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Vidmantas Siliunas Festive and Everyday in the Baroque Art

The article examines various aspects of Spanish art of the Golden Age: the interweaving of artistic creativity with festives, the combination of religious and secular principles, humanistic ideas and folk beliefs. In different types of artistic culture, the increase of unsightly features of reality and festive enthusiasm are correlated in their own way. This is evident in the “picaresque novel” and in a special theatrical genre — *mojiganga*. The reality of “without amendments” puts on display a still life, deceiving with non-deception and developing a new artistic language. In a number of Velázquez's paintings, the emphasized materiality of the surrounding world is combined with weighty statements about a person. Murillo reveals both the prosaic ordinariness and the festive elation of beauty. All together, it makes it possible to say that the Baroque opens up new facets of reality and the ideal and the ways to embody them.

Key words: Baroque, novela picaresca, *mojiganga*, still-life, Calderón, Velázquez, Murillo.

Sofya Dmitrieva The Role of Genre in the Eighteenth-Century French Theory of Painting

It is commonly believed that the hierarchy of genres formed the core of the French academic doctrine. In effect, genre did not play a prominent role in the ancien régime theory of art; and even when critics appealed to it, they used it as an evaluative instrument rather than an analytical tool. In order to demonstrate that, the article compares the use of genre in the early modern French theories of literature and art, traces the origins of the latter to seventeenth-century Italian aesthetical conceptions, and revisits the problem of the hierarchy of genres.

Key words: genre theory, eighteenth-century French painting, hierarchy of genres, genre painting, history painting.

Alexei Kurbanovsky “Unauthorized Behavior of Everything”. Collage — Dada — “estrangement theory”

The author examines formation of the collage techniques, an innovative Modernist creation of the early 20th century. Advanced Western scholars now read Cubist (pattern) collage as a form of the critique of the sign contemporaneous with Structural linguistics/Semiotics. In this essay, the analogy is developed further to include Dadaist collage, which can be construed with the help of the “estrangement theory” (*ostranenie*) suggested by the so-called Russian Formalist school. The point of coincidence is the “switching of contexts” which is deemed crucial for *ostranenie*; Dadaists employed newspaper clipping, so recognizable public figures appeared “estranged” by mass culture. Two important collage series are analyzed in details: Alexander Rodchenko's illustrations for Vladimir Mayakovsky's poem “About This” (*Pro Eto*; 1923) and unpublished collection of photomontages by Yuri Rozhkov inspired by the poem “To the Workers of Kursk Who Extracted the First Ore” (1924) also written by Mayakovsky.

Key words: collage, texture (pattern), “estrangement”, photography, illustration, mass culture, machine, poster.

Iliia Doronchenkov

Claude Monet, Wassily Kandinsky and the Emperor: French Art Exhibition of 1896-1897 in St. Petersburg and Moscow

The article deals with the French Art Exhibition in St. Petersburg and Moscow (November 1896 — January 1897). Its objective is to reconstruct the structure and content of the exhibition, to study its artistic and political context. The research of Russian press allows to present the reception of the exhibition to the reader and to outline clichés of Russian understanding of French painting. Special attention is paid to Russian reception of Modernist movements — Symbolism and Impressionism: this exhibition for the first time presented works by Monet, Sysley, Renoire and Degas to Russian audience.

Key words: French Art Exhibition, Russian-French artistic relations, symbolism, impressionism, Monet, Kandinsky.

Alexei Petukhov

The Third Generation of Collectors of “New Art”. An Attempt in Its Characterization

From the 1870s to the 1920s, new art went from scandalous to the status of museum value, and during this period collectors were constant companions and connoisseurs of the artists. The author tries, keeping in mind the first generations of these collectors in Europe, America and Russia, to determine the common features of their followers born in the 1870s — those who formed both the artistic environment of the early twentieth century and the principles of perception of the heritage of modernism that are familiar today.

Key words: art collecting, new art, modernism, impressionism, post-impressionism, Matisse, Picasso, museums, art market, the Steins, Ivan Morozov, Samuel Courtauld, Albert Barnes.

Alexander Inshakov

Mikhail Larionov’s Late Pictorial Work

The article is devoted to the French period of creativity of Mikhail Larionov. The author notes that one of the reasons for the decline in Larionov’s activity as a painter in the 1920s was his active work in theatrical projects of “Russian Ballets”, under the direction of Sergei Diaghilev. Some of his paintings created in the 1920s — early 1930s and even later are considered. The influence of theater and scenography was reflected in a number of works of the artist of this period. In Paris, Larionov never managed to fully adapt to the new conditions of artistic life and did not fit into the well-established French art market. Nostalgia for abandoned forever his native country, involuntary memories of the works of the Russian period of creativity, and at the same time, relentless pursuit relentless search for new techniques in his art and invention, already not quite up to the early 1930s, drama intertwined in the later paintings of outstanding masters.

Key words: Larionov, Goncharova, Barr, Grabar, Diaghilev, Georges, Prokofiev, Sera, Seuphor, Falk, Efros, “Russian Seasons”, ballet, graphics, scenery, painting, theater.

Ilya Pechenkin

Apotheosis of the Facade. Ivan Zholtovsky's House on Mokhovaya Street in the Context of Architectural Neoclassicism of the First Half of the 20th century

The house in Mokhovaya Street in Moscow, built by Ivan Zholtovsky in 1932–1934, was one of the manifestos of “Stalinist” architecture. Like the competition designs of the Palace of the Soviets, this edifice showed a turn towards historicism and monumentality, which summed in the traditions of the Italian Renaissance. A point of view on the house as a kind of “replica” of the 16th century palazzo is a common place in historiography, having its source from the earliest comments by Zholtovsky’s colleagues. However, only the expressive facade of the building facing Mokhovaya is characterized by such reminiscences. Created to take place in the panorama of the central thoroughfare of the city, he undoubtedly was the semantic focus of the design. But according to other parameters, the Zholtovsky’s house generally belonged to the 20th century, continuing and consolidating the line of neoclassicism of the 1900–1910s.

Key words: soviet architecture, Zholtovsky, Palladio, neoclassicism, Palladianism, façade, archival studies.

Ekaterina Igoshina, Ilya Anikyeu, Anna Markova

Handwritten Marginal Notes by Daniele Barbaro in Vitruvius's 1511 Edition from the Pushkin State Museum of Fine Arts Collection: Attribution Path and Dating Method

The article focuses on a copy of the 1511 edition of the “Ten Books on Architecture” by Marcus Vitruvius Pollio (*M. Vitruvius per locundum solito castigatior factus cum figuris et tabula ut iam legi et intelligi possit. Venetiis, 1511*) from the Pushkin State Museum of Fine Arts Research Library collection. Rich in numerous marginalia dated to the 16th century, the item has never been studied or published until now. The authors analyse the content and the typology of the handwritten notes left both in the margins and in the body of the text, describe the path of attributing the marginalia, and share the dating method. The content-based examination of the marginal notes as well as the comparison of the handwriting samples of the printed book from the Pushkin State Museum of Fine Arts with manuscripts from the Marciana National Library in Venice have indicated that the handwritten marginalia belong to the Venetian humanist Daniele Barbaro. The notes are dated by the authors to the middle of the 1560s.

Key words: Marcus Vitruvius Pollio, architectural treatise, Renaissance, Fra Giovanni Giocondo, marginalia, reader’s notes, palaeography, attribution, Leon Battista Alberti, Guillaume Philandrier, Ermolao Barbaro, Daniele Barbaro.

Natalia Zlydneva

Wassily Kandinsky. *On the Spiritual in Art*. The Complete Critical Edition with Addendum and Other Texts on the Science of Art. In 2 vols. / Compiled and edited by Nadezhda Podzemskaya. Moscow: BooksMArt, 2020.

Evgenia Shidlovskaya

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Information for Contributors

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