragmentary» form complex contour, and also by means of two main personages' correlation.

The «fragmentary» form specification let us define the presentment spatial organization as the one possessing the caricature principle – the usage of the inscription as the background element, which is able to become an independent image element and to connect two main personages – the «fragmentary» and the «holistic» forms, and also to connect the left and the right parts of the presentment.

Iconic status artistic image has two stages in its development – summative and integral. **At the iconic summative level** the work of art appears as a sum of elements in the form of certain personages and certain space. On this level the masterpiece requires a thorough study of the independent content of marked elements both personages and a background, in order to give them a fine definition. Correspondently, the researcher has to address such methods as **analysis and formalization**, which allow adequately disclosing the content of every element and naming it precisely. In the result of it the researcher gets the general scheme of the things, occurring in the work narrative space, when all the personages and the space are defined as independent elements, and their interrelation is also named.

So, the main left sphere personage on the index level has been specified as a «fragmentary» form with an accentuated profile and the inscription with the complex contour and the filling. On the iconic level he presents a humane-like figure. The head, turned to the left, has a profile of a monkey, a humane hair style with a bald pate and a humane ear; there is some whiskers-like

indumentum on his face, specified by dark tinted strokes, and also with a help of several lines there is depicted a circled brow, raised in surprise, and a round eye, looking nowhere. The humane-like body, turned a little to the right relatively to the head, is dressed in a frock coat and a white waistcoat (a contrast combination of the clear list and the dark stain, marked on the material level), but without a front and a sleeve. Laterally, from under the coat-tail there can be seen a fob-chain, which gradually looses its shape, because of the tintage at the presentment bottom edge. The left arm, bent in the elbow, is depicted with prominent muscles and covered with hair, beginning from the elbow and up to the middle of the forearm. The hand is long, with a shot thumb (a monkey feature) with detailed other three fingers (the little finger is specified neither by a contour, nor by a stain). The left hand supports something, flung over the left shoulder, consisting of two parts. The upper dark part consists of the shoulders, the elbow, the first and the head, seen behind the shoulders and denoted by several lines of hair, a brow and an eye. The lower light part resembles by its form a sack with an inscription in French: «Magot de la Guadeloupe» - «treasure/monkey of Guadeloupe». The main element of the inscription is the word «magot», which has two meanings– «treasure/monkey».

Thus, the figure has the humane body, elements of clothes, the humane hair style and the ear, but monkey's profile, the hand and the hair on his forearm and his face. More over, there is one more figure situated on his shoulder and consisting of two different parts, though outlined by one common contour: the upper one is a generalized image of a man; the lower part is the sack with the inscription of dual quality, now turning by its one meaning, then by the other one.

Obviously, the main personage's features are: 1) fragmentarity: all the figure is a set of unfinished elements, being not fully completed – the frock coat is without a sleeve and a front, the low part of the figure is not depicted thoroughly, there are only four fingers on the hand and only a part of the fob-chain is presented. These elements perform a role of indexes, indicating the features of a humane being (the frock coat, the chain, the hair style); 2) duality: features of both a man and a monkey; shouldered figure – features of both a man and a thing (the sack); the inscription, which key element has dual meaning; 3) importance of the element, containing the inscription, as the only holistic form element, being marked out on the index level. As far as the word «magot» now turns out to be «a treasure», then to be «a monkey», the whole element, containing the inscription, assumes the feature of <u>turning</u> now to be a thing (the sack), then to be a man.

Though, monkey's qualities prevail in this image, as far as the profile, marked out as the main sign already on the index level, has clear-cut monkey's features. This way, the personage can be defined as «the fragmentary image», possessing dual quality (monkey- man) with monkey dominating, and containing the element, possessing werewolf quality («magot» - «treasure/monkey», the whole element –sack /man).

Here, the work of art again suggests distracting from the specifics and addressing the master's oeuvre in order to detail certain qualities of the personage. The researcher uses **the method of idealization and then interpretation**.

The combination of humane and animal qualities in separate elements of one and the same image is not typical of picturesque creativity of Gouging and, possibly, it serves as a caricature touch. The usage of words for an element quality disclosure is also not characteristic of the master's oeuvre, as far as the master counted that, «in the masterpiece the most essential, elevated and non-material is the thing, which is not expressed, it is sort of implied between the lines – without any

colour or words, - but it is not built up materially by them».

Such image peculiarities, not typical for the master's serious works, are apparently the results of the caricature character of the presentment, when the inscription acquires the main meaning and becomes a means of the presentment features disclosure, and combination of the features of a monkey and a man in one personage is a character of the proclaiming comparison. But full and precise personage's definition is not possible on the basis of the personage himself. Firstly, the full meaning of the inscription is not clear «Magot de la Guadeloupe» - «Treasure/monkey of Guadeloupe». Why precisely of Guadeloupe? And what kind of treasure is it spoken about? And the main question – who is exactly the monkey? Secondly, the figure, being flung across the shoulder and containing the inscription, is not distinct. On one hand, it is a «thing», which belongs to the personage; on the other hand, it is a personage, who is actively intruding into the second sphere of the presentment. Such active striving for another sphere, and also the profile turning to the same side allow suggesting that, the given personage is a «fragmentary image» and is defined through the comparison with the main personage of the presentment right sphere and, apparently, he specifies the first main personage in his turn.

So, the work of art gives the researcher a possibility to compare two main personages, and, besides, it raises some new questions, defining the researcher's interest directionality. The same sort of moves is suggested to be done by the work of art towards the other elements of the presentment.

On the index level the second personage (the main in the presentment right part) has been characterized as a «holistic» form in the shape of a humane half-faced figure with contrast filling. On the iconic level he represents an image of a man in a black cylinder, with a hair style, resembling the one of the first personage, and black whiskers. There is a brow and an eye depicted with a help of two lines on his face. The man is dressed in a frock coat with a white front and white trousers with a broad belt. He holds a walking-stick in his right arm. He is bare foot. The feet are with long toes.

This personage's figure is somewhat strange for a man. A long arm, below the knee, short legs and long toes – all these are the features of a monkey. More over, the man's clothes are also strange. The cylinder, the frock coat, the walking-stick are evidently fashionable clothes of European type, add here bare feet and light trousers, girt with a broad belt – the clothes of lower-class and, obviously, southern.

Thus, the main feature of the figure, apart from the wholeness, is the contrast of the combinations: man's image and monkey's figure; European type, fashionable clothes and simple, southern type of garment (light girt trousers and bare feet). That is the personage can be defined as a «holistic image» with the dominant of the humane, but with elements of a monkey, dressed in half-fashionable European half-simple southern clothes. It is important to note, that the personage somewhat resembles the «fragmentary image»: he is also dressed the frock coat, the hair style is similar, the whiskers, the eyes and the brow are depicted the same way, as of the figure, flung over the shoulder, again with monkey's figure. But in comparison with the first personage, this one has an additional characteristic – the combination of two styles' elements in his clothes (fashionable European and simple southern). It is impossible to define more precisely the type of southern clothes, basing on the figure itself, and that allows paying attention to the background, surrounding «the holistic image».

The background is of fragmentary character, it is scarcely depicted. Its main element is

trees with magnificent coma and fruit, which some part (closer to the centre) is depicted over the precipice. We should underline, that the presentment of the fruit-bearing trees with gross heads is characteristic of the first Tahiti creative period of Paul Gouging («Ave Maria», 1891), when the magnificent fruit-bearing trees are the visualization of Tahiti's lands fertility. The row of circular forms between the utmost trees, sometimes connected by abrupt lines, is impossible to be defined as a complete iconic sign, as for that there is not enough depiction on the list. But we may suppose that, the following element carries a decorative character.

The triangle form background element resembles the image of Tahitian bamboo huts with the roofs of the shapes similar to those, Gouging depicted in the works of Tahiti period. A humane figure with dark long hair, clothed in a long garment, which starts from his waist, and standing at the hut basement, can be identified as the presentment of Tahiti aborigine, what is typical of Gouging's works of Tahiti period.

The last background element is the stain of tintage between two main personages and it cannot be also defined as an iconic sign, possessing a certain meaning. Thus, the background contains two elements, which do not have any conceptual charge in the system of iconic signs, and which are just indicators of personages' special interaction in the artistic image material status, which results have remained useless for the painter in the plot concretization.

On the whole, the background carries an indicative, explanatory character and presents Tahiti as a scene of action with a help of specific elements: the native person nearby the Tahitian hut, the magnificent fruit-bearing trees – the fertile nature of Tahiti.

So, a certain artistic image of iconic summative level has been formed in the result of the abovementioned mutual moves performance.

Artistic image of iconic summative level represents a sort of general scheme, where all the elements and all their interconnections are separately defined.

The first element – «the fragmentary image» has the following features: 1) it organizes the space of all the work of art: its contour is the boarder of two spheres; 2) it occupies almost all the space of its own sphere, what allows defining it as a sphere of the form; 3) it possesses the caricature features: the inscription and the combination of the elements of a man and a monkey, what gives a possibility to carry this principle over the whole presentment; 4) it «possesses» the figure, which presents by itself a semi-person and a semi-thing and contains the inscription on itself; 5) it contains the inscription on itself, which appears to be its constituent and an independent element; 6) it is turned into the second sphere on account of its profile, of the figure on its shoulder and of the inscription, and it means that, it could be defined during the comparison with the main element of the right part of the work of art.

The inscription is singled out as a relatively independent element, and it has the following features: 1) it is presented in such a way, that it could be easily read and understood; 2) it is in French → the knowledge of the French language is obligatory, in order to comprehend the meaning; 3) the main word is «magot», it has dual meaning – «treasure/monkey», what gives the whole phrase the possibility to transfigure one meaning into the other; 4) it contains the element, denoting the concrete geographical place «Magot de la Guadeloupe» - «treasure/monkey of Guadeloupe» → preliminary knowledge of such a place as Guadeloupe is necessary, in order to understand, why it is needed for the master as the holistic phrase element; 5) as it is the only holistic element of the presentment left part, so it can be compared with the main element of the right part.

The second main element – «the holistic image» has the following features: 1) it organizes the right sphere space, being its centre and dominating over the background; 2) it contains the contrast of clothes elements of fashionable European and simple southern; 3) it possesses the caricature features: the humane image, but with monkey's figure, the combination of incompatible elements of clothes; 4) let's compare it with «the fragmentary image»: the profile, the hair style, the whiskers, the frock coat, monkey's features (the figure, the foot); 5) it is almost fully specified by itself, the only thing, which is left undefined, is the type of southern clothes, which could be detailed through the comparison with the background.

The background of the presentment right part can be also singled out as a general element (the Tahitian hut with the aborigine at the basement and the Tahitian fruit-bearing trees), and it has the following features: 1) an indicative role: notwithstanding with the fragmentary presentation and general interpretation, nevertheless, it is possible to understand that, the hut is Tahitian, the humane figure at the basement is an image of a native person of Tahiti, the trees with magnificent heads and fruit is a presentment of Tahitian fertile nature; 2)the explanatory function towards the dominating figure, and the background dependence as a separate element.

One also singles out the element, excluded of the iconic signs system and unimportant for the plot disclosure – the stain of careless tintage between two main personages.

These elements have the following interconnections. The main personage is «the holistic image», as far as it is specified through the background, which explains it. At the same time, «the fragmentary image» is defined only through the comparison with it. The presentment format verticality, primacy of one figure, which is simply depicted in the landscape, and the image

features of duality and ambiguity – all these points at the combining of elements of portraiture and caricature genres in the given masterpiece. We may suppose that, the given work represents a caricature portrait, where the depicted person is shown as «the holistic image», and his accusatory essence is depicted as «the fragmentary image». In order to prove the supposition, the researcher should imagine all the presentment elements in their interaction, and this is the target, the work of art itself is striving for on the iconic integral level.

On the iconic integral level the masterpiece wishes to be disclosed as some integrity, as far as all the elements and their interconnections have been already discretely defined; and in order the plot level could acquire an emotional quality, it is necessary to find out the correlation between separate parts of the whole and to define a new quality of the formed emotional ensemble. This new quality will be the holistic artistic image of the iconic status. In this case, the researcher addresses, first of all, those methods, which work for fixing interrelations among the elements and for finding the relations which could be indicated by the work of art itself. In the case with the graphical work of Gouging, such methods are **synthesis and analogy**. The researcher chooses synthesis as a method, allowing putting together the parts of the integrity, having been split in the course of its analysis and enriching the knowledge of the integrity due to the knowledge of its parts independent content. And the method of analogy suggests using of the painting itself, already on the material level accenting the attention on two parts of the work of art, the parts which are different, but have some similar features. And the definition of similarity, of resemblance of subjects, which are generally different - is the essence of analogy.

More over, the work of art defines the order of elements interconnection, it builds up the logic

of gradual interconnection firstly of separate elements, then of spheres and then of the whole integrity. In this case the process consists of three stages: 1) connection of the main figure with the background in the presentment right sphere and a later definition of the acquired new quality; 2) connection of the right sphere main figure with the left sphere main figure of the presentment and a later specification of new qualities of both personages, and then of two spatial spheres; 3) connection of two spatial spheres and a later specification of the acquired new quality – the integrity of the whole scene.

1. Connection of the main figure with the background in the presentment right sphere is necessary for the quality definition of the southern type of clothes of «the holistic image». Thus, one should draw an analogy between the background, as an integral element (object A), and the element of clothes, which must be specified (object B).

Object A possesses the following qualities: N1is of dependant character, as an element, carrying the indicative function - dependence; N2 is subordinated as an explanatory element to the right sphere main figure– subordination to the main figure; N3 – depiction of elements has a strongly marked southern character; N4 – the image of Tahiti nature – Tahitian quality.

Object B possesses the following qualities: N1 has a dependant character as a holistic form element – dependence; N2 is subordinated to the right sphere main figure as a secondary element of its form, as far as the dominating element is European type of clothes – subordination to the main figure; N3 – this element presentment is of strongly marked southern character.

Thus, objects A and B have three similar qualities, and, consequently, one may come to a conclusion of their similarity and carry an additional feature N4 over object B, i.e. southern type of clothes possesses Tahitian quality.

After the analogy has been drawn and two elements interaction character has been defined, the work of art suggests interpreting the interrelation from the master's oeuvre point of view, in order to disclose the essence of the interrelation and its necessity for the painter in the given piece. That is why the researcher may use **the methods of idealization and interpretation**.

If we address to the punditry's base, then we know that, such type of clothes was instituted as obligatory and official by French government for the native people of Tahiti. It was an attempt to inoculate them the norms of civilized society, at the same time not so strongly infringing their national qualities. During his first visit to Tahiti, Gouging met such a mergence of European civilization elements with Tahitian culture everywhere.

This way, the main feature of the main personage, apart from the form integrity and the combination of humane and monkey's elements, is the contrast combination of two types of clothes – fashionable European and simple Tahitian.

The striving to merge the best qualities of «decaying» European culture with pure and primeval Tahitian culture is on the whole typical for Gouging's oeuvre: «the West has rotten at present time, but all, what there is mighty in it, can, as Antaeus, acquire new powers, by touching the lands of the East» (Gouging, 2001, p. 122). Gouging calls Tahiti «a barbarism», which is «rejuvenation» for him (Gouging, 2001, p. 165): «Yes, the savage has taught much the old civilized man, he was taught a lot by these ignoramus – the science of living and the art of being happy» (Gouging, 2001, p. 430). Synthesis of European and Tahitian cultures is as rejuvenation and freeing from «the perversion, dreaming on the bottoms of all the souls and generated by the decadent civilization» (Gouging, 2001, p. 370), so, beginning from 1890-s, such synthesis was the main creative target of the master.

Nevertheless, the master points out the absurdity of the combination of European civilization and Tahitian culture in his letters and articles about colonial government's attempts «to refine» Tahitian barbarism: «The life in Papeete has soon become a burden to me. It is Europe – the Europe, I has been thinking to get rid of, - but still worsen by colonial snobbishness, childish and caricature-absurd imitation. Not for that have I arrived from so afar » (Gouging, 2001, p. 344).

Thus, the contrast combination of fashionable European and official Tahitian clothes can be interpreted as an absurdity visualization of colonial government's attempt to merge outwardly European civilization and Tahitian culture (as far as we are speaking only about the clothes), and «the holistic image» - as a representative of colonial administration.

It is important to note the interaction character of the figure, combining in him the elements of European civilization and Tahitian culture, with the background, presenting Tahiti as a fertile and peculiar land. The figure dominates over the background and interacts with it only through the similarity of the only element of clothes. Thus, the combination of the figure and the background is also of external character– there is no any essential interaction between them, they exist as if by themselves, though being connected by the hierarchic structure of dominating and subordinating elements. The background appears as the base for the figure's portrait, specifying the clothes detail, but it is not an equal acting person, creating the characteristics of the portrayed.

So, the entire right sphere can be called a portrait of the representative of colonial administration on the background of Tahitian nature, where the background just specifies the clothes detail (the trousers and the belt). Though, the holistic characteristics of the portrayed cannot be acquired without the comparison with the left sphere personage.

After the separate element interpretation is over, the researcher, being guided by the work of art, addresses to **formalization**, which allows fixing the acquired qualities as some features, forming a notion of this element as integrity.

So, the central personage of the piece right part and the main personage of the whole presentment possesses the following main qualities: 1) it dominates over the background, which specifies only one detail of his clothes; 2) it depicts a man, but with the body resembling a monkey; 3) it visualizes the absurdity of the outer superficial combination of European civilization and Tahitian culture on the part of colonial administration; 4) it depicts the representative of Tahiti colonial administration; 5) it must be compared with the personage of the presentment left sphere. Then, in correspondence to the masterpiece logic, the process of interconnection passes on to a new stage, when the researcher again uses idealization, interpretation and formalization.

2. Connecting of the main personage with the left sphere figure is already accentuated on the material level and can be done by the researcher with the help of the method of analogy, when the compared objects will be the central personage of the piece right part (object A) and the main personage of the presentment left sphere (object B).

Object A possesses the following qualities: N1 – the presentment of the humane figure in a frock; N2 – accentuation of the profile; N3 – half-long hair style of triangle form is marked on his head; N4 – are the elements of monkey (the constitution, the foot); N5 – is the representative of Tahitian colonial administration.

Object B possesses the following qualities: N1 – the presentment of the humane figure in a frock; N2 – accentuation of the profile; N3 – half-long hair style of the same form, as on the object's

A head, is marked; N4 – the presence of monkey's features (the profile, the hand).

Thus, objects A and B have four similar features, what allows making a conclusion about their resemblance and carrying an additional feature N5 from object A over object B, i.e. «the fragmentary image» is also an image of the representative of Tahitian colonial administration.

This way, the main personage of the left sphere discloses the following qualities of the representative of Tahitian colonial administration. Only external fragmentary attributes have been left from his humane shape, such as elements of a frock coat (the front part with the waistcoat and the coat tail), a part of the fob-chain, the humane hair style and the ear; there is only a general impression of the humane shape, more accurately, a part of the shape, as far as the figure is not whole. More over, the pattern of transfiguration, turning-into, which is in the figure on the shoulder and the inscription, together with the incompleteness and image fragmentarity testify that the transfiguration process is not over. Comparison with the right sphere personage shows the direction of the process – a transfiguration from a man into a monkey. And the result of the process is presented by the inscription, when the word «magot» appears in the meaning of «monkey». «Monkey of Guadeloupe» is the inscription on the humane-like «sack», and all together they express the essence of what is going on with the representative of colonial administration. Though, the reason of such a transfiguration is left unclear. Probably, the inscription can explain it.

The second meaning of the word «magot» is «treasure». And if we have a look from this point of view at the humane-like figure on the shoulder, then it is presented as a man turning into a thing (sack) with the inscription «Treasure of Guadeloupe». The possessor and the owner of the sack is the representative of Tahitian colonial administration, for whom it does not at all matter whether it is a man or a thing, for him it is just a burden, flung across the shoulder and being a treasure. Here, a treasure is in the meaning of a valuable thing, the thing, being able to enrich.

Thus, we may suppose, that the representative of colonial administration is losing his humane shape, turning into a monkey, because he treats the animate as things, contributing his enrichment.

Nevertheless, the second part of the phrase is still left unclear, the part mentioning the concrete geographical place – Guadeloupe, and also the personage's active turning to the right part of the presentment is still incomprehensible. The figure itself is bent to the right, and the humane-like figure on the shoulder is simply intruding into the right sphere by its first and its head, what gives quite an aggressive tone from the left sphere side to the interaction of two spheres. Apparently, the comparison of two spheres presentments will answer all the questions – this is precisely the way, the masterpiece attracts the main attention of the researcher to the third stage of the piece elements interrelation.

3. Connecting of two spheres presentments, where the main elements are similar, can be performed with a help of analogy, where the left sphere will present object A, and the right sphere - object B.

Object A possesses the following qualities: N1 – is a vertical half of the presentment, where the form dominates over the background; N2 – is the main personage – the representative of Tahitian colonial administration; N3 – the main personage possesses features of both a man and a monkey; N4 – beside the main personage, there is a secondary holistic element, consisting of two elements – of the animate and inanimate; N5 – the secondary element performs an explanatory function towards the main personage; N6 – the main personage is not any how related towards what is going inside the secondary element;

N7 – the secondary element has a status of «a treasure»; N8 – the main personage has a status of «the treasure» possessor; N9 – «the treasure» is something animate, transfiguring into a thing; N10 – the main personage, enriching on the account of the animate transfiguring into a thing, loses his humane shape.

Object B possesses the following qualities: N1 – is a vertical half of the presentment, where the form dominates over the background; N2 – is the main personage – the representative of Tahitian colonial administration; N3 – the main personage possesses features of both a man and a monkey; N4 – beside the main personage, there is a secondary holistic element, consisting of two elements – of the animate and inanimate (the background); N5 – the secondary element performs an explanatory function towards the main personage; N6 – the main personage is not any how related towards what is going inside the secondary element.

From the abovementioned we may make a conclusion, that the given objects are similar in six features. As far as the first object has four more additional features, it is necessary to ascertain that the similar features are substantial. All of them present the main formal elements and their formal connections, i.e. give a notion of formal system of both spheres organization in the presentment, and it is of great importance.

Conclusion by analogy contains the resemblance of two spheres in six substantial features and allows carrying the additional features of the left sphere over the right one: 1) the secondary element of the right sphere has also a status of «a treasure» - the background, presenting the fertile Nature of Tahiti, has a status of a treasure; 2) the main personage of the right sphere has also a status of «the treasure» possessor; 3) «the treasure» for the main personage is something animate, transfiguring into a thing, - the living Nature of Tahiti transfigures into

inanimate, into a thing, which is possessed by the main personage and he is enriching on its account; 4) the main personage, enriching on the account of the animate transfiguring into a thing, loses his humane shape.

All the transferred features are of interpretational character. They widen the content of the presentment right sphere and add up some fragments (for example, the relation character of the main personage and the background). But there are no structural changes.

In the given case, after the analogy has been carried on, the work of art does not direct the researcher to the methods of idealization and interpretation, but, first of all, to **the method of formalization**, which allows structuring the acquired integral picture of what is going on in the spheres.

After the analogy has been carried on, two parts of the presentment form into a single scene, where the right part presents a holistic structure of the scene, and the left part is its fragmentary meaningful filling. Actually, one part is a formal model, while the other is its interpretation, of course, not the complete one, as far as the main significant moments are already in the right part, but the left part explains and completes them to a large extent.

Thus, two parts complete each other up to the one integrity, but they are not equal, as far as the main structure is integrally preset by the right part, presented in the form of the portrait genre. The second (left) part is only a contensive fragment of the first one, taken out of it limits and actively striving back; it carries in itself the main caricature touch – accusatory comparison, the motive of transfiguration of the man into a monkey, which basis is hidden in the wordplay of the word «magot».

Now, the researcher needs **the interpretation** of the acquired formal model, in order to fill the form by the masterpiece concrete content.

So, the main personage, depicted as the portrayed - the representative of Tahitian colonial administration is fasten a nickname «Monkey of Guadeloupe». If we pay attention to the portrait features, which are noted by all the researchers of Gouging's oeuvre, we can specify the given image as the caricature portrait of Tahiti governor Lacascade. The geographical name «Guadeloupe» points at the governor's native land - Guadeloupe island, which main population was Negroes. It is known from Gouging's letters, that governor's origin was well-known and for Gouging himself it was of significant importance as Lacascade's essential characteristic. While mentioning Lacascade in his letters, Gouging always called him «Negro Lacascade», in spite of the fact that Lacascade was a Frenchman. This way, the given image is the caricature portrait of Lacascade, and it is proved not only by the similarity, but also by the inscription, containing the name of the island, where he was born.

In the work of art the governor is presented loosing his humane shape, because of his relation towards the animate nature of Tahiti as to the means of enrichment. We must say that, such a viewpoint about the governor was rather well-spread at that time in Papeete. And the caricature had a rather actual meaning for the inhabitants of Tahitian colonies: «…Our patience is being exhausted, we have suffered enough. As it has been wittily noted by one of our friends: palm bugs, caterpillars, cockroaches, wasps, rats, mice, floods, tsunamis, hurricanes and Cyclops – all these disasters do not happen to us annually, while stupid administration is an everyday trouble, which threatens to devastate the colony and at the end of ends to kill us the poor» (Danielson, 1969, p. 113).

But, beside his humane shape loosing because of transfiguring of the living, the animate into a thing, able to enrich, the presentment possesses one more characteristic – external merging of European civilization and Tahitian culture. Thus, if we join these two main features, then we may come to a conclusion, that Gouging implied deep personal meaning into the caricature.

The problem of just external merging of European civilization and Tahitian culture disturbed the painter during all his life on Tahiti, because the target of his creative work was contensive synthesis, not mortifying both sides, but giving a new life. His social position on Tahiti was of the artist's special torment, as far as he considered himself to be a great painter, but he had to ask the powers that be, having lost their humane shape, for a favor: «…I could not stop feeling ashamed while thinking that, I was going to ask such a pitiful and contemptible person to do me a favor. (Why should we depend upon contemptible persons?)» (Danielson, 1969, p. 86), who, showing the intensions «to ennoble» the savages, but, in fact, were just battening on their natural paradise, open to everyone, and were killing it: «…Tahitian land is becoming French and by and by all the old state of things will disappear. Our missioners have already brought here a lot of protestant hypocrisy and have destroyed some part of the poetry » (Danielson, 1969, p. 133).

This way, Paul Gouging expressed his personal view point about a concrete man in the given work, the man, who was trying to merge just formally European civilization and Tahitian culture by only one reason – to enrich on the account of the later. Such a person deserves only the name of «Monkey of Guadeloupe», as far as he totally looses his human shape in the artist's eyes.

So, **the integral artistic image of iconic status** is the caricature portrait of Tahiti governor Lacascade, presenting his true image of «Monkey of Guadeloupe», which, demonstrating an absurd attempt to merge just formally, externally European civilization and Tahitian culture in

elements of his clothes, he has, actually, only one target – enrichment on the account of Tahiti. Such behavior of governor Lacascade has brought him to his humane shape degradation in the eyes of the colony inhabitants and, first of all, of Paul Gouging himself.

In the result of iconographic analysis the dialogue of the researcher and the piece has come to its logical ending – formation of the integral artistic image of iconic status, which possesses the quality of completeness. In this case, it is obvious, that the main elements of the presentment are full of implied actual-historical and personal content, and that requires from the researcher and the spectator the corresponding knowledge of Paul Gouging's life on Tahiti, of his relations with governor Lacascade, of dual translation of the French word «magot».

The iconographic research has proved that the work of art represents the main Gouging's creative methods, being used on the given stage of his creativity; just the same methods are typical of his «serious» picturesque works. One of the leading methods is the compositional partition of the image into two interactive and inter-completing parts; one of them is given by large fragmentary figures, and the other – by holistic figures of smaller sizes. These parts correlation is most often built up on the comparison of characteristic elements – aspect angles («Night Café at Arles », 1888), profiles («Her name is Vairaumati», 1892), contrast colours and tints («Vision after the Sermon», 1888). This artistic touch was developed by the artist in his first independent period of creative work in Pont-Aven and Arles, and also it was used by him in complicated narrative works of the first Tahitian period. Presence of these features in the caricature work proves that the given piece belongs to Paul Gouging's oeuvre, and precisely to the period of the first visit to Tahiti.

The iconographic analysis has also proved that there is an implied content in the caricature work. During creation of this piece, Gouging appeared exactly as a great master, he continued salving the main problem of his creativity – the problem of the possibilities searching of contensive synthesis of the West and the East. This very conclusion lets to consider Gouging's caricature inheritance as an obligatory part of the artist's oeuvre.

Conclusion

Thus, the iconography notion disclosure, as the image outlining in accordance of the artistic image dialogue conception, actually allows defining, outlining, contouring, describing the work of art as a graphic text – a material evidence, testifying the process and the quality of its creation. The result of such an iconographic research is an integral artistic image of iconic status, being able to attribute the work of art, i.e. to introduce it into the author's oeuvre context, and to disclose all the implied depth of the masterpiece.

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