

Theme of issue: HISTORY OF ART: THE ASPECTS OF STUDY

#### THE ART OF THE EASTERN CHRISTIAN WORLD

*Olga Kostina – Lev Lifshits*

##### **The History of Russian Art Project– Old Russia Volumes**

An interview with the head of the Old Russian Art Sector of the Institute of Art Studies that opens this issue of the magazine is a continuation of the series of dialogues with the Institute scholars devoted to the unique project of publishing the many-volume “History of Russian Art”. The chief editor of the volumes on Old Russia speaks about the methodology of studying Russian Middle Ages, establishing periods, analyzing monuments and revealing the specifics of the Old Russian Art studies.

**Keywords:** Old Russia, “History of Russian Art”, research methods, establishment of periods, chronicles, historic sources base.

*Vladimir Sarabyanov*

##### **Paintings of Revered Saints of Pre-Mongolian Russia on the Walls of the Cathedral of St. Sophia in Kiev: a Study of the Formation of a Local Tradition. Part II \***

The wall paintings of the Cathedral of St. Sophia in Kiev reflect the diverse realities of the initial process of the establishment of Russian Christianity. This process affected practically all sides of Old Russia life manifesting itself in numerous forms, including the iconographic program of the decoration of the St. Sofia Cathedral. This is primarily evident in the choice of saints, among which are a number of God-pleasers, who for one or another reason became especially venerated in Russia. The first part (see: Art Studies Magazine Nos. 3-4/2014 dedicated to the 70th anniversary of the State Institute for Art Studies) included a study of the holy priesthood images, while the second provides descriptions of representatives of other categories of holiness. Among these, the following stand out: St. Nicholas the Wonderworker; Panteleimon, who represents a cult of healers; Prophet David and Romanus the Melodist, the patron saints of Boris and Gleb; and, possibly, the martyr Varangians Theodore and John.

**Keywords:** iconographic program, St. Sofia Cathedral in Kiev, holy hierarchs, Russian Christianity, altar decoration, church hierarchy, worship, relics, church calendar.

*Olga Popova*

##### **In Memory of Vladimir Sarabyanov**

This article is devoted to the memory of Vladimir Sarabyanov (died April 3, 2015), an exceptional restorer of Old Russian art and a prominent scholar in this field. The restoration workshop

he headed restored ancient monuments in Novgorod, Staraya Ladoga, Pskov, Polotsk and other cities. He is the author of a multitude of most valuable research papers, both printed and awaiting publication. His untimely demise is a grievous loss for art studies, restoration and for our professional community.

**Keywords:** Vladimir Sarabyanov, Old Russian art, restoration.

*Lyudmila Shchennikova*

##### **Vladimir Sarabyanov’s Studies: the High Russian Iconostasis of the Time of Andrei Rublev**

The author acquaints the reader with the creative scholarly effort of the outstanding restorer and art historian V.D. Sarabyanov, whose research papers drew on his practical studies of material, restoration investigations and archives. One of the major subjects of his studies is related to the time of Andrei Rublev and the topical question of the appearance and evolution of the high Russian iconostasis. In his four papers on the subject, he confirms and corroborates the opinions of his predecessors that were considered to be wrong. Sarabyanov concludes that the process of the growth of the iconostasis was not simple and direct. The close iconostasis appeared during a short period of time due to a new spiritual concept.

**Keywords:** study of material through restoration and archive investigation, the time of Andrei Rublev, the appearance and evolution of the high Russian iconostasis, open and closed types of iconostasis.

*Anna-Maria Makarova*

##### **The Church of the Nativity of the Mother of God in Bethania: the Discovery, Attribution and Dating of Tsar Family and Church Wardens’ Portraits**

This article is devoted to the history of dating the artwork on the murals of the Church of the Nativity of the Mother of God in Bethania, Georgia. G.G. Gagarin, who was the first to study the cathedral, identified the portraits of Georgian royalty – Giorgi III, his daughter, Tamara, and her son, Lasha Giorgi. Later these portraits and along with them the entire artwork began to be dated 1207, which was accepted by the academic community. However, the wall painting program of the church also includes portraits of the owners of Bethania from the Orbeli clan, who were annihilated by Tsar Giorgi III as conspirers in 1177. This raises the question (first put forth by E.L. Privalova) of the identities of the portrayed church wardens and of the actual time of the appearance of the Tsar family’s and church wardens’ portraits in Bethania. The author of the study substantiates the new attribution of the portrayed individuals and proposes new approaches to establishing the true dates of the creation of this important monument of Medieval Georgian art.

**Keywords:** Bethania, G.G. Gagarin, E.L. Privalova, Giorgi III, Tsarina Tamara, Lasha Giorgi, Orbeli, church wardens, Sumbat I, Ivane Orbeli, conspiracy, attribution, dating.

*Svetlana Mikhailova*

##### **The Passion Cycle by N.A. Koshelev at the Alexander’s Metochion in Jerusalem**

The author of this article studies the history of the creation of the cycle of works devoted to the Way of the Cross by N.A. Koshelev, a Russian artist of the second half of the 19th century, which he painted for Alexander Nevsky Church in Alexander’s Metochion in Jerusalem; proceeds to describe the historical background of the appearance of the “Russian Place” and the role of the Imperial Orthodox Palestine Society (IOPS) in the building of the Metochion; compares the Passion Cycle with the cycle of paintings about Christ’s earthly life drawn by the Danish painter Carl Heinrich Bloch for the King’s Praying Chamber in the Fredericksborg Castle in Copenhagen; analyses some of the works from the Passion Cycle and identifies the place of the image of the Savior in the artwork of N.A. Koshelev; and evaluates the attempt to revive the art of Russian icon painting.

**Keywords:** N.A. Koshelev, the Way of the Cross, Passion Cycle, Alexander’s Metochion, religious painting.

#### THE ANCIENT WORLD

##### **Pyotr Kutsenkov, Nika Lavrentyeva, Mikhail Chegodayev The Early Dynasty Period in Egypt and Tropical Africa: Purported Ties**

The Ancient Egypt civilization and the cultures of West Tropical Africa undeniably share common Sahara roots. Both regions became inhabited mainly from the area of the modern desert. However, among the oral cultures of ethnic groups living in West Sudan only the dogons have a story directly pointing to the Nile Valley as an ancestral home, but its authenticity is quite questionable – the actual history of the settlement of the Country of the Dogons that is confirmed by archeological sources does not contain any signs of a link with the Nile Valley. The compositional patterns of African plastics, indeed, show some similarity to Egyptian sculptures, though the same similarities are found in Neolithic plastic art of the Balkan and Mediterranean regions. The chronology and geography do not leave the slightest chance to discuss any direct links between these cultures. The same is with architecture: coincidences between structures built during the Early Dynasty Period in Egypt, modern houses and mosques and sanctuaries of the Niger savanna and in the Dogon Country are within the limits of a simple resemblance that may be explained, most likely, by similar natural and climatic conditions and the same technique of building houses from clay bricks.

**Keywords:** the Neolithic culture, the art of Early Dynasty Egypt, clay brick architecture, oral tradition, West Tropical Africa.

#### ARCHITECTURE AND MONUMENTAL ART

*Yevgeny Kononenko*

##### **Anatolian Mosques of the Great Seljuk: Architectural and Political Landmarks**

The author acquaints the reader with monuments of Muslim architecture built in south-eastern Anatolia during the period of the reign of the Great Seljuk Dynasty (late 11th-middle of the 12th centuries) that is often overlooked in publications on the history of Turkish culture. During the first decades of the Turkic rule religious structures began to be actively erected in the Caliphate and the new rulers were seeking appropriate models. The arguments in this choice were not only (and not as much) the existing types of mosques and acknowledged masterpieces of Muslim architecture, but also the political ambitions of the Great Seljuks and their Anatolian vassals, who had turned the newly built mosques into actionable instruments of the political rhetoric.

**Keywords:** mosque, Turkish architecture, the Great Seljuks, the Umayyads, Diyarbakir, political rhetoric, retrospection.

*Dmitry Shvidkovsky, Yulia Revzina*

##### **Palladianism in Russia during the Reign of Catherine the Great and Alexander I**

The authors study the role of the Palladian heritage in Russia’s architecture from the second half of the 18th century to the early 19th century and track the penetration of this style and its diverse interpretation models to the architecture of Russian Neo-Classicism, citing such examples as the French architectural tradition affected by Palladio in the second half of the 18th century (I.E. Starov); convergence with true classical antiquity by interpreting this style in Palladian designs (Charles Cameron); dialogue with Italian Palladians (Giacomo Quarenghi); and merger of a practical interest in Palladio with the modern experience of French architecture (N.A. Lvov). This is the first time the role of Palladianism in transforming the appearance of Russia in the ensembles of Carlo Rossi and the model projects and town planning of William Hastie is revealed in full measure.

**Keywords:** Neo-Classical architecture, Andrea Palladio, Palladianism, Charles Cameron, Giacomo Quarenghi, Nikolai Lvov, country estate, town-planning, William Hastie.

*Valentina Khairova*

##### **International Exhibitions of 1901-1903: Once Again About “Shekhtel in Kelvingrove and Mackintosh on Petrovka”**

The author acquaints the reader with two international art industry exhibitions – one in Glasgow (1901) and one in Moscow (1902–1903) – held with the participation of Russian artists. Facts from unknown documents discovered in archives help identify the members of the team of gradu-

ates of the Stroganov Art School who painted the Russian pavilions at the exhibition in Scotland. The author, for the first time, introduces a host of interesting facts, such as the projects of C.R. Mackintosh, a Scottish Art Nouveau master, for the exhibition in Glasgow and the arrangement of his exhibits in the rooms of the exhibition New Style Architecture and Art Industry in Moscow. The author hypothesizes the attribution of the poster and catalogue of this exhibition.

**Keywords:** C.R. Mackintosh, F.O. Shekhtel, V.E. Egorov, A.V. Loshakov, D.V. Koslov, I.P. Fedorov, V.M. Anastasyev, International Exhibition in Glasgow (1901), "New Style Architecture and Art Industry Exhibition in Moscow" (1902–1903).

*Larisa Chuiko*

#### **Carved House Adornment as an Aesthetic Code of the Historical Environment in Western Siberia at the Turn of the 20th Century**

This article is devoted to carving decorations in the towns of Western Siberia at the turn of the 20th century, whose ornaments are not only a traditional means of home adornment, but contain artistic data that reflects particular features of the formation and development of local culture. The author uses materials from local sources in three historical towns in Western Siberia to characterize this type of folk art as an aesthetic code that helps analyzing in detail the peculiarities of these towns' cultural and historical environment.

**Keywords:** carved decorations, ornament, artistic data, aesthetic code, cultural and historical environment.

#### THE THEORY OF ART

*Nikita Makhov*

#### **The Mental Motivation of the Appearance of Abstract Art and the New Figurativeness**

In academic literature, the appearance of abstraction is usually explained as the striving of spatial art to achieve the same degree of independence as enjoyed by music and literature. The author of this essay identifies another motivation, which is more in-depth and linked to mentality. He deals with the emergence of a new – conceptual – type of artistic thinking, as a result of which a purely notional level of demonstrating reality, one rejected from substance, is chosen as the subject's imagery manifestation. The apophatic (or extra-depictive) creative method is the most suitable means of presenting this phenomenon.

**Keywords:** mental motives, apophatic, hypostasis, conceptual, palimpsest, reduction, rhizome, syncretism, irresolution, speculative, transcendent, new figurativeness.

*Victor Bychkov, Nadezhda Mankovskaya*

#### **Contemporary Art in the Context of Aesthetic Experience**

The aesthetic experience of art as an experience of a recipient's in-depth communication with a work of art based on its essential characteristic – artistic merit – or the experience of a recipient's actualization of a work of art by immersing in it is considerably limited within the expanses of modern art. Having in fact rejected the aesthetic quality (=artistic merit) of their products, contemporary artists remain on the margins of aesthetic experience only because they a) experiment with a search for new expressive means, which are often far removed from the purely artistic; b) mark a certain global transitional period from the high art of culture to something fundamentally different, in particular, to mastering computer-network-based virtual reality by art; c) express the global apocalypse of our time – a certain metaphysical emptiness impending to humanity – in all their works.

**Keywords:** contemporary art, aesthetic experience, experiments in art, apocalypse, contemporary theater, performance.

#### EPOCH. ARTIST. IMAGE

*Natalya Shtolder*

#### **Emotion as an Idea, the Body as a Symbol. Ferdinand Hodler's Symbolic One-Figure Compositions**

The author describes the creative method of the Swiss Symbolist painter Ferdinand Hodler, who during his mature years turned to the study of an emotion as a psychical response, a feeling that arises inside of the person, and which is expressed in the person's external behavior. After analyzing the symbolic one-figure compositions of the artist, the author of this article arrives at several conclusions, which are important for a better understanding of artistic thinking at the turn of the 20th century and for learning more about the creative principles of this particular innovative artist(s) from Switzerland, who presented a renewed vision of man that merges external beauty and internal content and aligns with the surrounding space.

**Keywords:** Symbolist, Ferdinand Hodler, one-figure composition(s), idea, body, symbol, emotion, gesture, drawing, line, silhouette, combinatorics.

*Alexander Inshakov*

#### **Music and Dance in the Graphic Art of Mikhail Larionov during the Period of Ballets Russes**

This article is devoted to the graphic artwork of Mikhail Larionov of the second half of the 1910s for Diaghilev's Ballets Russes and to the composers of their circle. The author examines some episodes of the artist's creative career after his departure from Russia in 1915. The research is based on his sketches, scenography projects and drawings reflecting events from theater life. An in-

depth analysis of specific examples helps, among other things, to establish continuity between Larionov's new period works and his creative pursuits during his Moscow period. The author demonstrates the mutual influence of graphical and sound images; the deep and intrinsic connection between Larionov's fine art and graphic works and the art of music and dancing; and the inherent internal musical features of his oeuvre in general. The author shows some indicative parallels in the development of musical and plastic avant-garde in the first quarter of the 20th century.

**Keyword:** Mikhail Larionov, Sergei Diaghilev, Ballets Russes, ballet, music, dancing, theater, scenography, rayonnism, futurism, graphic art, line, sound, light, mechanics.

*Nina Getashvili*

#### **What Will Become of Venice? Pablo Picasso and Classical Antiquity**

The author examines the mythological and symbolic classical antiquity images in the works of Pablo Picasso and provides examples of their variations and motives in the long creative process of one of the greatest masters of the 20th century.

**Keywords:** Picasso, antiquity, myth, antique images.

*Larisa Vulfina*

#### **Unknown Re-Mi**

The work of Nikolai Remizov abroad, known in Russia as the leading artist of the journal *Satirikon*, where he used the name Re-Mi, was not limited to satirical drawings. Today, every area of his creative career – be it caricatures, book illustrations, paintings, interior design, architectural design or work in the movies, where he was the artist of over thirty Hollywood films – deserves a separate thorough study. The author of this paper draws from the archive documents of the University of Southern California, materials from American and Russian emigre periodicals, as well as data from other sources, attempts to examine in greater detail the first years of Re-Mi's life in emigration (1920–1925) and highlights his New York period, when the artist was still using Russian folklore as the basis of his paintings.

**Keywords:** Nikolai Remizov, Re-Mi, *Satirikon*, The Bat, N. Balyev, S. Sudeikin, stage props, Petroushka, emigration.

*Elena Bepalova*

#### **Bakst – Grand Opera Scenographer**

This article is an interdisciplinary study, in which the author presents an overarching analysis of the last period in the creative career of the Russian artist Leon Bakst in the context of art (studies) and theatre studies. His work at Grand Opera, the main musical theatre in France, in 1917–1924

has never before been publicized. The author uses a large body of previously unknown materials to demonstrate the role of Bakst in forming the theatre's ballet company that before that had been in a state of decline. Bakst, a scenographer and librettist, expanded the company's repertoire and engaged the best choreographers, dancers, tutors and artists. His prolonged documented exchange of opinions with the theatre director Jacques Rouché show how the Russian artist's guidelines and advice helped to bring about the Paris Opera revival.

**Keywords:** Bakst, Jacques Rouché, Ida Rubinstein, Fokin, Myasin, Ravel, Carlotta Zambelli, Albert Aveline, Leo Staats, Olga Spesivtseva, ballets *The Magic Night* and *The Rollicking Youth*.

*Vera Chaikovskaya*

#### **Robert Falk: The Motif of a Smile in a Graphic Portrait**

The author of this article examines the metamorphoses of the motif of a smile based on graphic portraits by Robert Falk. The author assumes that this motif was vitally important to the artist, signifying certain essential milestones of interaction with the world and himself; and attempts to identify the typological features of this motif in the process of its change and development.

**Keywords:** colors, graphic approach, metamorphoses, confession, the motif of smile, self-portrait.

#### PROBLEMS OF 20th – BEGINNING OF 21st CENTURY ART

*Nadezhda Musyankova*

#### **The Self-Taught Artists Association. 1927–1931**

A study of artistic institutions in the context of amateur-talent activities in the USSR is revealing new unknown facts. An analysis of letters written by self-taught artists contests the idea of the independent appearance of an active grassroots movement. Quite on the contrary, the emergence of a self-taught artist movement was a process carefully planned and guided by party bodies and professional artists in the USSR from the late 1920s to the early 1930s. The Self-Taught Artists Association was an important factor(s) in the development of art during the Soviet period.

**Keywords:** the Self-Taught Artists Association, the Society of Easel Painters, the Association of Revolutionary Russia Artists, amateur art, socialist realism.

*Dmitry Lavrov*

#### **Holy Heavens as a Propaganda Image in Palekh Lacquered Miniatures Painting of the 1920s–1970s**

The author of this article studies the images and symbols of the "heavens" in Palekh lacquer miniature painting works based on Soviet time themes and ideology and compares the holy role of the

representation of the heavens in Palekh iconography and in miniature lacquer painting and comes to the conclusion that the “holy heavens”, which are a significant image in the miniature painting works of Palekh, are an element of the icon-painting ideal that had been analyzed in the works of E.N. Trubetskoi and P.A. Florensky. The author establishes continuity between the concept of the “holy heavens” in icon painting and in the works of Palekh lacquer miniature works created during the Soviet rule.

**Keywords:** Palekh lacquer miniature painting, “holy heavens”, icon-painting symbolism, Soviet propaganda, the conquest of the skies.

*Irina Perfilyeva*

#### **Space in the Works of Jewelry Artists 1960s–1970s**

Jewelry artists began incorporating space in their works between the 1960s and the 1970s – this was a process during which the purpose of jewelry as a domestic category of “costume adornment” was turned into a category of a plastic work of art capable of “living” in an exhibition hall in the context of other forms of visual art – paintings, drawings and sculptures. In these new circumstances, a fundamentally different direction in the development of the art of jewelry as a type of plastic art has taken shape. The idea of the visual aesthetic perception of a jewelry item as an independent work of art has come to the foreground. The associative imagery direction of development that resulted from a synthesis of conventional notions about jewelry and the creative experiments of jewelry artists has become the first phase of building open spatial compositions in the art of jewelry.

**Keywords:** open composition, creative space, jewellery, multi-part composition, plastic item.

*Anna Florkovskaya*

#### **The Religious Theme and the Searchings of Modern Art**

This article is devoted to the religious direction in modern art and its alignment with church art that has become evident starting from the early 21st century. The author examines the plastic and value renewal of art and its evolution that has been made possible on the basis of turning to the tradition preserved in church art in the course of the past centuries. To illustrate this, the author uses the example of several Moscow exhibitions of the first half of the 2010s and also refers to the historical and artistic context of the searches of the religious art in 20th-century Russia: during the time of Symbolism and in the 1960s–1980s. The reader is also acquainted with the key trends, names and areas of development.

**Keywords:** religious art, church art, modern art, plastic searches, exhibitions.

*Julia Strakovich*

#### **What Has Happened to the Public in the 21st Century? The Perception of Art in the Contemporary Media Environment**

Culture today is undergoing an essential transformation triggered by the digital revolution of the end of the 20th century. The former means of data communication are being ousted by new ones that change human consciousness, perception and way of thinking of people today. The crisis in art perception is one of the effects of this process. The author attempts to examine the evolution of this crisis, its key reasons and possible ways of overcoming it.

**Keywords:** digital revolution, information society, sociology of art, digital media, net culture, perception of art, the public, infomania, multiple tasks, media asceticism.

*Tatiana Malova*

#### **Journey of Dilettantes**

The mid-1970s were a turning point in the realization and interpretation of the position of space in art. Artists discard a holistic view of the world and turn to fragmentariness and subjectivity. They connect narrative strategies with “writings” and pseudo-mythology, rejecting the authenticity of geography in favor of contrived lands. The prevailing practice of inventing fictitious countries and infantile/ironic voyages along non-existent routes has been vividly transcribed in the works of artists of the New Wave, who incorporated both Russian and French experience.

**Keywords:** the New Wave, the Mukhomory art group, Figuration libre, Hervé Di Rosa, Konstantin Zvezdochetov.

#### SCULPTURE IN THE SYSTEM OF ARTS

*Alla Vershinina*

#### **Manifestation of Material in Anna Golubkina's Sculptures**

At the turn of the 20th century, sculptors began paying much more attention to the process of form shaping in an attempt to expand the possibilities of their art. Golubkina's approach to the correlation between the idea and material may be considered unique even in view of the existing unprecedented diversity of forms at her time. She attached much importance to the ability of an artist to be proficient with all available technical means and methods that existed in the art of sculpture. She believed that creativity incorporated the processes of “understanding” and “discovering”. The author also deals with some aspects of the original methods of this sculptor related to the manifestation of the material – i.e., bringing out its features and possibilities.

**Keywords:** sculpture, Golubkina, material, idea, form, method, technology, technique, mold-

ing, sculpture, sketch, relief, cameo, clay, plaster, stone, marble, bronze, wood.

*Tatyana Astrakhantseva*

#### **The Animalistic Genre as a Dominant Archetype in Russian Ceramic Sculptures of the 1920s–1940s**

The art of every historical period is known for its recurrent themes and favorite genres. During the first half of the 20th century, the animalistic genre became a preferred one both in Europe and in Russia. During the time of Art Deco (along with other themes and archetypes, such as Dance, Nude, Orientalism and Exotism) this genre joined the ontological group of artistic trends of the inter-war period. The author examines the evolution of the animalistic genre in the Russian ceramic sculpture of the 1920s–1940s and demonstrates its self-preservation in the face a totalitarian culture.

**Keywords:** sculpture, animalistic genre, the animal world, archetype, Art Deco, escapism, the inter-war period, ceramics, porcelain, mass production, number of copies, the dialectics of the general and the unique.

#### PUBLICATION

*Maria Silina, Vladimir Tolstoy*

#### **From the History of the All-Union Agricultural Exhibition (VSKhV). Minutes of the Board Meeting of the Moscow Union of Soviet Artists Section to Discuss the 1954 Exhibition Artistic Layout**

These minutes give the reader an idea of the nature of such meetings that were held in the 1950s. Reports and discussions of the works submitted for the All-Union Agricultural Exhibition reflect typical approaches to analyzing works of art and working out the organizational details of preparations for large-scale exhibitions during Stalin era. Of special value for historians and restorers are the descriptions of the pavilions' interior decorations and indications of the names of the artists. The minutes also include references to the issue of style and “excesses” in architecture, which became very important in the history of monumental art and construction at the threshold of destalinization in 1956–1961.

**Keywords:** Moscow Union of Artists, the All-Union Agricultural Exhibition, VSKhV, exhibition pavilion, M.F. Ladur, E.V. Vuchetich, N.D. Sobolevsky, V.B. Elkonin, E.I. Deshalyt, Bela Wits.

#### BOOK REVIEWS

*Svetlana Usacheva*

“Italian Letters and Reports of Silvestr Feodosiyevich Shchedrin. 1818–1830”. Compiled by M.Y. Yevseyev. Alyans-Arkheo, Moscow–St.Petersburg: 2014.

*Varvara Vyasovkina*

#### **The Routes of a Ballet Express**

Review of “Mnemosyne. Documents and Facts from the History of Russian 20th Century Theater”. Edition 6/Compiled and edited by V.V. Ivanov. Moscow: Indrik, 2014.

*Nina Shalimova*

#### **The Past in Documents and Facts: a Remedy from Historical Provinciality.**

Review of “Mnemosyne. Documents and Facts from the History of Russian 20th Century Theater”. Edition 5/Compiled and edited by V.V. Ivanov. Moscow: Indrik, 2014.

*Victor Krutous*

#### **Outstanding Enthusiast, Protector and Promoter of Avant Garde Art**

Review of “Herwarth Walden and the German Expressionism Heritage” / Edited and compiled by V. Kolyazin. Moscow: Politicheskaya entsiklopedia, 2014.

*Natalia Rosenberg*

#### **The Human Image and the Appearance of the Epoch**

Review of O.V. Kalugina “Russian Sculptures of the Silver Age. A Journey from St.Petersburg to Moscow”. Moscow: BooksMart, 2013.