

# Summary

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## Abstracts

### Marina Sviderskaya

#### Mannerism = Modernism: Man “at the Meeting of a Thousand Ways”. The Saga of Ippolitov, Vasari, Pontormo and Late-Medici Florence. Part I

The article grew out of a review of the recent book by Arkady Ippolitov *Jacopo Pontormo. The Artist from Outside and Inside* (2016, in Russian). Both the subject matter of the book and the author's approach, which combines biography, art history, culturology and more in the form of an extensive and multilateral commentary, inspired strong emotional and intellectual sympathy. The result is a series of reflections à propos, both positive and polemical, about the artist, creativity, art and art history. These reflections go beyond what can be contained in a book review, but retain the review structure as a narrative guide.

**Key words:** Pontormo, Florence, Vasari, painting, Medici, republic, tyranny, mannerism, modernism.

### Maria Dunina

#### Specialisation in Raphael's Workshop in Rome: Distribution of Tasks and Collaboration of Talents

Raphael's workshop presents an outstanding example of harmonious and well thought-out joint work by a Renaissance master and his pupils. It is usually studied in the context of individual large orders that had been awarded to Raphael. But comprehensive analysis of how the workshop operated helps to understand the role of each assistant, and how Raphael managed to develop their special talents while preserving the integrity of the work. The article looks at Raphael's workshop in terms of the specialists who were

employed there painting people, landscapes, still-lives and grotesques, achieving various textures, and in the creation of facade paintings and stucco decorations.

**Key words:** Raphael, master and workshop, Giulio Romano, Giovanni da Udine, Polidoro da Caravaggio, Perino del Vaga, artistic method, collaboration, specialisation.

### Elena Sharnova

#### Jean-Baptiste Greuze. The View from Russia

The work of Jean-Baptiste Greuze had major influence on the development of Russian genre painting. Several generations of artists interpreted the motifs, images, and compositional solutions used by Greuze in their own way, finding a place for them in a circle of associations that was more familiar to the Russian audience. In the 1760s, works by Greuze “in the Flemish style” influenced Ivan Yakimov and Ivan Firsov. In the 1820s Greuze's portraits of children or young girls with certain attributes became fashionable. The most original Russian interpretation came from Vasily Tropinin and Alexei Venetsianov. Tropinin begins with pastiche in the spirit of Greuze, then interprets the French pastoral tradition in his own way and uses techniques characteristic of Greuzian dramatic composition, drawing the viewer into a dialogue with the heroines of his paintings. Venetsianov creates a Russian paraphrase of Greuze's motifs, showing young heroines coming of age and uses the expressive possibilities of the “Greuzian head”.

**Key words:** Jean Baptiste Greuze, Vasily Tropinin, Alexei Venetsianov, Russian genre painting.

### Maria Chernysheva

#### Lyrical Historicism. Vyacheslav Schwarz's Painting *The Tsar's Spring Pilgrimage*

The article takes a new look at Vyacheslav Schwarz's painting *The Tsar's Spring Pilgrimage* (1868) and more generally, at historical reflection in Russian art of the 19<sup>th</sup> century. Various visual, artistic, historiographical and literary sources of the painting, which had not previously been identified, are brought to light for the first time, and the painting is placed in national and international cultural contexts. The article explains the view on history in general and on Russian history in particular, which this work by Schwarz expresses. The questions which are addressed and answered include: Why is this picture sometimes called *The Tsarina's Pilgrimage*? Whose is the sleigh featured in the scene? What is the meaning of the wooden architecture in the picture? What artistic and literary reminiscences are associated with the melting snow? The article introduces and explains the value of the concept of “lyrical historicism”.

**Key words:** Russian 19<sup>th</sup> century art, lyrical historicism, Vyacheslav Schwarz, Sergei Aksakov, Ivan Zabelin.

### Anastasia Loseva

#### Landscape Journey Pictures and the Association of Itinerant Art Exhibitions (1870–80)

The article discusses the formation and development of series of paintings depicting journeys through landscapes, which were shown at exhibitions by the Itinerant artists.

The genre evolved as a transformation of landscape cycles associated with the medieval book of hours into landscape series of a specifically experimental nature. It is suggested that the phenomenon existed in Russian painting of the second half of the 19<sup>th</sup> century as part of the landscape genre, and had a strong connection with orientalist themes and images. The article focuses on the 1870s–1880s, but the forms of existence of the landscape journey series are considered over a longer period of time and as late as the 1930s.

**Key words:** orientalism, travel to the East, landscape series, the art of the Itinerants, the Association of Itinerant Art Exhibitions, Dmitry Polenov, Nikolai Yaroshenko.

### Alla Vershinina

#### The Theurgic Hero of Sergey Konenkov

The sculptor Sergey Konenkov inherited the symbolist model of creativity, cultivating the figure of the artist as “magical” theurgist. His personal theurgic project is a mixture of religious and communist beliefs, occultism and science, speculation and activism. He gives the principal role in discovery of the earthly paradise to Samson, who gradually evolves from Rebel to Man of the Sun, without alteration of his proclaimed mission. The article looks at various ways of fixing the meaning of this image, from traditional figurative to telestic approaches. As a true theurgic hero, Samson, through prophecy, shares the grace and tragedy of visionary being with Konenkov himself.

**Key words:** Konenkov, theurgy, cosmogonic hero, Samson, grapheme, sculpture, graphics, telestic, prophet, solar.

### Ekaterina Andreeva

#### The Play of the New Artists

The New Artists group was created in 1982 by Timur Novikov, an ideologist and organiser of Leningrad-Petersburg art from the late 1970s to the early 2000s. The work of the New Artists in the 1980s was a Russian analogue of the art of free representation, new “wild” art and the new wave in Europe and the USA. The article looks at various strategies of the New Artists, who link their work with the tradition of the Russian avant-garde and its multimedia practice. The outcome of the New Artists’ play is a joyful transformation of life, a departure from the stereotypical view of postmodernism as a commercial game of simulacra and an adjustment of ideas about international art of the time.

**Key words:** Timur Novikov, Ivan Sotnikov, Oleg Kotelnikov, Georgy Guryanov, Vadim Ovchinnikov, Vladislav Mamyshev, the Zero Object, new theatre, new wave painting, graffiti, mail art, Pirate Television, post-modernism.

### Iliia Pechenkin, Olga Shurygina

#### Palladio in Russian. New Information about the Russian Translation of *The Four Books on Architecture*

The heritage of Andrea Palladio acquired special importance in Russia in the early 1930s when the “appropriation of classicism” was declared as the guiding principle

of socialist architecture. The turn to Palladio was led by Ivan Zholtovsky, an erudite architect, who was deeply committed to the use of the 16<sup>th</sup> century Italian Renaissance style in modern architecture. He was acclaimed as the author of the first complete translation into Russian of Palladio’s magnum opus, *The Four Books on Architecture*. Current historiography (even work by critical researchers) tends to accept that Zholtovsky was the translator of the *Four Books*. However, the authors of the article conclude on the basis of archive documents that Zholtovsky was not, in fact, the translator of Palladio’s treatise.

**Key words:** Soviet Architecture, Ivan Zholtovsky, Andrea Palladio, bibliography, attribution, archive research.

### Igor Smekalov

#### The Burned Unovis Journal: *Bulletin of the Executive Committee of the Moscow Higher State Workshops (1920)*

The article deals with an almost forgotten work of the Russian avant-garde, looking at the intent, circumstances of appearance and destruction by fire of a journal, which marked the short-lived union of two leading creative associations of the early 1920s: Unovis (Russian abbreviation of “Champions of the New Art”) and Obmokhu (“Society of Young Artists”). The materials of the *Bulletin* are placed against the background of the first Soviet reform of art education. Various aspects of the pedagogical and creative system of the GSKhM (“State Free Art Workshops”) and the early Vkhutemas (“Higher Art and Technical Studios”) are reconstructed, and the organisational principles of the young avant-garde artists are shown. Known information about the lost *Bulletin* is summarised, as reflected in correspondence and recorded public statements by the avant-gardists (November–December 1920, January 1921, November 1923).

**Key words:** Unovis, Obmochu, GSKhM, Vkhutemas, Paul Cézanne Club, Kazimir Malevich, Sergei Senkin, Alexander Naumov, Nikolai Prusakov, Konstantin Medunetsky.

### Helen Petrovsky

#### Sergei Eisenstein: From Biography to Artwork

Review of: Valey Podoroga. *Second Screen. Sergei Eisenstein and the Cinema of Violence, Vol. 1. Mirror Support. Materials for a Psychobiography* [Vtoroi ekran. Sergei Eisenstein i kinematograf nasiliya. T. 1. Zerkal'naya podporka. Materialy k psikhobiografii]. Moscow: BREUS, 2017.

### Ekaterina Mikhailovna-Smolyankova

Review of: Nicoletta Misler. *The Russian Art of Movement, 1920–1930 / L'arte del movimento in Russia, 1920–1930*. Turin: Umberto Allemandi, 2018.

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## Information for Contributors

The editorial staff and editorial board of Art Studies Journal can only consider materials submitted for publication if they meet the following requirements:

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