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Abstracts

Olga Nazarova
The View of an Era: How the Social History of Art Changed the History of Italian Renaissance Art

The article looks at one of the principle approaches to art history in use today — the social history of art. A review of its methods, from emergence in the mid-20th century to triumphant affirmation in academic art studies during the 1980s–1990s, shows how the objectives of the social history of art took shape over time, how they entailed a shift in the research focus from “the world of the artist” to “the world of the patron”, and how, by the start of the 21st century, the principles and the approaches used by the social history of art had changed traditional ideas about the art of the Renaissance, which were fashioned by “old” art historical methods. The article also looks at the effect of these changes on the structure and content of contemporary scientific publications, art exhibitions and study courses.

Key words: methodology of art history, history of the history of art, history of the study of Renaissance art.

Ivan Sablin
Wood and Stone in the History of Architecture

The article deals with the use of traditional materials in architecture, comparing specific aspects of building in stone as opposed to building in wood — the first more durable, the second more tradition-bound, but at the same time simpler in execution and therefore apt to serve as an “incubator” for the chief devices of “real” (stone) architecture. The article makes reference to the role of Vitruvius’ theory in the modern period.

Key words: wood, stone, building materials, constructions, theory of Vitruvius, primitive hut, ecclesiastical architecture.

Yulia Klimenko

The “Secret of Architecture”: From Gothic to French Classicism

The article considers the role of stone in the evolution of French architecture from gothic to classicism, reviewing a series of works of French architecture that reflect the headlong development of knowledge about stereotomy, based on the ideas of Cartesianism. The virtuoso toolkit of construction in stone, combining “the lightness of gothic churches with the purity and grandeur of Greek architecture”, led to the appearance of French neoclassicism, a new style defined by scenographic possibilities, plasticity of volumetric and spatial solutions, a new level of comfort and exact correspondence of “internal” and “external” (plan, façade and cross-section).

Key words: stereotomy, works of architecture, engineering art, historical and architectural analysis, reconstruction.

Alexei Kurbanovsky

The Russian Experimental Field. Fantastical Texts; the “Biosocial Project”; the Paintings by Pavel Filonov

Contemporary researchers have noted that Pavel Filonov was influenced from a young age by popular entertainments — shows of savages and monsters — that displayed a “modified body” to spectators. The present article complements that intuition by parallels with the popular science-fiction literature of the early 20th century, which explored the theme of transmutation of the body. Possible textual prototypes are proposed for some of Filonov’s motifs and a heuristic hypothesis is put forward of the artist’s affinity with Mannerism, which had been rediscovered and actualised in the art of the 1920s. It is suggested that Filonov’s art is the most appropriate “iconological support” of the Revolution’s biosocial project to “nurture a new (improved) human being”.

Key words: gothic literature, biology, body, monster, experiment, Mannerism, eugenics, biosocial project, new human being.

Marina Gorbunova

Medieval Fortune: Images, Texts, Meanings

The article proposes a classification of monuments of medieval art depicting the image of Fortune and/or her wheel from the 11th to the 15th centuries and analyzes themes, in which Fortune plays a part. The author outlines the main groups of works, argues why the groupings are appropriate, brings out the main iconographic features of each category, and considers the reasons for its emergence. The study is based on the analysis of a broad range of art works, literary texts, philosophical treatises and medieval encyclopedias. The theme is new as an object of in-depth research in Russian art studies.

Key words: astrology, Fortune, gothic cathedral, iconography, medieval encyclopedia, Tree of Life, Wheel of Fortune.

Evgeny Yaylenko

Titian's Tarquin and Lucretia: the Ancient Story in the Context of the Erotic Discourse of the Renaissance

The article analyzes the evolution of the theme of Tarquin and Lucretia in the work of Titian, who returned to it at least four times. The change in Titian’s pictorial interpretation of the ancient legend reflects not only the development of his creative interests, but also the variety of influences on the Venetian artist, from the works of Lucas Cranach the Elder and Raphael in his early years, to engravings by the masters of the Northern Renaissance in a later period. A fundamental stylistic paradigm may also have been provided by the series of erotic engravings, *I modi*, made by Marcantonio Raimondi from the drawings of Giulio Romano. The supposition of *I modi* as a possible source of Titian’s artistic invention opens the broader question of the role of erotica in Renaissance art.

Key words: Renaissance, Mannerism, Titian, engraving, erotic.

Maria Demidova

“The Dance of Human Life”: *Hypnerotomachia Polyphili* and other sources of the painting by Nicolas Poussin

The painting by Nicolas Poussin *A Dance to the Music of Time* (c. 1638; London, Wallace Collection) has been the subject of many interpretations. But the iconographic programme of the work includes aspects, to which attention was drawn as early as the 17th century and which remain unclear. The present article reviews the best known interpretations of the *Dance* and considers in particular what it may owe to the literary romance by Francesco Colonna, *Hypnerotomachia Poliphili*. We believe that one of the illustrations in the latter work may have done much to inspire Poussin’s picture.

Key words: Nicolas Poussin, Giulio Rospigliosi, Francesco Colonna, Cesare Ripa, the Eikones of Philostratus, Blaise de Vigenère, the Wheel of Fortune, allegory of the seasons.

Elena Sharnova

The Catalogue of Alexander Stroganov’s Collection and the French Auction Catalogue Tradition in the Second Half of the 18th Century

The practice of compiling catalogues of art collections arose in France in the second half of the 18th century. With rare exceptions, the catalogues were published in preparation for an auction, and the authors were *marchands*. The catalogue of Alexander Stroganov’s collection is a rare instance where the author was the owner of the collection. Having created the collection, Stroganov offers an interpretation of it. Two editions of the catalogue were published in French (in 1793 and 1800), as well as a folio of masterpieces from the collection with engravings of the works (1807). Stroganov followed the best French examples (notably the catalogues of Pierre Rémy). However, he showed independence in many of his reasonings and judgments. He specified attributions, and provided information about the state of preservation and restoration of the paintings. The catalogue also includes Stroganov’s thoughts on matters of the theory and history of art.

Key words: Alexander Stroganov, Denis Diderot, Roger de Piles, J.-B. Descamps, collection catalogues, attribution.

Evgeny Kononenko

The Şehzade Mosque in Istanbul: Reconstructing the Original Concept

The article is devoted to the Şehzade Mosque in Istanbul (1543–1548), one of the greatest works of the outstanding Ottoman architect, Sinan. The motive for the creation of the mosque is traditionally supposed to have been the death of Mehmed, the heir (“şehzade”) to the Ottoman throne, but the mosque does not correspond to the funerary memorial typology, which was well established in Ottoman architecture by the 16th century. Specific compositional elements testify to a change in the nature of the building in the course of its construction, and this is also suggested by various city legends and by archive documents that were not previously consulted in this context. Reconstruction of the motives for and chronology of the construction of the mosque offers answers to outstanding questions about this project of Suleiman the Magnificent, clarifying the significance of the Şehzade Mosque in the Ottoman layout of Istanbul and its place in the work of Sinan.

Key words: Islamic architecture, the Great Ottoman Mosque, Kullie, Şehzade Mosque, Sinan, Istanbul, Süleymaniye Mosque.

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Natalia Murray. *The Unsung Hero of the Russian Avant-Garde: the Life and Times of Nikolay Punin*. Moscow: Slovo, 2018.

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Naive Art and Kitsch in the Discussion Field

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Tatyana Gnedovskaya, Elena Markus

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Information for Contributors

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