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Abstracts

Stepan Vaneyan Industry, Composition of Masses, and Harmonism. Some Aspects of the Reception of Alois Riegl

Terminological creativity, which deliberately renews science, presupposes radical efforts of translators and editors as a form of conceptual reception and revision. A review of the most radical notions coined by Alois Riegl reveals the specifics of the theoretical background of his book "Late Roman Art Industry".

Key words: Alois Riegl, art industry, composition of masses, haptics and optics, organism and harmonism, epistemological constructivism, translation and reception.

Oksana Voronina Life in Motion: Kinaesthetic Practices of the OST (Society of Easel Artists) Members

The article deals with the active lifestyle of the OST Group members and its role in forming their creative method, as the main idea of the OST artists was to convey the dynamics of modernity. The desire for effective redistribution of physical energy and passion for sports spread within the OST Group, influencing artists' work and becoming a necessary cognitive method.

Complex of activities that the OST members had practiced was not just the result of a mass passion for motion in the 1920s, they set themselves a task to study dynamics comprehensively. This meant their art was fuelled by practice (an active lifestyle), as well as theory (theory of motion). As a result, art itself produced the "knowing as" that could be transmitted directly to the viewer.

Key words: Society of Easel Artists, kinaesthetic practice, sports, active lifestyle, dynamics of modernity, muscular sense, saving of artistic means.

Elena Zabrodina The Netherlandish Artists and Their Patrons' Travels to the Holy Land and Italy. 15th – Early 16th Centuries

For the Netherlandish painters, trips to the Holy Land became the source of new compositional and plot solutions; as a result, new iconography appeared, uncharacteristic to the early Netherlandish painting. Travels routes to the Holy Land usually ran through Italian lands, however artist's journey to Italy could also be associated with the received commissions from Italian patrons. That is worthy to consider the mutual influence of the Netherlandish and Italian art in the first half of 15th century, while at the turn of the 16th century the assimilation of the Italian artistic techniques by the artists from the Netherlands increased. The article aims to trace the examples of such trips and determine their influence on the artistic process.

Key words: Northern Renaissance, Early Netherlandish painting, Quattrocento, Rogier van der Weyden, Jan van Eyck, Hans Memling, Gerard David, Petrus Christus, Jan Provost.

Polina Podshivalova Amor Nocet. "Old Maid at the Doctor's": Emblematics in Gerard Dou's Paintings, 1653–1665

In her article, the author speculates about the thematic affiliation of the plot of an "old maid at the doctor's" (or charlatan) to the group of works "Love Sickness" by Gerard Dou, attempting to determine the roles of the main characters and their functions. This approach allows not only to reconstruct the history of the appearance and development of the plot in the cultural environment of Holland in the 17th century, but also to clarify the semantics of artworks of this iconographic type.

Key words: Dutch genre painting of the second half of the 17th century, Leiden school of painting, Gerard Dou, love sickness, uroscopy, *kwakzalver*, emblematics.

Natalia Shcherbakova "Chimère Embassy" from the Edmond de Rothschild Collection (Louvre). Issues of Attribution

The author examines the series of costume designs united by the theme of "Chimère Embassy" from the Edmond de Rothschild richest collection of French theatrical sketches of the 16th–18th centuries. Made by the anonymous author for the mixed troupe of Italian and French performers this cycle was for a long time considered to be one of the rarest visual evidences of the commedia dell'arte actors' involvement in the French court ballet practices of the first third of the 17th century. Recently (2021) due to the widescale research project on the Rothschild collection this series of drawings received a new attribution that linked it to the realm of the Comédie-Italienne dramatic scene. This article aims to reopen the discussion about the authorship and the purpose

of the “Chimère Embassy” sketches by concentrating on the issues of its unique artistic qualities and the problems of utilization of the mask images on the French court and public stages of the 17th century.

Key words: theatre designs, maître des chimères, masks of the commedia dell'arte, French ballet of the 17th century, Comédie-Italienne, Jean I Berain, Anne Mauduit de Fatouville.

Irina Kondratenko

“Russian Vitruvius”: Translations, Commentaries, Publications of the 18th–21st Centuries. Part I. 18th Century

The article traces the history of the formation of Russian Vitruvianism and analyses Russian translations, commentaries and publications of the treatise “Ten Books on Architecture”. The author aims to consider the specifics of interaction with Vitruvius’ text in Russia at each historical period, to identify characteristic features of the first and subsequent translations, as well as to trace the evolution of publishing principles used in both Western and Russian tradition. First part of the research is focused on the characteristics of Russian Vitruvianism of the 18th century and on the analysis of early Russian translations and publications of the *De architectura*.

Key words: Vitruvius, *De architectura*, Russian Vitruvianism, Stepan Savitsky, Fedor Karzhavin, Vasily Bazhenov, architectural treatise.

Alexei Yakovlev

Matvei Kazakov’s Architectural Works, Based on Textual Sources. Part I. Lists of Works

The present article – part of a larger research – reviews main sources on the creative biography of the great Russian architect of the era of classicism – Matvey Kazakov. The author publishes and analyses lists of the architect’s works and projects and attempts to establish the degree of their reliability.

Key words: Kazakov, architecture, classicism, sources, authorship, attribution, public and private buildings, churches.

Nikita Erofeev

Grand Tour Tradition and the Formation of the Italian Photographic Industry in the 19th Century. Based on Materials from the Tretyakov Gallery’s Photographic Archive

The article analyses the direction of Italian photographic art of the 19th century, closely connected with the Grand Tour tradition. Travelers of that time actively purchased city views, photographs of architectural monuments, reproductions of paintings and sculptures as souvenirs. Photography revolutionized reproduction, which had previously been under the influence of engraving and other traditional techniques. The main difference between the works of Fratelli Alinari, D. Anderson, D. Broggi, D. Sommer, P. Salviati and others was the documentary quality of the image, which did not exclude

creative approaches. Reliance on previously formed artistic principles of reproduction was here combined with a completely new type of fixation of objects. In search of relevant subjects striving for commercial success, photographers often tried to predict the preferences of the general public. The photographic archive of the Tretyakov Gallery has representative funds that make it possible to reconstruct these processes.

Key words: Grand Tour, Italian photography of the 19th century, tourist photography, photo reproduction, photo industry.

Petr Druzhinin

“There are no Artists Here, There is no Art...”. Ivan Pougny and Ksenia Boguslavskaya in Berlin

The subject of the article is previously unknown letter from Ivan Pougny to Vladimir and Sarah Lebedevs, sent from Berlin to Petrograd in January 1922. The content of this non-trivial message turns out to be important not only for reconstruction of the creative biographies of these artists, but also for the history of Russian art of the 1920s.

Key words: Ivan Pougny, Ksenia Boguslavskaya, Vladimir Lebedev, Sarah Lebedeva, Russian Berlin, avant-garde.

Alexei Rodionov

Ivan Pougny in the *Der Sturm* Gallery (1921). Structure of the Exhibition

In his article, the author analyses the compound and the origins of Ivan Pougny’s works shown at his solo exhibition at the Berlin *Der Sturm* Gallery in February 1921. Important information is drawn from the preface to the catalogue compiled by translator W.E. Groeger from the words of Pougny and Herwarth Walden. It turns out that most of the non-objective (Suprematist) drawings were created immediately before the exhibition, while the figurative drawings were delivered from Russia. Based on newspaper reports and reviews, the author concludes that at the exhibition there were no paintings, photographs and sketches were shown instead. In general, the exhibition recorded all the stages of Pougny’s art of the last six years. He never returned to them continuing his search for his own visual language.

Key words: Ivan Pougny, *Der Sturm*, Herwarth Walden, W.E. Groeger, Russian artists in Berlin.

Galina Abbasova

The East Through the Eyes of Moscow Artists: National Politics of AKhRR, GAKhN and the October Art Association

The article concerns the issues of “national” in the 1920s Soviet art, particularly such significant aspects as the attitude to the Eastern republics’ art and the representation of the East by Moscow painters. Subjects of the study are the theoretical guidelines and exhibition projects of AKhRR (Association of Revolutionary Russia’s Artists), GAKhN (State Academy of Art Studies) and the October art association. Based on their ideas, the author considers how the concept of “national art” was formed. In addition, the development of national politics as well as the terminology that was used in art discussions are examined.

Key words: national politics, AKhRR (Association of Revolutionary Russia's Artists), GAKhN (State Academy of Art Studies), October art association, exoticism, ethnography, the Soviet East.

Viktor Belozarov

From Moscow to Tokyo: Soviet Exhibitions and Visits of Soviet Artists to Japan (1925–1933)

Little is known about Soviet exhibitions in Japan, due to their large number and fragmentation of information in archival documents, not to mention the lack of coverage of these events in the Soviet press. Currently there is a widespread idea that the only major exhibition was a display of Soviet art in 1927, and other initiatives seemed to not exist at all. This article is an attempt to reconstruct all pre-war Soviet exhibitions and international projects on the territory of Japan with the participation of the Soviet Union, and to demonstrate the representation of Soviet art, its success or failure, in Japanese context. The Appendix contains the list of Soviet exhibitions and exhibitions with the participation of Soviet artists in Japan, 1920–1933.

Key words: Soviet art abroad, cultural diplomacy, VOKS, Spalvin, Burlin, Punin.

Alexei Petukhov

Museums of New Art Between the Two World Wars. Part I. Historians and Curators

In 1920s and 1930s new art obtained museum status and dozens new institutions emerged; this became one of the main phenomena of the world cultural life of the period. Summarizing this experience, we consider the expanding coordinate system of this process, its changing theoretical foundations and personalities of the leaders of the first museums of the new art - real curators in the strictest contemporary sense.

Key words: the new art, "living art", collecting, art criticism, museums, exhibitions, curators.

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Vitaly Mishin. From an Art Historian's Archive. Collected Articles. Moscow, 2023.

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– Each article must end with a bibliographic list in alphabetical order. The reference to a quoted source should be in square brackets with the index number of the source in the bibliographic list and the page number (for example, [1, p. 12]). The bibliographic list should conform to the Russian State Standard of 7.05.2008.

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