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Abstracts

Ekaterina Andreeva

History of Art in the Era of Energetism. Joffe/Eisenstein

The article is devoted to the term “energetic montage”, proposed in 1937 along with the term “humanistic montage” by the art historian and musicologist Yeremia Ioffe in his book *The Synthetic Study of Art and Sound Cinema*. The author connects the term with the concepts of the philosophy of energetism, with the interest of the new art (particularly Suprematism) in dynamism, and with the theory and practice of Sergei Eisenstein and Dziga Vertov. The article traces how energy metaphors were used in the 1920s until their final extinction by 1937. Ioffe's theory captures the moment when a polyphonic culture gave way to a culture that declared rigid norms and obedience to a single will.

Key words: Yeremia Ioffe, Dziga Vertov, Sergei Eisenstein, energetic montage, humanistic montage, dynamism, panenergetism, pantheism.

Natalia Zlydneva

Portrait of the Artist as an Old Man: Typology, Semantics, Pragmatics

The article discusses the meta-genre of the self-portrait painted by artists in the late period of their work. The study aims to show that the self-portrait in old age has specific semantics (it takes the semantic duality of the portrait to a new level), poetics (composition, colour, black-and-white scales, etc.), as well as its own pragmatics of the image (special modality, conditions of spectator perception, state of the existential border-zone, etc.). Examples of the meta-genre are very numerous and the study uses typological analysis to identify a number of representation modes. These

include: “the Rembrandt code” (darkening of the form, crowding out the face from the composition, replacing the face with a mask); “the Titian code” (time inversion in space, description of life in old age in the form of a symbolic return to youth); and a hybridization code (fusion of the portrait and still-life genres). It is concluded that the self-portrait in old age carries a particular message, focused on complex visual communication. The study takes into account the genesis of the genre and its symbolic nature, particularly the role of the mirror as a semiotic operator of a system of meanings, and finds that the semantics and pragmatics of the self-portrait in old age produce an antinomy. Such a portrait reflects the borderline of art and the “text of reality” and describes the duality of worlds on the threshold of existence according to archaic stereotypes. The paintings and graphics of some outstanding Russian masters of the 20th century (Malevich, Petrov-Vodkin, Chagall, and others) are compared with the great European schools of the past. Consideration is also given to 20th century Western European painting as well as the work of less studied Soviet post-avant-garde artists.

Key words: self-portrait, old age, painting, still life, Malevich, Petrov-Vodkin, Chagall, avant-garde, visual communication, archaic stereotypes, continuous and discrete.

Ramil Verzagov, Galina Kolganova, Vera Smolenkova

A Silver Bracelet with Poppy-head Finials from the Pushkin State Museum of Fine Arts. Attribution and Analogies

The article considers a silver bracelet from the collection of the Pushkin State Museum of Fine Arts. The bracelet, of a rare type and distinguished by its poppy-head finials, has long remained without clear attribution. The authors propose an attribution and an interpretation of the poppy-head decoration. The closest analogies from Transcaucasia, Egypt and the northern periphery of the ancient Persian empire suggest that the bracelet is an example of applied art of the 4th century BC, from the turn of the Achaemenid and Hellenistic eras.

Key words: silver bracelet, attribution, Pushkin State Museum of Fine Arts, poppy head motif, papaver somniferum, applied art of the 4th century BC, Achaemenid, Hellenism, Transcaucasia, Egypt, northern periphery of the Persian empire.

Olga Potokina

Images and Meanings of Metalwork Art of the Migration Period

The author identifies key aspects of the artistic language of various barbarian tribes during the Migration period (the transition from antiquity to the Early Middle Ages), which is a poorly studied topic in Russian history of art, by focusing on surviving personal adornments made from metal. Such items occupied a significant place in tribal traditions as signs of power and social status, as amulets, etc. Stability in the iconography of the most common images (notably the eagle and cicada) gives clues to a religious understanding of the structure of the universe. The article considers some features of that understanding and the stages of its transformation through this period of epochal transition from antiquity to the Middle Ages.

Key words: Migration period, art of the Early Middle Ages, decorative arts, iconography, eagle motif.

Alexandra Konshakova

***Landscape with a Waterfall* by Antoine Watteau in the Context of Landscape Scenery on the French Stage in the Early 18th Century**

The author looks at the Antoine Watteau's *Landscape with a Waterfall* (State Hermitage Museum) in the context of the scenography of Parisian theatres in the early 18th century (the first time that such an approach has been attempted). A comparison is made with sketches of pastoral scenery from the workshop of stage designer, Jean Bérain: the content and proportions of the landscapes are compared. A correlation is made between Watteau's compositional techniques and contemporary approaches to the construction of stage space. The style of the painting is analyzed using data provided by new technologies, suggestions are made as to the stages of creation of the work.

Key words: Antoine Watteau, Jean Bérain, 18th century French art, rococo, landscape, scenography.

Ekaterina Gavrilova

The Statues of Osiris-Antinous from the Collection of Count Sheremetev and Egyptian Motifs in Decoration of the Ostankino Palace Theatre

The Statues of Osiris-Antinous from the theatre at the Ostankino Palace in Moscow are among the best pieces in the sculpture collection of the Ostankino Museum. Many of the furnishings, statues and the architectural décor of the Palace take ancient Egypt as their theme. Egyptian motifs were very popular at the end of the 18th century, coinciding with a surge of interest in ancient Egyptian civilization. The article explores the provenance of the Ostankino statues of Osiris-Antinous and looks at Count Sheremetev's approach to the collection of art works for his Palace.

Key words: statues of Osiris-Antinous, count Nikolai Sheremetev, Ostankino museum-estate, Ostankino Palace theatre, sculpture collection, Egyptian motifs, Italian sculpture.

Daria Martynova

***Mademoiselle Bécat at the Café des Ambassadeurs* by Edgar Degas: the Image of the Hysteric-Epileptic Body**

Edgar Degas's artwork *Mademoiselle Bécat at the Café des Ambassadeurs* is rarely taken as an object of research. However, it is not only an example of Degas' technical virtuosity, but also an important historical document that records the birth of a new dance genre under the influence of discoveries in psychology and neurology, a genre that had impact on the evolution of both dance and pictorial art. By considering the emergence of new roles and styles in café-concerts and their influences on visual culture in the second half of the 19th century, the author concludes that Degas was among the first artists to create a pictorial idiom for the gesture of madness and to reflect the "hysteria boom" of the late 19th century, which inspired new principles for the reflection of the body in art.

Key words: French 19th century painting, Edgar Degas, café-concert, artistic representations of hysteria, visual studies, iconography of dance.

Natalia Shcherbakova

The City is "Other People". The Image of the City in the Art of James Ensor

The title of the article echoes the famous phrase of French writer and philosopher Jean-Paul Sartre, "Hell is other people". The image of the big city in the minds of European artists in the second half of the 19th century appeared close to the image of hell. The modern megalopolis, bursting with crowds, where the boundary between the individual and the mass vanishes and the person is dissolved, was inimical to the artistic nature. This panic fear of the crowd of "others" is reflected in the works of the Belgian artist James Ensor. The article is devoted to the two types of urban landscape in Ensor's art – views of his native town of Ostend, sterile and purified of human presence, and the image of the city as a frightening concentration of hostile masses.

Key words: James Ensor, symbolism, the image of the city in art, city crowds, the artist and the crowd, the mask as a visual trope in art.

Alexei Petukhov

Museums of New Art between the Wars: Searches for Form and Architecture

If the 19th century was the century of museums, the 20th was the century of museums of new art. The urge to treat innovative creative directions as an organic part of the history of art, which was clearly discernible after the First World War, gave rise to several outstanding private and public initiatives. Each new idea required an embodiment in architecture, which had to address often unusual tasks and to find a balance between the intimate and the public, the emancipated and the official, dynamism and rootedness. The article looks at principal features and development directions in the architecture of museums of new art, from the 1900s to the 1950s..

Key words: museum, private collecting, Karl-Ernst Osthaus, Oskar Reinhart, Albert Barnes, State Museum of Modern Western Art.

Artem Dezhurko

The "Contemporary Style" of Interior Décor in Soviet Criticism of the 1960s

The article is a critical observation of texts about the "contemporary style" of interior décor in Soviet art magazines and informational literature from the late 1950s to the mid-1960s. It is argued that such texts took their ideological and rhetorical structures and their terminology (including the term "contemporary style") from pre-thaw Soviet art texts of the 1930s and 1940s. The article shows that the inner logic and objectives of the texts were determined by the social role of Soviet artists and their relationship with the ruling bureaucracy. Marshalled in "creative unions" under the thumb of the country's rulers, Soviet artists (including architects and designers) identified themselves in their attitude towards their audience as agents of the rulers. Critical texts written by this "art bureaucracy" were seen as instructions from on high and when published for a broad audience (as in the case of informational literature) they enjoined obedience.

This structure, built in the 1930s, did not change during the years of the thaw, so that adoption of the new “contemporary style” was understood as the political obligation of every loyal Soviet citizen.

Key words: the thaw, contemporary style, modernism, propaganda, Soviet informational literature, Soviet art criticism.

Alexei Rodionov

New Findings about the 0,10 Exhibition and its Organizer Ivan Puni

The article publishes newly discovered archive materials about *The Last Futurist Exhibition of Paintings 0,10*. The hanging of the exhibition is reconstructed based on drawings of the Adamini house and the layout of the premises of the Dobychna Art Bureau. An unknown page of Ivan Puni’s biography – his service as an official of the Russian postal service – is revealed. Information is given about the role of his father (Albert Puni) and wife (Ksenia Boguslavskaya) in the organization of the exhibition.

Key words: 0,10 exhibition, Adamini House, Suprematism, Black Square, lecture, music, postal official, Malevich, Puni, Boguslavskaya, Dobychna, Matyushin, Lurie, Benois.

Igor Smekalov, Evgeny Alekseev

Petr Sokolov and Anna Boeva: Practitioners of the “Futurist Revolution”

The creative biographies of the avant-garde artists and art education reformers Petr Sokolov (1886–1967) and Anna Boeva (1889–1974) are reconstructed using archive materials and the recollections of their contemporaries. Detailed analysis is provided of their contribution to organization of the Free State Art Workshops in Voronezh, Perm, Ekaterinburg and Penza. The stages of the “futurist revolution” in Russia are mapped. A transcript of the discussion of the exhibition of work by both artists at the Moscow Union of Artists (December 14, 1971) is provided in an appendix, together with Boeva’s recollections regarding the achievements and problems of the avant-garde reform.

Key words: Russian art of the 1910–1920s, avant-garde, Free State Art Workshops, Petr Sokolov, Anna Boeva.

Alessia Cavallaro

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Ksenia Gusarova

Figures of Speech and Visual Figurations in Early Modern Culture: Transpositions and Permutations. International Colloquium, School of Modern Humanities Research, Russian Academy of the National Economy and Public Administration, Moscow, 24 February 2020.

Contributors

Evgeny Alekseev

PhD in History of Art, Associate Professor at the Department of Art History and Museum Studies, Ural Federal University. Ekaterinburg.
ev-alex@yandex.ru

Ekaterina Andreeva

PhD in History of Art, Doctor of Science (Philosophy), leading researcher at the Department of Contemporary Art, State Russian Museum. Member of the New Academy of Fine Arts. St. Petersburg.
andreyevaek@gmail.com

Alessia Cavallaro

PhD in History of Art. Researcher at the Department of Philosophy and Cultural Heritage, Ca’ Foscari University. Venice.
alessia.cavallaro@unive.it

Artem Dezhurko

PhD student, School of Design, Faculty of Communications, Media, and Design of the National Research University “Higher School of Economics”. Moscow.
adezhurko@gmail.com

Ekaterina Gavrilova

Art historian, senior researcher at the Ostankino Museum-Estate. Moscow.
katyagavrilova@mail.ru

Ksenia Gusarova

PhD in Culturology, senior researcher at the E. M. Meletinsky Institute of Higher Studies in Humanities of the Russian State University for the Humanities, Associate Professor at the Department of Cultural Studies and Social Communication of the Russian Academy of the National Economy and Public Administration. Moscow.
kgusarova@gmail.com

Galina Kolganova

Art historian, researcher at the Department of the Ancient Orient, Pushkin State Museum of Fine Arts, researcher at the Department of the History and Culture of the Ancient Orient, Institute of Oriental Studies of the Russian Academy of Sciences. Moscow.
galina.kolganova@arts-museum.ru

Alexandra Konshakova

PhD student, Department of Western Art, Repin State Academic Institute of Painting, Sculpture and Architecture. St. Petersburg.
rosa16_93@mail.ru

Daria Martynova

PhD student, Department of Western Art, Repin State Academic Institute of Painting, Sculpture and Architecture. St. Petersburg.
d.o.martynova@gmail.com

Alexei Petukhov

PhD in History of Art, senior researcher at the Pushkin State Museum of Fine Art, custodian of the French modern art collection, senior researcher at the Department of Modern Western Art, State Institute for Art Studies (SIAS). Lecturer at Moscow University, Russian State University for the Humanities, and the Higher School of Economics. Moscow.
petukhov@bk.ru

Olga Potokina

Art historian, researcher at the Department of Western Art, Research Institute of Theory and History of Fine Arts of the Russian Academy of Arts. Moscow.
olgapotokina@yandex.ru

Alexei Rodionov

Art historian, collector, researcher, translator (exhibition catalogues *Gustav Klimt. Egon Schiele. Drawings from the Albertina Museum*, Pushkin State Museum of Fine Arts, 2017; *Looking for 0, 10*, Fondation Beyeler, 2015). Editor of the catalogue *Engravings from the G. Derzhavin Collection* (2012). Co-editor (with B. Faizullin) of a series of catalogues of Vladimir Yashke's oeuvre. St. Petersburg.
rodionoff@yandex.ru

Natalia Shcherbakova

PhD in History of Art, senior researcher at the Department of European Classical Art, State Institute for Art Studies (SIAS). Moscow.
shcherbakova_n88@mail.ru

Igor Smekalov

PhD, Doctor of Science (History of Art), senior researcher at the State Tretyakov Gallery. Moscow.
igor.smekalov@mail.ru

Vera Smolenkova

Art historian, researcher at the Department of the Ancient Orient, Pushkin State Museum of Fine Arts. Moscow.
vera.smolenkova@arts-museum.ru

Ramil Vergazov

PhD in History of Art, researcher at the Department of the Ancient Orient, Pushkin State Museum of Fine Arts. Moscow.
ramil.vergazov@arts-museum.ru

Natalia Zlydneva

PhD, Doctor of Science (History of Art), Head of the Department of the History of Slavic Culture, Institute for Slavic Studies of the Russian Academy of Sciences, chief researcher at the Institute of World Culture, Moscow State University, leading researcher at the Department of Central European Art, State Institute for Art Studies (SIAS). Moscow.
natzlydneva@gmail.com

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Адрес редакции:

125009, Москва, Козицкий

переулок, д. 5

<http://artstudies.sias.ru/>

iskusstvoznание.sias@gmail.com

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