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Abstracts

Marina Sviderskaya

Pontormo and Michelangelo: the Tragedy of Art. The Saga of Ippolitov, Vasari, Pontormo and Late-Medici Florence. Part II

The article is the continuation of an article published in the previous issue of the *Art Studies Journal* (2018. No. 3), which was a response to the book by Arkady Ippolitov, *Jacopo Pontormo. The Artist from Outside and Inside*. Growing beyond the natural bounds of a review, the “Saga” developed as a series of reflections *à propos* of the book’s theme and how the book interprets that theme. The article looks particularly at the biography of Pontormo and the particular attention that Ippolitov pays to his biography, appreciating its broader cultural import to the full. In the Russian art history tradition, the Pontormo — Michelangelo relationship was first addressed by Vera Dazhina. The present text develops a range of ideas, inspired by the work of Ippolitov and Dazhina.

Key words: Pontormo, Michelangelo, Vasari, classic, non-classical, mannerism.

Lyubava Chistova

***Bizzarie di varie figure* by Giovanni Battista Bracelli: Metaphor and its Components**

Bizzarie di varie figure is a series of etchings by the little-known 17th century Italian artist, Giovanni Battista Bracelli. The sheets of the series show pairs of human figures, in poses characteristic of actors of the *commedia dell'arte*. The figures are remarkable for being made up of geometrical objects. In *Bizzarie di varie figure*, Bracelli addresses both traditional themes, such as allegories of the elements, interpreted in the spirit of

Arcimboldo, and themes that were less prevalent, notably the geometrisation of the human body, mechanics and anatomy, combining a series of elevated and abstract themes with themes that are very down-to-earth and specific. The article focuses on the objects, which the artist uses to construct his figures, and their artistic and cultural context.

Key words: Giovanni Battista Bracelli, capriccio, bizzarie, metaphor, allegory of the arts, archimboldesque, geometry, anatomy, mechanics.

Alla Aronova

The Triumph of Minerva: Military Festivals in Russia (1730–1770)

The article deals with the changes that occurred in the scenario and scenography of military celebrations in the post-Petrine period. Consideration is given to the main celebrations of the reign of Anna Ioannovna (the capitulation of Gdansk and the Peace of Belgorod), Elizaveta Petrovna (the Treaty of Åbo and the Seven Years War), as well as the first military victory of Catherine II, which led to a peace agreement with the Ottoman Empire in 1775. Analysis of the scenario idea and artistic means by which it was accomplished shows that the arrival of women on the Russian imperial throne made the designers of military festivals alter how they articulated the image of power and compelled them to create updated or completely fresh triumphal performances for each new occasion.

Key words: peace treaty, military triumph, parade, Peter I, Anna Ioannovna, Elizaveta Petrovna, Catherine II, guard, army, procession, chariot, triumphal arch, fireworks.

Svetlana Rassokhina

Japanese Motifs in the Jewelry Work of Lucien Gaillard

The article is dedicated to the late 19th — early 20th century French jeweller Lucien Gaillard. His work was largely inspired by Japanese art, which played an important role in shaping the iconography of Art Nouveau. The influence of woodcuts of flowers and birds by Hayashi Motoharu and Katsushika Hokusai on Gaillard’s jewelry is immediately apparent from a comparison of the French and Japanese works. Gaillard’s biography, pieced together from limited sources, gives a picture of his personal and creative life, in which he progressed from apprentice to acclaimed master of the French jewelry school. The article describes Gaillard’s work and examines the expressive power of the materials and jewelry techniques, which he employed.

Key words: Lucien Gaillard, Art Nouveau, France, jewelry art, Japanese motifs.

Alexandra Strukova

The Futurist Magazine *Bloodless Murder*: the Aesthetics of the Insignificant in a Context of Historical Upheaval

The article looks at the work of the futurist magazine *Bloodless Murder*, which was published in St. Petersburg in 1915–1917 using a hectograph and a typewriter, and was devoted to the creativity and destiny of a group of friends — artists, writers poets and

musicians — who were all part of Russian Futurist movement. Issues of the magazine are closely intertwined with the events of the time, reflecting the specific difficulties of life in the imperial capital during the First World War and the army life of such artistic personalities at Mikhail Le Dantu and Nikolai Lapshin. *Bloodless Murder* represents an absurdist trend in Russian avant-garde. It is a product and at the same time a parody of the contemporary output of various St. Petersburg publishing houses (including satirical magazines). The article draws on a large volume of archive materials.

Key words: Futurism, *Bloodless Murder*, Mikhail Le Dantu, Olga Leshkova, Nikolai Lapshin, Vera Ermolaeva, Ilya Zdanevich, satirical magazines..

Alexander Inshakov The Future in the Works of El Lissitzky

Following the Revolution of 1917, El Lissitzky mobilised the ideas of Malevich's Suprematism and the latest achievements of science and technology in an attempt to trace the contours of the art of the future society. He put forward a variety of new ideas in architecture, theatre, printing and book illustration and developed them both in theoretical writings and in his artistic practice. The article is an attempt to examine and analyse El Lissitzky's ideas in the broad context of the evolution of 20th century avant-garde art.

Key words: El Lissitzky, Kazimir Malevich, Martin Heidegger, Oswald Spengler, Viking Eggeling, architecture, illustration, cinema, mathematics, printing, space, Proun, Suprematism, set design, theatre, photography, photomontage.

Maria Belikova New Objectivity: the View from the USSR

The article deals with the treatment of German New Objectivity in Soviet criticism during the period of intensive exhibition activity between Germany and the USSR from 1924 to 1932. Although exhibition organisers asserted the solidarity of German and Soviet artists, emphasising how their works fitted into the concept of "revolutionary art", the majority of Soviet art critics were of another opinion and used different criteria in their analysis of revolutionary art. The article analyses documents from museum archives, which show the approaches of museum workers to German art.

Key words: New Objectivity, German art, revolutionary art of the West, Soviet art criticism, State Museum of New Western Art.

Anna Pronina Hinnerk Scheper and Erich Borchert at Malyarstroy: the Question of Colour in Architecture

The article looks at the work of the Bauhaus Professor, Hinnerk Schepper, and the Bauhaus graduate, Erich Borchert, in the USSR in the 1930s, focusing on their projects at the state-owned trust, Malyarstroy, which specialised in external and internal paintwork. The focus is on the previous experience of the two German architects and

its refraction in the USSR, as well as the influence of German experience on Soviet practice in the use of colour in architecture. The main sources used are Soviet press materials of the 1930s and archive sources.

Key words: architecture, German architects in the USSR, colour, Hinnerk Scheper, Erich Borchert, urban planning.

Anna Suvorova Expressionism and the Art of the Mentally Ill

The article analyses how the discourse of outsider art took shape at the beginning of the twentieth century, looking at mutual influences between expressionist art and the art of the mentally ill. Drawing on discourse theory, the author shows how a new "means of definition" of the art of the mentally ill was created by reference to expressionist artists, with whose work the pictures and drawings of the mentally ill were compared at the beginning of the 1920s. The crisis of the rationalistic paradigm and cultural reassessment of the concept of "madness" encouraged expressionists (Ernst Ludwig Kirchner, Alfred Kubin, Edvard Munch, Paul Klee, Erik Heckel) to take up marginal motifs and the creative languages of the mentally ill (Ernst Josephson, Karl Genzel (Brendel) and others).

Key words: outsider art, art of the mentally ill, Expressionism, discourse.

Tatiana Lekhovich

Power, Rank and Status: Textiles and Representation. 27th CIETA General Assembly and Congress. State Hermitage Museum, St. Petersburg, September 25–27, 2017.

Alla Vershinina

The Bounds of the Norm: the Transformation of Humanism in Russian and European Culture in the Modern and Contemporary Periods. Third Sarabyanov International Congress of Art Historians. State Institute of Art Studies, Moscow, October 25–26, 2018.

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Information for Contributors

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