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Contents

HISTORY

BUDDHIST ART

- 10 **Elena Bagrationi von Brandt.**
Daibutsu Sculptures in Nara and Kamakura
Among the Buddhist Colossi of Asia

RENAISSANCE

- 38 **Pavel Aleshin.**
Italian period of Pietro Antonio Solari's
oeuvre. Architecture

ATTRIBUTION

- 56 **Sergei Kuznetsov, Anika Kuznetsov.**
Flora Without Hercules. In Search of the
Disappeared Sculptures of the Stroganov
Garden

ICONOGRAPHY

- 74 **Elena Sharnova.**
Russian Rembrandts

EXHIBITIONS

- 98 **Nikita Agranovsky.**
“Enter the Exhibition with Solemnity
and Awe. Here You will Find Art”:
The Leonardo da Vinci Society and
Moscow Artistic Life in the Mid-1900s
- 122 **Viktor Belozеров.**
From Tokyo to Moscow: Japanese
Exhibitions and Visits of Japanese Artists
to the USSR (1925–1935)

- 154 **Appendix.** List of Japanese exhibitions and exhibitions with the participation of Japanese artists in the USSR, 1928–1935
- RUSSIAN AVANT-GARDE
- 156 **Ekaterina Ivanova.**
From MKhK to GINKhUK: An Attempt of the Scientific Institutionalization of the Avant-garde
- SURREALISM
- 180 **Danila Liukshin.**
Between Surrealism and Social Realism: The Articles and the Fate of Sergei Romov
- 212 **Appendix.** Sergei Romov. “On the Performances of the Diaghilev Russian Ballet Company in Paris” (1926)
- 218 **Elizaveta Miroshnikova.**
Valentine Gross-Hugo’s Book Graphics: Surrealism and Eroticism
- NATIONAL STYLE
- 240 **Vladimir Kalashnikov.**
“Greco-Roman System Adjusted for National Attributes”: Designing the Architectural Style of Georgia in 1945–1955
- INSTALLATION ART
- 264 **Svetlana Makeeva.**
Reconstructing *The Paradise* (1972–1975) by Komar and Melamid. The Emergence and Impact of the First Russian Installation
- ART AND SCIENCE
- 290 **Vladlena Gromova.**
“Senses Alert”. Two Lives of One Art Project

CONFERENCES

- 326 **Evgenia Shidlovskaya.**
“Classicism and Classicisms. To the 200th Anniversary of Antonio Canova’s Death (1757–1822)”. IX Conference in the Memory of E. I. Rotenberg (1920–2011). State Institute for Art Studies, Moscow. 13 December 2022.

ABSTRACTS

368

CONTRIBUTORS

373

INFORMATION FOR CONTRIBUTORS

375

Abstracts

Elena Bagrationi von Brandt Daibutsu Sculptures in Nara and Kamakura Among the Buddhist Colossi of Asia

The article explores the sculptures of Vairochana in the Todaiji temple in Nara of the 8th century and of Amida in Kamakura of the 13th century, known as *daibutsu* ("big buddhas"). Giant statues of Maitreya, Shakyamuni, Amida and Vairochana buddhas, whose large size had religious and philosophical grounds, usually were the central images of large Buddhist complexes in Asia. Thus, in the cult of Vairochana, the fractal structure of the scheme of the universe, reflected in Japan in the teaching of the Kegon school, determined the idea of an ideal state structure. The direct source of imitation for Japanese *daibutsu* statues were Chinese models, based, for their part, on the traditions of Central Asia. Indeed, Japanese *daibutsu* figures, while remaining part of the tradition of colossal sculptures of Asia, reveal their special understanding of the shape and scale effects, and other forms of interaction with the architectural and spatial context of wooden buildings of monastic complexes.

Key words: Buddhism, Japanese sculpture, giant statues, colossi, bronze sculpture, rock and cave complexes, Vairochana, Amida, Nara, Kamakura, Kegon teachings.

Pavel Aleshin Italian period of Pietro Antonio Solari's oeuvre. Architecture

The purpose of the article is to refute the widespread opinion that Pietro Antonio Solari and other representatives of the Solari family did not have knowledge and experience in the art of fortification. For this, sources are analyzed concerning the father and

grandfather of the architect who built the walls and towers of the Moscow Kremlin — Guiniforte and Giovanni Solari (the sources were first translated into Russian). In addition, it is proposed to include another Italian fortress in the list of monuments that can be considered as a source when studying the architecture of the Moscow Kremlin.
Key words: architecture, Italy, Moscow Kremlin, Pizzighettone, Pietro Antonio Solari, Renaissance.

Sergei Kuznetsov, Anika Kuznetsov Flora Without Hercules. In Search of the Disappeared Sculptures of the Stroganov Garden

The article briefly tells the St. Petersburg's story of replica sculptures of the Farnese Hercules and the Farnese Flora. Charles Cameron's idea to place them near the gallery in Tsarskoe Selo was continued in the Mikhailovsky Castle and at the Stroganov Dacha. At the beginning of the 20th century, the sculptures ended up in the Stroganov Palace in St. Petersburg, and in 1936 Hercules ended up on Elagin Island as an element of a unique park of replicas of ancient sculptures in the Sergei Kirov Central Park of Culture and Leisure, created on this island.

Key words: Stroganov, Stroganov Garden, the Farnese Hercules, the Farnese Flora, Elagin Park, Stroganov Palace.

Elena Sharnova Russian Rembrandts

Rembrandt is one of the most significant European artists for the Russian art school of the 19th century. If in the first half of the century only particular artists turn to Rembrandt's painting, using as prototypes his paintings from the Hermitage collection, in the second half of the century, develops the cult of Rembrandt, affecting not only painting (I. Repin, N. Yaroshenko, P. Chistyakov), but also literature (M. Lermontov, F. Dostoevsky).

Key words: Rembrandt, Rembrandt lighting, copying, I. Repin, O. Kiprensky, V. Tropinin.

Nikita Agranovsky "Enter the Exhibition with Solemnity and Awe. Here You will Find Art": The Leonardo da Vinci Society and Moscow Artistic Life in the Mid-1900s

Based on variety of archive materials, the article aims to reconstruct for the first time the history and goals of the Leonardo da Vinci Society, set up in late 1905 and active in Moscow up to the end of 1907. Founded at the intersection of artistic and literary milieus, the Society had an ambitious and versatile program and organized several remarkable exhibitions. The author analyses Society's conception and strategies, drawing on the example of its debut exhibition, one of the first attempts in the Russian Empire to display all leading contemporary artistic groups alongside each other, which also demonstrated a number of notable pioneering organizational practices.

Key words: the Leonardo da Vinci Society, artistic association, Shemshurin, Brailovsky, Yakimchenko, Ulyanov, symbolism.

Viktor Belozеров
From Tokyo to Moscow: Japanese Exhibitions and Visits of Japanese Artists to the USSR (1925–1935)

The article concerns the history of Japanese art exhibitions, realized and cancelled, as well as the visits of artists from Japan in the period from 1925 to the end of the 1930s. It is generally accepted that the pre-war period was marked only by two Japanese exhibitions: *Exhibition of Children's Book and Children's Art of Japan* in 1928, and the exhibition "Yaponskoe kino" (*Japanese Cinema*) in 1929, but beyond these two events there were many more exhibition projects that demonstrated all the specific features of the cultural diplomacy of the two countries in the pre-war period. The history of the visits of Japanese artists has remained completely unknown until now, only some names were mentioned in few publications. This material implies not so much an attempt to restore information in detail about each of the exhibitions or the arrival of representatives of the Japanese artistic milieu, but outlines the general chronology of events over a decade, based mostly on the materials of the VOKS fund in GARF and RGALI archives. The Appendix contains the list of Japanese exhibitions and exhibitions with the participation of Japanese artists in the USSR, 1928–1935.

Key words: Japanese exhibitions in the USSR, Japanese art, cultural diplomacy, VOKS, Spalvin, exoticization, visits of Japanese artists to the USSR, image of foreign art.

Ekaterina Ivanova
From MKhK to GINKhUK: An Attempt of the Scientific Institutionalization of the Avant-garde

In the article, the process of organization of the Museum of Artistic Culture (MKhK) and its transformation into the State Institute of Artistic Culture (GINKhUK) is regarded as an example of scientific institutionalization of the avant-garde closely related to the issue of power in the artistic milieu. The application of Pierre Bourdieu's *field theory* as theoretical framework for this consideration allows the author to highlight the crucial role that the notion "artistic culture" played in this process, and at the same time to interpret the problem of recognition or non-recognition of the Institute's research as a scientific by science and art representatives.

Key words: GINKhUK, Museum of Artistic Culture, Museum of Painterly Culture, "artistic culture", Punin, Malevich, history of institutions.

Danila Liukshin
Between Surrealism and Social Realism: The Articles and the Fate of Sergei Romov

The author analyses the creative fate of the critic Sergei Romov in his Soviet period and shows what place his articles and activities occupied in the history of surrealism reception in the USSR. Romov, who lived in France from 1906 to 1928 and then returned to Russia at the turn of the 1920s and 1930s, was the main interpreter of surrealism in the USSR, which was facilitated by his personal contacts with A. Breton. However, the rapidly changing political situation already in 1933 made it impossible

to study surrealism. The article shows that, despite the fact that Romov was a unique figure in terms of knowledge about surrealism, his texts were characterized by a general Soviet ideological schematization. This explains the further evolution of the critic who became one of the theorists of socialist realism. In the Appendix, Sergei Romov's article "On the Performances of the Diaghilev Russian Ballet Company in Paris" (1926) is published.

Key words: Sergei Romov, surrealism, André Breton, Russian-French artistic relations, reception of the Western art in the USSR, socialist realism.

Elizaveta Miroshnikova
Valentine Gross-Hugo's Book Graphics: Surrealism and Eroticism

Valentine Grosse-Hugo (1887–1868) began her career in the 1910s as a graphic illustrator for the fashion magazine *Gazette du Bon Ton*. Acquaintance with Breton and Éluard in the mid-1920s opened up the world of surrealist ideas for her, and her fellow surrealists drew her attention to book illustration. Surrealists were greatly influenced by the theories of Sigmund Freud: from his teaching, arose the global idea of surrealism about the eroticization of the entire world through the fusion of sexual desire with everyday life of a person. The visual range of Hugo's book graphics is largely, if not completely, based on the ideas and philosophy of the surrealists, primarily André Breton's key ideas about the "erotic miraculous", "crazy love", "modern beauty", sexual desire as the only engine of creativity. Using the illustrations for Paul Éluard's poetry collection *Médieuses* ("Gossip Girls / My Goddesses", 1939) as an example, the article examines the embodiment - sometimes absolutely literal - of these ideas in the work of Valentine Hugo.

Key words: surrealism, André Breton, Paul Éluard, Valentine Gross-Hugo, erotica, "erotic miraculous", "surreal woman", "modern beauty", book graphics, book illustration, artist's book.

Vladimir Kalashnikov
"Greco-Roman System Adjusted for National Attributes": Designing the Architectural Style of Georgia in 1945–1955

This article uses the example of post-war architecture of Georgia to highlight the problem of the emergence and developing of national styles in the Soviet republics. A special feature of architecture of this period is the combination of the ideas of ensemble and the increasing tendency to typify construction, on the one hand, and the desire to create a recognizable national style, on the other. All these approaches were implemented by architects in completely different ways, explaining the diversity of architecture of this period.

Key words: Soviet architecture, Stalinist architecture, architecture of the national republics, Georgian architecture, architecture of the Caucasus.

Svetlana Makeeva**Reconstructing *The Paradise* (1972–1975) by Komar and Melamid. The Emergence and Impact of the First Russian Installation**

The article deals with *The Paradise* (1972–1975) by V. Komar and A. Melamid, which is often referred to as the first Russian installation artwork. Despite its cult status, both its description and the analysis of its role in Russian installation art history are scant. Building on archival records, the present article offers the most comprehensive to date reconstruction of *The Paradise*. Also, the article traces the project's origins and considers its place within Komar & Melamid's work and non-conformist art at large, as well as *The Paradise*'s influence on other Russian installation artists.

Key words: Sots Art, non-conformist art, polystylistics, conceptual eclecticism, post-modernism, “total” installation, V. Komar and A. Melamid, I. Nakhova, I. Kabakov.

Vladlena Gromova**“Senses Alert”. Two Lives of One Art Project**

Combining the issues and techniques / technologies of art and science involves the formation of a common “territory” with its own rules to implement and discuss interdisciplinary projects. This process includes public discussions, which include a critical look at the existing rules and practices within art and science, as well as questioning the postulates that justify convergence of these two fields. However, the absence of active public discussion also reflects the impenetrable border between science and art.

This article discusses one art project realized in Russia at the beginning of the science-art phenomenon. This example shows how the results of the research of scientists and the artist function in the field of science and art, actualizing the problem of boundaries between these two areas.

Key words: sci-art, science art, Art&Science, molecular biology, biotechnology, fluorescence.

Evgenia Shidlovskaya

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