

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

Natalia Sipovskaya

«The History of Russian Art» Project. The Semantics and Aesthetics of Scientific Thought

The preparation and publication of «The History of Russian Art» in 22 volumes is the most large-scale scientific project of the State Institute of Art Studies at the Ministry of Culture of Russia in the past fifteen years. This effort has for the first time incorporated in the common cultural space not only different types of artwork and architecture, as was the case in the previous publication of the Institute put out under the editorship of I.E. Grabar in the 1950s and 1960s, but also music, theatre, cinematography, variety theatre, photography... The idea of such a multi-dimensional academic undertaking belongs to A.I. Komech (1936–2007), the director of the Institute from 1994 to his demise. The project is being carried out with support from the Russian Ministry of Culture. The editorial board is planning to publish, on a regular basis, interviews with editors and authors working on the project. Natalia Sipovskaya, the executive editor of «The History of Russian Art» and director of the Institute, who has been the academic secretary of the publication from its beginning, speaks to O.V. Kostina about the conception of the project and its further development.

Keywords: «The History of Russian Art», the State Institute for Art Studies, A.I. Komech, I.E. Grabar, humanities, the world artistic process.

THE ART OF THE EASTERN CHRISTIAN WORLD

Olga Ovcharova

The Style of Nerezi (Macedonia, 1164) in Appreciations of Foreign and Russian Scholars of the Late 19th – Early 21st Centuries

The author of this article deals with the history of research into the style of Nerezi and defines the different stages and tendencies of this process, showing that interpretations suggested in the first half of the twentieth century were predominantly one-sided. They ascribed to Nerezi a character that was either painterly, or linear or alien to the classical tradition, or completely in accord with it. They also traced the origins of Palaeologue art to Nerezi. Scholars of the mid-20th century came to the realization that this

ensemble belongs to its own Comnenian epoch, because the development of the tendencies it initiated had no continuation beyond the 12th century. A predominant interest in Nerezi's style as a source of different versions of Late Comnenian painting and the growing understanding of the complex nature of this style are characteristic of the literature of the second half of the twentieth century.

Keywords: Byzantine art, Comnenian painting, Late Comnenian style, Nerezi's paintings, Nerezi's historiography.

Tatiana Samoilova

Laboratory of Bible Studies. Scenes from the Old Testament in the Frescoes of the Cathedral of the Archangel

The special interest in biblical stories vivid in the art of the time of Ivan the Terrible is explained by the unfolding process of deification of the power of the tsar as the heir to the Byzantine Empire. The Old Testament served as a justification of the legitimacy of this power, as demonstrated, for example, in the frescoes of the Cathedral of the Archangel in the Moscow Kremlin, one of the components of which is the cycle of miracles performed by Michael the Archangel. Most of the stories are either demonstrations of the triumph of true belief or accounts of victories of the chosen people over those of other faiths. A comparison of the frescoes design with the miniatures of the Illuminated Compiled Chronicle and the Chudov Monastery collection of manuscripts corroborate that its iconographic basis dates to the 16th century. The identified range of analogies allows arguing that in the 1550s–1570s, the Kremlin artists were actively mastering the biblical theme and interpreting the Bible's stories in line with the main idea of the frescoes they were creating.

Keywords: frescoes, the Kremlin, biblical, tsardom, archangel, monarch, miniature, chronicle, iconography, program.

ARCHITECTURE AND MONUMENTAL ART

Ekaterina Zolotova

French 16th Century Architecture. Formation of a National School. Part II

The author of this essay (the first part was printed in the 1–2/2014 issue) presents a summarized contemporary academic vision of the evolution of a national school of architecture in France and uses classical examples of royal residences, palace com-

plexes and castles in Turen, Île-de-France and Burgundy to explore and analyze and development of the French modern age architectural theory and practice in the course of over one century – from the mid-15th century to the 1560-70s.

Keywords: architecture, palace, classical, national school, royal residence, Renaissance.

Evgenia Kirichenko

Cathedral in the Name of the Feodorovsky Icon of Mother of God in St. Petersburg

This article is devoted to a unique monument of architecture built to eternalize the 300th anniversary of the Romanov's Imperial House – the Cathedral in the Name of the Feodorovsky Icon of Mother of God – in St. Petersburg, near Moscow Railroad Station on the site of the Nizhny Novgorod Gorodets Feodorovsky Monastery Metochion. This structure was one of the best in the oeuvre of the acclaimed 20th century architect, S.S. Krichinsky. The article contains a description of the social, political, ideological and spiritual atmosphere of the time of the appearance of this monument, studies its compositional, constructive and decorative features and identifies the symbolic meaning of its image.

Keywords: 300th anniversary of the Romanov's Imperial House, Cathedral in the Name of the Feodorovsky Icon of Mother of God, architecture, design, architect S.S. Krichinsky.

Andrey Nikolsky

Neoclassical Trends in the Monumental Decorative Art of the Moscow Fine Arts Museum Interiors. Unknown Sketches by R.I. Klein and I.I. Nivinsky

The history of the construction of the Museum of Fine Arts in Moscow and the formation of its collection is well known. However, materials related to the murals of the museum's interiors have never been fully studied. The author recently discovered several dozens of unknown sketches by R.I. Klein and I.I. Nivinsky, which they had drawn for the murals of the museum's rooms. Part of the sketches has been identified as completed works in the museum's halls. The author also analyses the other sketches, which most likely were not used for decorating the museum or were intended for interiors of other buildings. Thus, the author introduces into scholarly circulation completely new material and also attempts to include the newly

found works into the context of the creative process that unfolded at the turn of the 20th century.

Keywords: R.I. Klein, I.I. Nivinsky, the Museum of Fine Arts, neoclassicism, Art Nouveau, monumental decorative art, interiors, sketches of murals.

Victor Grishin

José Clemente Orozco: Disagreement and Association with Architecture

The article is devoted to the creative pursuit of the Mexican muralist José Clemente Orozco. The author analyses the central works of this artist, as well as those unknown in Russia, and attempts to comprehend the dialogue this master carried on with traditional and new architecture, negating the supremacy of the art of building and the requirement of the artist to compose in unison with the architectural design. Orozco linked the art of wall painting with the expressive figurativeness of the 20th century and also demonstrated the conceptual possibilities of abstract approaches.

Keywords: art, creativity, individuality, expression, contrast, fantasy, interrelation, space, interiors, ensemble.

AVANT-GARDE. VOCABULARY AND SYMBOLS

Alexey Kurbanovskiy

«The Thunderous Clash of the Worlds»: the Material and the Spiritual-Prophetic in Russian Early 20th Century Painting

The author of this article studies the dialectics of the material and the transcendental in the art of Vassily Kandinsky. The artist's interest in esoteric and mystic theories at the turn of the 20th century may be explained by the trivialization of Christianity, when Biblical texts were construed through positivist ethnography, archeology, and anthropology. Kandinsky's fascination with theosophy, as well as his ethnographic studies, were submerged in a broad European context. To better examine the creative effort of the artist, the author uses the tools of «formal analysis» suggested by Heinrich Wölfflin and the theory of The History of Art as the History of the Spirit (Kunstgeschichte als Geistesgeschichte) advocated by Max Dvořák. The author concludes that theosophical references are unable to provide abstractions with spirituality that is required by the mystagogue. The significance of Kandinsky's contribution is based not on his esoteric references or on the prediction of World War I. His «thunder-

ous clash of the worlds» (i.e., abstract art that has ousted humans), which is a spiritual symptom of his time (a term suggested by E. Panofsky), manifests a crisis of the anthropocentric model of culture of the Renaissance and the Enlightenment. At the same time, Kandinsky's color and plastic harmony is projected into the ornamental reach of Art Deco of the 1930s.

Keywords: spiritual, material, esoteric, theosophy, abstraction, form, decorative, humanism.

Ekaterina Bobrinskaya

Beauty and the Necessity of Violence. The Mythopoetics of Early Futurism

The author writes about the mythology of creative violence that saves and revives the ageing European civilization. This mythology, which took shape at the turn of the 20th century, strongly influenced the cultural field of that time, including avant-garde art. The article also contains a study of some aspects of the mythologization of aggression and violence in avant-garde art at the eve of World War I and of the interaction between mythology and the new forms of collective experience emerging in culture. The mythology of the crowd and the mythologization of violence reveal many points of tangency with the art of that time and this helps to understand many essential features of avant-garde art. The author focuses on the *aesthetics of Italian futurism and associated trends in Russian art*.

Keywords: mythology of the crowd, aggression, violence, World War I, avant-garde art, futurism, apocalyptic images.

Yuri Girin

Avant-Garde Text Desemantization. Tribute to D.V. Sarabianov

The author uses specific materials of various types of creativity and cultures to demonstrate that in avant-garde art of the first third of the 20th century the very essence of art – the word, plastic art, sound, graphic art and general incarnated artistic introspection, as well as their subject, i.e., the creator – undergo radical changes, acquiring a desemantized and desubstantivized, but, nevertheless, special sense. Sense does not vanish – it simply acquires a different, ontologized categorialness. It is no mere chance that the earthly, telluric subject matter in avant-garde poetics conjugates paradoxically with cosmic

motives – both poles presupposed building a new word and creating a new man

Keywords: avant-garde, desemantization, deverbilization, ontology, tellurism, mythologism, cosmism.

EPOCH. ARTIST. IMAGE

Pavel Aleshin

The Dukes of Ferrara as Patrons of the Arts. Alfonso I d'Este, Duke of Ferrara

The article is devoted to reliefs created by Antonio Lombardo and artists from his workshop for the decoration of the private apartments of Duke Alfonso I d'Este in the d'Este Castle in Ferrara. The larger part of these works is kept at the State Hermitage Museum in St. Petersburg. The author analyses the program of the reliefs and puts forth a hypothesis on its authorship and possible literary source.

Keywords: Antonio Lombardo, the Renaissance, Ferrara, Alfonso I d'Este, Celio Calcinini, Giovanni Baccoccio.

Tatiana Shovskaya

Seven Engravings for the Premiere of the Opera «Costanza e Fortezza» in Prague (1723). A Study of the Iconographic Source

In August 1723, in Prague, an opening night gala performance of the opera «Costanza e Fortezza» by Johann Fux took place in a temporary theatre built specially for this occasion by Giuseppe Galli-Bibiena, a well-known stage artist who designed the opera's sets. The author of this article studies seven engravings based on the drawings by Galli-Bibiena to provide a detailed description of the scenography of this performance.

Keywords: Costanza e Fortezza, scenography, 18th-century opera, Giuseppe Galli-Bibiena, court theatre, Charles VI Hapsburg Emperor of the Holy Roman Empire, Johann Joseph Fux.

Alexander Sechin

Iconic Rhetoric in Alexander Ivanov's Painting «Joseph Interpreting the Dreams of the Cupbearer and the Baker Imprisoned with Him»

The author of this article considers A.A. Ivanov's academic program in the context of Yuri Lotman's theory of iconic rhetoric. Proceeding from the studies of his predecessors, primarily from Mikhail Allenov's monograph «Alexander Ivanov», which most closely approaches the interpretation of Ivanov's paint-

ing from the point of view of the classical rhetorical tradition, the author proves that the principle of rhetorical syllogism and anti-symmetric disposition of the antithetical periodic style (according to Aristotle's «Rhetoric») is the basis of the internal form of the painting. The origins of this rhetoric may be found in the influence of the artist's father, A.I. Ivanov, who was educated at the Imperial Academy of Arts in the tradition of a rhetorical type of thinking. Such an interpretation of the painting was prompted by Sergey Averintsev's reflections about the nature of the ancient rhetorical culture and its long life during the following centuries.

Keywords: iconic rhetoric, Alexander Ivanov, Andrey Ivanov, the Imperial Academy of Arts, rhetorical syllogism, disposition.

Elena Bekhtieva

Romanic Landscape in the Oeuvre of Karl Brullov

The author of the article traces the creative career of Karl Brullov from his student works to acclaimed masterpieces and focuses on his life-long interest in the world of nature and notes that landscapes first appear in Brullov's paintings as an element of the artistic image, later they become the background (setting) for the characters of genre scenes, portraits or historical works and, finally, they mature into an independent genre – «pure» landscapes showing all the sentiments and motives inherit to the romanticism painting style. The landscape View of Fort Pico on Madeira distinctly reflects the «personal solicitude» of the artist, his «presence in interpreted nature», the struggle of the unbroken creative temperament and an apprehension of a nearing end. This unique work of the «Great Karl», painted during the late, Portuguese, period of his life, was put into circulation among the scientific community and the public in 2004 and since then has been on display at the State Tretyakov Gallery.

Keywords: Karl Brullov, romanticism, landscape, art discovery, attribution, View of Fort Pico on Madeira, private collection, the State Tretyakov Gallery.

Ekaterina Gavrilova

Italian Sculptures from the Collection of the Museum Estate Ostankino in Moscow

The author describes the works of Italian plastic art acquired by N.P. Sheremetev for his Ostankino Palace Theatre built in the late 18th century: antiques and copies of

antiques, figurative sculptures (copies and originals) and decorative sculptures (stone vases) dating from the turn of the 19th century. Drawing from a wide range of archive documents, the author attempts, for the first time, to shed light on the key aspects of the estate's collection of sculptures and deals with the classification of the estate's monuments, the reasons and circumstances of their appearance in Ostankino and their role in the design of the palace theatre interior.

Keywords: N.P. Sheremetev, P. Triscorni, V. Brenna, G.I. Klosterman, S. Campioni, antiques, antique copies and figurative sculptures of the turn of the 19th century, marble and alabaster vases, Ostankino Palace Theatre.

Alexander Samokhin

Landscape as History Painting. A.M. Vasnetsov's Medieval Moscow and K.F. Bogayevsky's Kimmeria

The author examines the landscape paintings of the two artists from the thematic point of view and looks at the images of medieval Moscow painted by A.M. Vasnetsov and of Eastern Crimea (with the city of Feodosya) by K.F. Bogayevsky. He focuses on the motive of the historical time that allows aligning the landscapes created by the two artists with paintings in the historical genre, thus proving that the appearance of retrospective landscapes of Vasnetsov and Bogayevsky was in many ways preconditioned by the striving of the humane thought to merge scientific facts with a traditional consideration of the past based on varied concepts – providentialistic, moral, government or historiographical.

Keywords: historical landscape, architectural landscape, Moscow in works of art, Crimea in works of art, retrospectivism in art, philosophy of history.

Olga Davydova

Alexander Golovin's Poetics Images

This article presents a visual and poetic analysis of the works of the Russian artist Alexander Golovin (1863–1930). The author's research method is based on the perception of the concept of art history as a history of interaction of artistic images. The article highlights a number of iconographic and psychological leitmotifs, whose imaginative synthesis offers new insights not only on the nature of the emergence of the Art Nouveau style in visual arts and the specifics of its in-

teraction with music, speech and theatre, but also on the individual effort of the master. Much attention is focused on the late period of the artist's career, which is viewed as a complex climactic expression of the poetic and decorative principles of Art Nouveau beyond the historical boundaries of this style. To this end, the author combines a theoretical and aesthetic approach involving new artistic materials.

Keywords: artistic image, iconographic leit-motif, poetics, musicality, individuality, Art Nouveau, romantic perception of the world.

Valeria Mordashova

The First Years of Philipp Malyavin's Emigration

The article is a part of a research paper devoted to the painter Philipp Malyavin, and focuses on the little-studied period in his creative career – his first years in emigration. The author deals with such topics as the artist's one-man shows at the Charpantier Gallery in Paris and Bardi's Gallery in Milan; his renewed brushwork; new works crafted in emigration; his life in Paris and his position on the art market of Milan; and opinions of foreign critics.

Keywords: Philipp Malyavin, Russian emigration, Paris, Milan, Charpantier Gallery, Bardi's Gallery, the 15th Venice Biennale, the 1920s.

Elena Romanova

«Life's Current» of Yuri Annenkov.

Yuri Annenkov's Book Illustrations from the Collection of Rene Guerra

The author of this article presents an overview of the graphic art works of Yuri Annenkov created during his life in France (1924 to 1974) from the collection of the French collector and bibliophile Rene Guerra, a long-time friend of the artist. Many rare editions illustrated by Yuri Annenkov bear his inscriptions. Working with leading French publishers, he illustrated, among others, books by Russian classics (Dostoyevsky, Mayakovsky, Nekrasov) and modern authors (Solzhenitsyn, Odoyevtseva). The material analyzed by the author helps expand knowledge about the creative career of this unique artist, whose name had for a prolonged period been excluded from the context of the history of Russian art.

Keywords: Yuri Annenkov, Rene Guerra, illustrator, artist, line, book, bibliophile edition.

IMAGE AND WORD

Irina Sakhno

Narrative Metaphors in the Iconography of French Rococo Book Prints

The author of this article views rhetorical figures and visual tropes as trans-semiotic points of the crossing of two languages: verbal and pictorial. Verbo-visual text as a single space of attributed senses overcomes the conventionality of the boundaries between the word and the image and illustrates the experience of the reprehension of the «visual narrative» in the course of the entire history of world art. On the example of the book by N. Retif (or Restif) de La Bretonne that was translated into Russian and put out in 1913 under the title «Pictures from 18th-Century Life» with illustrations by Jean-Michel Moreau Le Jeune, the author studies the narrative commentary to the graphic visual text. In 1770, the poem «Kisses» by Claude Joseph Dorat (Dorat, Claude Joseph. *Les baisers, précédés du Mois de mai: Poème*. La Haye, 1770) was published, in which a remarkable fact of another association of the poet Claude Joseph Dorat and the artist Charles-Dominique-Joseph Eisen is represented in its entirety.

Keywords: figures of speech, woodcut book illustration, Rococo, narrative metaphor, verbo-visual text, *Les baisers*, body aesthetics.

Larissa Tananaeva

The Antique World of the Polish Artist Stanisław Wyspiański

The article is devoted to illustrations to Homer's «Iliad», created by Stanisław Wyspiański, the famous Polish modernist artist. The author analyses the history of the creation of these works and their immersion in the historical, artistic and ideological content of Polish culture; as well as the specifics of the transformation of classical images and their association with the writings of Wyspiański, such as his «Achilliad».

Keywords: Homer's «Iliad», Wyspiański's «Achilliad», Polish romanticism and classical antiquity, Art Nouveau, historical allegory.

Elena Stepanian-Rumyantseva

Visual Images in Dostoyevsky's Writings

This article is about the visual images in Dostoyevsky's prose, and, foremost, in his novel «Adolescent». The author takes a close look at the oeuvre of this «realist in the highest sense» and discovers how

imaginatively the writer makes use of the seemingly purely plastic features of what he is depicting. Description of lighting, light and air space, spatial arrangement and images of world art that penetrate his texts in different ways and exist in them in differently – these are only some of his techniques. Thanks to this, we perceive as if anew – and more clearly – the world of Dostoyevsky's ideas.

Keywords: Dostoyevsky, the Golden Age, aura, light and air space, Claude Lorraine, Giovanni Bellini, Camille Corot

PUBLICATIONS

Anna Pogodina

The Roman Report of Pavel Krivtsov (December 30, 1843/January 12, 1844). Source Publication.

The author of this article acquaints the reader with the publication of the Roman Report of Chamberlain Pavel Krivtsov, who was appointed in 1840 by the Russian Government to oversee Russian artists sent by the Imperial Academy of Arts to Rome for training. This document from the Archive of Foreign Policy of the Russian Empire has never been published before. This is the first time it is being introduced into scholarly circulation.

Keywords: the Imperial Academy of Arts, Pavel Krivtsov, Russian artists in Rome, historical painting, portrait, genre, sculpture, architectural projects.

Konstantin Uchitel

Mikhail Lozinsky: an Unknown Translation of an Opera Libretto

The article acquaints the reader with the history of discovered by the author Mikhail Lozinsky's translation of the opera «Porgy and Bess» libretto; the poetics of this translation; and the facts from the newly found archive materials about the nature of the relationship between American and Russian theater managers and producers, musicians and writers. The author also presents a comparative analysis of Mikhail Lozinsky's translation of the libretto and the widespread version by Tatiana Sikorskaya and Samuil Bolotin.

Keywords: opera libretto, translation, Mikhail Lozinsky, George Gershwin, Ira Gershwin, Du Boz Hayword, Solomon Mikhoels, Mikhailovsky Theater, Maly Opera House (MALEGOT), Emmanuil Kaplan

FROM THE HISTORY OF ARTISTIC LIFE

Elena Gribozosova-Grebneva

An Aesthetic Stroll along the Milky Way On the Occasion of the 100th Anniversary of Alexei Chernyshev's Literary Journal

The article is about the publication initiative of the poet and writer Alexei Chernyshev – the literary journal *Mlechny Put* (Milky Way) that was published from January 1914 through February 1916. Along with such well-known journals as *Mir iskusstva* (World of Art), *Star-ye gody* (Old Times), *Apollon* (Apollo) and some others, *Mlechny put* largely contributed to the evaluation and formation of the very fabric of artistic life in the early 20th century. With profound support from his brother, the artist Nikolai Chernyshev, Alexei Chernyshev's journal printed and reviewed current works of art and literature and provided unbiased coverage of exhibitions and works of individual artists. His critique extended to representatives of avant-garde art and of the realistic tradition, which later became included in the range of interests of the Makovets exhibition society and the journal of the same name that was put out in the 1920.

Keywords: *Mlechny put*, Makovets, monthly literary journal, Alexei Chernyshev, Nikolai Chernyshev, paintings and graphic art of the 1910s, art criticism.

Lyudmila Ishunina (Abramova)

Rassvet and Tvorchestvo Publishers: The Origins of S.A. Abramov's Educational Work

In this article, the daughter of the writer and publisher S.A. Abramov presents to the reader the multi-faceted activities of one of the leading educators of the first half of the 20th century. Having begun before the revolution, this work continued, leading to the appearance of two publishing houses – *Rassvet* (Kiev) and *Tvorchestvo* (Moscow) and also to the publication in 1923 of the magazine *Russian Art* that has become a significant landmark in Russian art history. The author writes about the creative career of her father and recalls the circle of his associates made up of the best representative of the intelligentsia of that time, as well as those scholars thanks to whom the name Abramov has become included in the context of the national culture.

Keywords: S.A. Abramov, publishing houses *Rassvet* and *Tvorchestvo*, postcards, artists V.A. Kotarbinsky, A.A. Manevich, B.S. Romanovsky, V.F. Kadulin, residential care home for talented orphans, the magazine *Russian Art*, album «New Western Art Museum».