
SUMMARY

IN MEMORY OF YEVSEY IOSIFOVICH ROTENBERG

Marina Sviderskaya

«He was a man, take him for all in all...»

M.I. Sviderskaya's article is not only an obituary to the memory of Y.I. Rotenberg as a leading scholar, her friend and colleague for long years. His portrait as a man of generous soul and high moral standards is supplemented with an attempted interpretation of his fundamental tribute to the field of Art History.

Lidia Chakovskaya

In conversation with Y.I. Rotenberg

This publication is based on a series of talks with a famous Art Historian of the Soviet period Y.I. Rotenberg. They were recorded in 2007. His life story is interesting for general public because it not only gives a glimpse of his unique personality, but allows us the better understanding of scholarly approaches in the field of humanities in the Soviet period, when ideological pressure on all spheres of life was dominant. The publication is accompanied by extensive commentaries.

Keywords: Art history, history of Science, State Institute of Art Studies (SIAS), Lomonosov Moscow State University.

THEORY OF ART

Gleb Pospelov

On Stylistic Polarization in Post-Medieval European Art

The article suggests a new approach to the evolution of art trends (including architectural styles) in post-medieval Europe. The author points out that such trends and styles echoed the world's current time flow in various, often opposite ways. Some artists sensed it as welcome life renovation and wished to join it, while others opposed its inevitable destructive aspects.

Keywords: time flow, "golden age" of antiquity, baroque, classicism, impressionism, post-impressionism.

Larisa Tananayeva

The Notion of Style in Latin America's XVI-XVIII Centuries Colonial Art

The article treats the problem of style formation in Latin America's colonial art on the example of the baroque. The author views the principles of absorbing the European samples, of their modification, and the synthesis of traditional and imported forms.

Keywords: baroque style, transformation, Spanish regional styles (plateresco etc.) local cultural substratum, mestizo forms.

Valery Turchin

Romanticism: Nostalgia for Ideals and Time of Dreams. Prolegomena

The article views the history of romanticism from its inception to its gradual demise, the emergence of its structure in time and space. Considered also are its contemporary trends (romantic neo-classicism, sentimentalism, Biedermeier), its subjects and images (iconography), the problem of arts synthesis, and the phenomenon of masters' universal talents.

Keywords: romanticism, epoch of romanticism, interactions of arts, romantic neo-classicism, sentimentalism, Biedermeier, «dream and reality», genius, heroes of romanticism, romantic heritage.

Peter Kutsenkov

«Symbolic behavior» of human ancestors and earliest works of art of Homo sapiens sapiens

Even at the end of the last century nonfigurative phase of the evolution of fine art, which preceded the Upper Paleolithic figurative art, reconstructed only hypothetically. Now the existence of this «proto-art» can be considered proven. The parallels between the evolution of tools from chimpanzees to modern humans, the evolution of anthropomorphic «curious objects» from the «puppet» of the chimpanzee to the Palaeolithic Venus created by Homo sapiens sapiens and the «ornaments» of the Middle Palaeolithic to complete ornaments, created in the Upper Palaeolithic by modern humans are clearly delineated.

Keywords: primitive art, Palaeolithic age, ornaments, Paleolithic Venus, evolution.

Oleg Krivtsun

Plastic Variations of the Existential (from Art history of new Russia)

The article traces the new ways of a new type of creativity that opened at the turn of the 1980s-90s in conditions of changing state system and the absence of censorship. The author is interested in the response of artistic creativity to the socio-cultural transformations. What new tastes, needs, and creative practices were born in the crucible of fundamental changes?

Keywords: synchronous social and cultural phenomena, value of freedom, spiritual guiding lines, “homo aesthetic”, “struggle against masterpieces”, plastic metaphors, spontaneous creative gesture, aura presence, zones of existence, artistry sense, plastic decision, anthropology of art.

EPOCH. ARTIST. IMAGE

Ekaterina Zolotova

West-European Illuminated Manuscripts: Problems and Methods of Research and Catalogs

The author summarizes her ten-year-long work at the catalog entitled West-European Book Miniatures of the XII-XVII Centuries: Catalog of Illuminated

Manuscripts in Moscow's Libraries, Museums, and Private Collections. She concentrates on methods of studying and catalog-making of illuminated manuscripts in the light of present-day methods of Art history and the latest technical devices.

Keywords: West-European book miniatures, catalog making, iconography, engraving, prints, Book of Hours, details, illuminated manuscripts

Evgenia Shidlovskaya

«Maniera all'antica» in Italian Book Illumination of Early Renaissance

The classical heritage in illuminated book of Quattrocento is analyzed in the article from the perspective of all'antica cultural phenomenon. The most typical forms of all'antica book decoration are researched in the light of characteristic features of the major artistic schools of miniature in the XV century Italy. Classical mythology and peculiarities of its use in miniature, the influence of painting are subjects of the author's particular attention. All'antica images in manuscripts and early printed books are presented as a typological feature of Quattrocento art and culture. The problems of classical tradition in illuminated books are reflected in the context of Renaissance humanism.

Keywords: Italian book illumination of Early Renaissance, all'antica, the heritage of antiquity, iconography, classical imagery in miniature painting of Quattrocento, Renaissance humanism.

Anna Vinogradova

The Principle of Harmony in Italian Visual Art of the XV Century: Theory and Practice

The article is dedicated to the analysis of the philosophical category of harmony in its theory and practice during the Quattrocento period. Aesthetical aims of the eminent theorists (Ficino, Alberti, etc.) and the real artistic Renaissance practice at the example of the three masters – Piero della Francesca (author of the mathematical treatises), Giovanni Bellini and Leonardo da Vinci (author of the various notes on science, art and nature) are compared. The historical frames of the concept, which had a determinant influence on the new visual language formulation in the European painting are revealed in the article. Ancient sources in their connection with the Renaissance aesthetical thought are reviewed alongside with the correlation of theoretical experience with the aims of art on the stage of the new artistic vision's formation.

Key words: architectural proportions, perspective, illusionistic optics, sfumato, chiaroscuro, musica mundana, harmonia mundi, contemplation, pythagoreanism, Platonism, Neo-Platonism.

Ludmila Linanskaya

Raphael's Project of Restoring Ancient Rome. The Puzzles and the Studies

This is a study of the archeological project that Raphael worked at on order of Pope Leo X. The artist's sketches and measurements of Rome's relics are still the subject of scholarly debates. Some graphic sheets were attributed to

Raphael in 2005 by Gianbattista da Sangallo. The questions raised by that – the link of those drawings with Raphael's project, also Raphael's own experiments in historical cartography, are discussed in this article. Particular attention is given to the translation of ancient texts by Marco Fabio Calvo, to his publication of the illustrated cartographic atlas *Antiquitates urbis Romae cum regionibus Simulachrum*, and to that atlas' illustrations.

Keywords: archeological project, architectural graphics, codex by Philip von Stosch, Gianbattista da Sangallo, Raphael, Marco Fabio Calvo, antiquaries, archeology, cartography of ancient Rome.

Maria Demidova

«Own» & «Alien» Antiquity in the French Renaissance

With the conventional concept of Renaissance admiration of classical antiquity it remains unclear why in France they paid much less attention to antique relics found on their own soil compared to Italy. The paradox was linked to the peculiar French historical thinking. In this article an attempt is made to define that difference in French approach within the postulated total devotion to the ancient classics.

Keywords: passion for Antiquity, French renaissance, Gallo-Roman monuments, conservation of antiques, architectural background in painting, Vitruvian theory, archeological excavations, French perception of history.

Elena Efimova

Early Antique Studies by Jacque Andrue-Duserseau: on the Part of Antiquity in the Master's Creative Formation

The article deals with the architectural drawings and prints of antic subjects by the French master Jacque Andrue-Duserseau the Elder executed by him in the 1530s-early 1540s. That may fill a certain gap in the study of that master in the foreign research due to a mistake in his birth date. Besides some concrete questions - attributions of his drawings, their sources, their place in the formation of his views and methods – the article raises a number of general problems of Renaissance graphic art, particularly antic studies. The author goes beyond the cultural situation in France of the second quarter of the XVI century, but reveals Duserseau's wide European links and touches on the development of Rome's art milieu in the 1530s after the so-called "sacco de Roma" in 1527.

Keywords: antic studies, antic models, sample books and collections, sketches from nature, architectural measurements, prototype drawings and copies, "genetic groups", fantasy reconstructions, antic remains in Gaul, classical orders.

Elena Vasilieva

Theatrical Sense in G.B.Tiepolo' Painting

Theatrical sense by Tiepolo was a synthetic quality of artistic vision and manifests itself as an instrument of research and generalization in the XVIII century. It is viewed here in the context of change in the theatrical approach

towards a historical subject in painting which had been found by Veronese. It was changing in the situation of opera, musical theatre becoming central in the system of arts, providing the best method for creating a great pictorial spectacle in the “Grand Stile”. This phenomenon is analyzed here on the example of major monumental-decorative ensembles of the 1740-1750s as the evolution of the painterly image and its perception by the viewers.

Keywords: Venetian painting of XVIII century, baroque of “plaine air”, the late phase of affinity between picture and stage, Tiepolo’s creative method, Venetian opera, musical theater, poetic and specific of opera seria, theatrical metaphor, theatrical treatment of history, baroque synthesis means, Tiepolo’s dramatic concepts, pictorial spectacle, ensemble of arts.

Mariam Nikogosyan

Tiepolo’s «Story of Anthony and Cleopatra» from the collection of Prince N.B.Yusupov: the subject, its sources and interpretation

This paper has been presented at the conference «XXXIV Vipperovskije chtenija», (Moscow, 15th October 2001), but has remained hitherto unpublished. Two large canvases by Tiepolo - the «Banquet of Cleopatra» and the «Meeting of Anthony and Cleopatra» from the collection of Prince N.B. Yusupov (Museum Estate «Arkhangelskoye») are considered here as a surviving part of a monumental decorative setting and are set against the context of the Venetian tradition of history paintings. The author of the paper proposes Boccaccio’s «De Mulieribus Claris» as a literary source for the subject of Tiepolo’s paintings under discussion. The article traces an interpretation of Cleopatra’s story in ancient literature and in Italian painting of the XVI–XVIII centuries, and also the relation of Cleopatra’s image by Tiepolo to the iconography of «Luxuria» and to the allegory of «Bellezza femminile». An interpretation of the iconographic program of Tiepolo’s frescoes in Palazzo Labia in Venice and of Yusupov’s decorative setting is proposed. The concrete prototypes of the antique sculptures reproduced in the paintings from the Museum Estate Arkhangelskoye have been identified.

Keywords: Tiepolo, Boccaccio, Cleopatra, subject, history painting, allegory, iconography, monumental decorative setting.

Pavel Lutsker

The Career of Carlo Goldoni as Opera Librettist

Goldoni’s heritage in the genre of opera librettos is usually dismissed as unimportant. That is based on his own opinion expressed in his memoirs. This article shows that in reality opera took a substantial part of his creative biography and his contribution to the development of that genre has been largely underrated.

Keywords: Italian opera of the XVIII century, libretto, opera seria, opera buffa, intermezzo, Goldoni’s creative career, Goldoni’s theatre reform.

Ludmila Starikova

Giacomo Quarenghi and Russia's Theatre under Catherine II

The author concentrates here on the arrival of Gi. Quarenghi in Russia in 1779 and points out the accord between his antic architectural sympathies with the wishes of Russia's empress. Described is Russia's court life before Catherine's reign and her theatre reform of 1783, also the types of theatres – court and city variations, next comes the building of the Hermitage Theatre by Quarenghi and the works of stage designers (Carlo Galli Bibiena, Scotti, and Gonsaga).

Keywords: Quarenghi, architectural sympathies, Russia's theatre of Catherine II time, theatre reform of 1783, the Hermitage Theatre.

Lubov Savinskaya

The Yusupov Collection of Paintings as Phenomenon of Russia's Cultural Life of Late XVIII – Early XIX Centuries

The article is part of general research into the painting collection of the Yusupov princely family studying the main stages of its formation, the choice of aid in collecting, and the composition of the collections under of Nikolay Borisovich Yusupov (1750-1831) and then his son Boris Nikolayevich Yusupov (1794-1849) who published the catalogue of the collection which is still a valuable source.

Keywords: West-European painting, Yusupov family, catalogue, Archangelskoye estate, Yusupov palaces in St. Petersburg.

Ekaterina Usova

French Animalist Sculpture of the Art Nouveau Epoch

The studies of zoomorphic sculpture of the XX century's first third shows the development of modernist plastic art in that genre. Many of such works have never been considered before in our country, nor has their further development in Art Deco. Comparative method helps to find their sources in modifying works of primitive art, also in contemporary vanguard trends. The original plastic solutions show the animalist sculpture of the between-world-wars period as the brightest products of the Art Deco style.

Keywords: animalist sculpture, Art Deco, modernism, Rembrandt Bugatti, Francois Pompon, Georges Artemoff, Edouard Marcel Sandoz, Archaic, neoclassicism.

Tatiana Gnedovskaya

The Artists' Colony in Worpswede. The History of a Community

Here you will find the story of emergence and further life of an earliest and best-known art colony in Germany that settled in the village of Worpswede near Bremen at the turn between the XIX and XX centuries. The settlers included such different artists as F. Mackensen, O. Moderson, P. Moderson-Bekker,

H.Fogeler, and others. You can read about their creative individualities, their destinies and personal preferences, about what led them to Worpswede, and their interrelations.

Keywords: Germany, art reform, artists' colony, Yugendstil, expressionism, turn of the XIX – XX centuries.

Oksana Vashchuk

International Style of Graphic Design as Reflected in “Neue Grafik” Magazine (1958-1965)

In the history of world's XX century design culture the Swiss magazine “Neue Grafik” holds a place apart as a program document of high modernism in graphic design. It gives a better understanding of the intellectual gestalt-central poetics of the Swiss, or rather International Typographic Style. While being a valuable source on the history the Swiss school of graphic design, “Neue Grafik” is in itself a fine sample of modernist design culture of that time.

Keywords: Neue Grafik, graphic design, International Typographic Style, J.Muller-Brockmann.

ARCHITECTURE IN THE CULTURAL CONTEXT

Ludmila Monakhova

Architecture and Project Thinking of the XX Century's Second Half. From Stylistic Preferences to Space and Daily Life Culture

Considering samples of the world's and Russia's architecture the author shows the dynamic urban development thinking passing from stylistic preferences of the 1950s to open space architecture adapted to daily life needs.

Keywords: architecture, decorative art, project thinking, “balanced asymmetry” style, open space, architectural archetypes, daily life culture.

Sharif Shukurov

Architectural Texture in the Context of Tradition and Innovation

Architectural texture has different dimensions which all create a dynamic space-volume structure of present-day architecture. That structure, in turn, provides infrastructure providing information flow between various space clusters or voxels, i.e. elements of structure. Architectural texture denotes nothing, but absorbs the notions which may characterize a project or a building. The article is based on the material of the creative Islamic and world architectural practice of the XX century (F.L. Wright, Le Corbusier, L. Khan, H. Fatkhi).

Keywords: architectural texture, special dimension, sunna space, geometry, aedos, pyramid, immanence, principles of style-creation in architecture.