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Nikolay Azovtsev***Vita activa, vita contemplativa: Images of the Desert Fathers in the Art of Proto-Renaissance Central Italy***

The episodes of the lives of the Desert Fathers first appear in the art of the Central Italy in the last decades of the 13th century. Interest in these episodes was directly related to the spiritual movements that were wide spread in the Italian communal cities in the late medieval period, as well as to the texts of the Dominican preachers. The present article deals with the main examples of the representation of the episodes of lives of the Desert Fathers created in the Central Italy during the 14th century. The author examines the similarities and the differences between these images, draws a parallel with the byzantine iconography of the “Dormition of a Hermit” and analyzes their place in the broad context of the development of the Italian art in the Proto-Renaissance period.
Key words: Thebaid, Proto-Renaissance, Camposanto, Fabriano, International Gothic.

Polina Podshivalova***The Timestamp: Graphic Sources of Antique Reminiscences in Jan Weenix's Hunting Still-lives***

The article deals with the problem of perception and display of the ancient heritage in French and Italian engraved sources of the 16th–17th centuries. It also reveals their role in the formation of a unified semantic, compositional, and figurative line of still-lives of dead game by Jan Weenix and Dirk Valkenburg. The author not only touches upon a wide range of general problems of the Dutch still life of 1650–1720, in which the artistic principles of Dutch classicism and, in particular, the ideas of *Nil Volentibus Arduum*, but also shows how the artistic and symbolic interpretation of the Ancient World monuments on the canvases of Dutch painters has changed under the influence of French culture, and reveals their archaeological proto-sources.
Key words: Dutch painting at the turn of the 17th–18th centuries, Jan Weenix, Dirk Valkenburg, engraved sources, book of samples, antique models, Jean Lepautre.

Alexei Larionov***Drawings from the “Vrancke van der Stockt Group”. To the History of One Scholarly Delusion***

The Brussels painter Vrancke van der Stockt attracted the close attention of historians of Dutch art for most of the twentieth century. Since 1920s, many historically and artistically important paintings and drawings have been attributed to him. However, at the turn of the new century, the revision of many attributions in the field of painting and stricter criteria for stylistic analysis led to the collapse of this historical construct. The author of the article examines the main opinions expressed in the inflamed discussion and justifies (in particular, by the example of drawings from the Hermitage collection) his view of the problem. The drawings from the “Vrancke van der Stockt Group” are not necessarily executed by the same artist, although, obviously, they belong to the same workshop. Most likely, they constitute the preserved complex of working drawings from the archive of an unidentified sculpture workshop that operated in Brussels in the 1440s–1460s.

Key words: Vrancke van der Stockt, Rogier van der Weyden, drawing, attribution, misericordia.

Svetlana Kokareva

Portraits of Contemporaries and Antique Reminiscences in the Works of Giovanni Battista Weder

The article is dedicated to gem engraver Giovanni-Battista Weder and his works in the State Hermitage Museum collection. The group of 23 cameos, some of which have been discovered quite recently, represent the largest and most significant collection of Weder's works known to date. For the first time, the author considers Weder's gems as a single complex, highlighting two main directions of the gem engraver's work — cameos with portraits of historical figures and contemporaries, as well as replicas of antique originals. The article examines the history of creation and iconography of each of these groups of items.

Key words: Giovanni-Battista Weder, glyptics, cameos, Catherine the Great, neo-classicism, antiquity, portrait.

Vladimir Petrov

The Emergence of Moscow School of Landscape Painting and German Romanticism. Karl Rabus

The article deals with an absolutely unexplored, but important aspect in the emergence of the Moscow school of landscape painting — the close connection of its founder, first landscape teacher at the Moscow School of Painting and Sculpture Karl Ivanovich Rabus (1800–1857), with the culture of German Romanticism. The author traces the artistic path of Rabus, including his stay in Germany, as well as the specific features of his diverse activities after moving to Moscow in 1834. The author describes various forms of his cooperation with the most prominent figures of the “comprehension of Russia” and his participation in the Moscow literary and artistic life of the 1830s–1850s. Special attention is paid to the principles and results of Rabus teaching and the impact of German philosophical aesthetics in it. Also, the author examines the influence of Rabus art on the most prominent Moscow artists of the next generations up to our time.

Key words: Karl Rabus, German Romanticism, Moscow school of landscape painting, German philosophical aesthetics, traditions of Russian painting.

Eleonora Paston

National Tradition as a Source of the Art Nouveau Style: Russia – Western Europe

The author discusses issues related to the increased interest of artists from Russia and European countries — England, Germany, Finland, Sweden — in their own artistic heritage in the second half of the 19th and early 20th centuries. Due to the peculiarities of historical development, and the various political and cultural situations in each of these countries, in each country this interest took on a very different character, a different degree of acuteness and relevance, while nonetheless serving as a foundation

for the romantic-national-folk trend in art and the desire of artists to create a single style based on national traditions, which became an essential facet of the Art Nouveau style. The article analyses the factors that contributed to the formation of these processes. As a result of the research, the author comes to the conclusion that despite the various ways in which the romantic-folk trend developed in different countries, it is possible to identify internal connections and a singular direction of creative pursuit — from the direct use of the figurative structure and stylistics of medieval and folk art through stylization to free creativity, to the creation of deeply individual works of art in the Art Nouveau style.

Key words: “Arts and Crafts Movement”, Abramtsevo art circle, romantic folk, medieval art, folk art, decorative and applied art, architecture, Art Nouveau style.

Mikhail Dedinkin

“First All-German Art Exhibition” (1924–1925): The Art of German Avant-garde and Russian Public

The first exhibition of foreign art in Soviet Russia after the World War I and the period of two Russian revolutions was to become a manifestation of contemporary and politically motivated art. It was expected that it would be met with enthusiasm and become the subject of wide discussion — a bridge that would connect the progressive art of the Russia and Germany. But the exhibition was greeted coldly, and its display in Saratov and Leningrad was accompanied by scandals. The article analyzes both the reviews of the exhibition of Moscow art critics and the responses to the exhibition that appeared in Saratov and Leningrad periodicals.

Key words: First All-German Art Exhibition, expressionism, Bauhaus, Neue Sachlichkeit, Soviet art-criticism.

Oksana Voronina

Museum as a Place of Power: Moscow Museum of Painterly Culture and Society of Easel Artists

In her article, the author analyses the links between Moscow Museum of Painterly Culture (MZhK) and Society of Easel Artists (OST). Mutual attraction of MZhK as the “museum of methods” and OST seems to be natural since the OST artists were inspired by the idea of the scientific research in the objective laws in art. The cooperation between MZhK and future OST members began in 1922 even before the formal foundation of the Society, when a group of young painters joined the Scientific and Artistic Council of the museum. The most productive period of MZhK (from 1925 to 1928) coincided with the most active period of OST. Three of the four OST exhibitions took place at MZhK and caused a big resonance. The cooperation between MZhK and OST was mutually beneficial: the museum got a perfect opportunity to implement its theoretical and experimental programs while OST acquired a status of reference art and found a base for embodiment of the holistic ideas to reshape the psyche of the masses and life of the society. The author analyses interrelations between different research projects initiated by the museum with the art of the Society of Easel Artists.

Key words: Museum of Painterly Culture, Society of Easel Artists, VkhUTEMAS, INChUK, “museum of methods”, artist-“scientist”, “artproduction”.

Natalia Semenova**Ignacio Zuloaga y Sabaletto's Paintings in Mikhail Riabushinsky's Collection. Based on Artist's Letters to the Collector**

Ignacio Zuloaga y Sabaletto's letters to Mikhail Riabushinsky recreates the history of the relationship between the Spanish artist and Moscow art collector. Thanks to these letters, the details of the acquisition of the painting "Gregorio el Botero" (State Hermitage) and the artist's self-portrait (Pushkin Museum of Fine Arts) are clarified. Zuloaga's letters make it possible to understand the connection between the self-portrait and Mikhail Riabushinsky's art collection. They also open the veil over the ways of Mikhail Riabushinsky's collecting efforts, the reconstruction of which is currently being carried out by the author. The article is accompanied by extensive commentaries on aspects of the artist's collecting activities and little-known facts regarding his exhibition, organized by the Lemercier Gallery in Moscow and St. Petersburg in 1914.

Key words: Mikhail Ryabushinsky, Ignacio Zuloaga, Clara Lemercier, self-portrait, art market, history of collecting.

Tigran Mkrttychev

Ivan Kudryashov. To the 125th Anniversary of the Artist's Birth. Exhibition catalogue / Texts by I. Pronina and I. Smekalov. Moscow: State Tretyakov Gallery, 2021.

Ekaterina Vyazova

Italian Futurism. Manifestos and Programs. 1909–1941. 2 Vols. / Ed. with introduction and commentaries by E. Lazareva. Moscow: Hylaea, 2020.

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