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Abstracts

Lev Lifshits

What Stylistic Analysis Lets Us Do?

The article looks at specifics of the formal artistic analysis of Byzantine and Russian Medieval icon painting. The author points out some typical errors of researchers by reviewing discrepancies in the dating of icons from the late 14th and early 15th centuries.

Key words: icon painting, style, dating, technique, technology, composition.

Oleg Tarasov

Florensky and Reverse Perspective. From the History of a Term

The article considers the discovery by Pavel Florensky of reverse perspective as a specific artistic system of the visual image. Particular attention is given to the history of the term “reverse perspective” in the context of the new aesthetic theories of the early 20th century. The treatment of reverse perspective is shown to be inseparable from Florensky’s symbolic philosophy and his metaphysics of the icon. His work on mathematical theory and the patristic theological tradition is also shown to be highly relevant.

Key words: reverse and linear perspective, metaphysics of boundaries, multiplicity of viewpoints, structure of the art space, culturology of the icon.

Lev Lifshits

Concerning Two Decorative Themes on Russian Medieval Silver Bracelets

The article reviews interpretations of certain decorative motifs on silver bracelets of the pre-Mongol period, which have traditionally been regarded as a recollection of pagan rites, such as the early-summer Rusalia celebrations. The author suggests that the textological basis of this imagery is in fact quite different, that it relates to proverbs and folk-tales and stems from the traditions of classical Greek and Roman literature.

Key words: bracelet, Rusalia, proverb, parody, riddle, fable, wedding feast.

Raisa Kirsanova

“The Miracle of Luxury, Glitter and Splendour”. Russian Fashion of the 1860s–1870s

Government decrees and political changes led to major changes in garment fashion in Russia in the 1860s and 1870s. The causes were not only the abolition of serfdom, which broadened the use of female labour, but also the rejection of the “Nicholas overcoat” with the accession of Alexander II and the adoption of the greatcoat as a military uniform (1855), which entailed changes in men’s clothing. Society became more diverse and the previous strict orientation to court circles as luminaries of fashion disappeared. The abolition of student uniforms (1861) was a democratic achievement only in a formal sense, because students had to take turns attending lectures, sharing the clothes of their fellows in rented accommodation.

Key words: fashion history, brocade, burnous, jet, bombasine, alpaka, crepe, overcoat, raincoat, crinoline, tournure, visiting card, jacket.

Eleonora Paston

Vladimir Stasov and Adrian Prakhov: the “Strange Combination” of the 1870s and the Abramtsevo Circle

The article discusses the art criticism of Vladimir Stasov and Adrian Prakhov as a specific reflection of Russian art culture in the 1870s, where materialistic and positivist ideas and moods were alloyed with neo-romantic tendencies. The latter tendencies were most vivid in the Abramtsevo circle, which was greatly influenced by the aesthetic beliefs of the Romantic era, apostolised by Adrian Prakhov and his elder brother Mstislav, who took part in various art enterprises in the early days of the Abramtsevo community. The article affirms a connection between the aesthetic attitudes of the romantic era, via the life-building ideas and artistic practice of the Abramtsevo circle, and the neo-romantic searchings in Russian art of the start of the 20th century.

Key words: art criticism, realism, romanticism, neo-romantic searchings, Abramtsevo circle.

Tatiana Yudenkova

Ilya Repin: “To Express Oneself Freely”. On Some Features of Ilya Repin’s Creative Method

The article looks at specific features of the creative method of Ilya Repin, which illustrate the integrity of his artistic personality. Repin’s art has traditionally been viewed through an opposition between his “classic” and late periods, accentuating a lack of sequence

between the two. The author considers briefly the painter's theoretical views on art as the most important human activity, presided over by God. Repin's value system, shaped in its broad outlines during his younger years, remained the same throughout his life. He sought a balance between "meanings" and plastic expression of the image, using inversions of the former to add depth to the latter. He regarded the European artistic tradition as fundamental to his own creative practice. Evangelical subjects always held a special attraction for him, and the theme of life and death dominated his art.

Key words: Repin, the Wanderers' movement ("peredvizhnichestvo"), the depiction of life and death in art, preconceptions about art, the search for artistic form, multifaceted images, traditions of European art, inversion of meaning, iconographic patterns, antithetic pictures, the evangelistic theme in art.

Elena Klyushina

The History of Illustration in *La Plume*

The literary and artistic revue *La Plume*, founded by Léon Deschamps in 1889 and lasting until the beginning of World War I, was one of the most important French "petites revues" of the Fin de Siècle. Like its direct competitors (*La Revue Blanche*, *L'Ermitage*, *Mercure de France*), it served as a platform for the philosophical and aesthetic debates of the era. As well as its literary contributions, *La Plume* was remarkable for its illustration. The article provides a study of illustration in *La Plume*.

Key words: *La Plume*, symbolism, poster, Chéret, Baudelaire, Mucha, Grasset.

Galina Serova

Natalia Goncharova and the *Liturgia* Ballet. Iconographic Sources and Cultural Contexts

The article deals with sketches created by Natalia Goncharova for the ballet *Liturgia* in 1915, evaluating possible iconographic sources of the choreography, costumes and sets, and looking at the cultural context of the time, which made the idea of a religious ballet possible. The idea came from Sergei Diaghilev and choreographer Leonid Myasin and was inspired by the first exhibition of old Russian icon painting and heightened interest, during the early 20th century, in religious themes and medieval art forms. Natalia Goncharova's involvement in the project transformed the scenography into a synthesis of contemporary futuristic forms with Russian-Byzantine archaism.

Key words: Goncharova, Diaghilev, Myasin, religious ballet, *Liturgia*, mystery, icon, mosaic, futurism.

Nikolai Molok

Anamorphoses of the Readymade: Duchamp, Piranesi and the Post-Work Art

The article discusses some aspects of Marcel Duchamp's invention, the readymade, which had huge impact on contemporary art. Abandoning the production of works of art, contemporary artists lost the work of art itself and embarked on the path of post-

Fordist institutional criticism. The author examines the evolution of dematerialised art, from "ultra-conceptual" practice to the post-work art. The origins of the readymade are traced back to the 18th century, particularly to the work of Piranesi, whose post-historical dialogue with Duchamp addresses important issues of the functioning of the readymade in contemporary art culture.

Key words: post-Fordism, post-work, readymade, work of art, spectator-artist, dematerialisation of art, perspective, binocular vision, Duchamp, Piranesi, Lequeu, Vidokle.

Nina Dmitrieva

A Visit to China. Preface and commentaries by Svetlana Chlenova

Art Studies Journal continues to publish materials from the home archive of Nina Dmitrieva. Her essay published in the present issue was written in 1957, immediately after a two-month trip to China accompanying an exhibition of Soviet art, and conveys powerful impressions of a country with an ancient culture and of its inhabitants.

Key words: China, Beijing, the Forbidden City, the Great Wall of China, Tombs of the Ming Dynasty, Spirit Road.

Tigran Mkrtichev

The Golden Horde and the Black Sea. Lessons from the Genghisid Empire.

Catalogue of the Exhibition at the Hermitage-Kazan Centre. Moscow: Mardjani Foundation, 2019.

Maria Orlova

Tatyana Tsarevskaya. *Theophanes the Greek. Frescoes in Veliky Novgorod.* Veliky Novgorod: Novgorod Museum and Conservation Area, 2018.

Raisa Kirsanova

Fashion Pictures from the Collection of the State Museum of the History of St. Petersburg. Album-catalogue / Ed. and introduction by Yu. B. Demidenko. St. Petersburg: State Museum of the History of St. Petersburg, 2013.

Olga Davydova

Yearbook of the Manuscript Department of the Pushkin House, 2017... Index / T. S. Tsarkova, E. P. Yakovleva, eds.; A. V. Sysoeva, N. V. Semenova, secretaries of the editorial board. St. Petersburg: Dmitry Bulanin, 2018.

Natalia Sipovskaya

Classical Art History and the Contemporary Art Process. Round table at the General Assembly of the International Association of Research Institutes in the History of Art (RIHA). State Institute of Art Studies, Moscow, October 21, 2019.

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Information for Contributors

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- Texts and illustrations must be submitted by e-mail; they are also accepted on data storage devices.
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- A brief annotation and key words of the article (with an English translation) of up to 800 characters with spaces; information about the author with an indication of his or her academic degree, place of employment, position and e-mail address (with an English translation).

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