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Contents

THEORY

RAYONISM AND FUTURISM

- 10 **Ekaterina Bobrinskaya.** Mikhail Larionov's
Rayonism and Italian Futurism. Matter and
Emptiness

BEAUTY

- 40 **Ksenia Gusarova.** "Cosmetic" Canvasses
and "Painted" Faces: Make-up and the
Visual Arts in Europe (1670 to the 1920s)

INSTALLATION

- 56 **Svetlana Makeeva.** Installation *Par
Excellence* and *Avant la Lettre*: the
Historical Boundaries of Art Practice

HISTORY

ICONOLOGY

- 82 **Maria Demidova.** The *Iconologia* of
Cesare Ripa: Atlas of Memory and
Manifesto of an Idealist
- 122 **Alexei Larionov.** *Venus, Bacchus and
Ceres* by Hendrick Goltzius: Technique,
Theme and Place in the Artist's Biography

ICONOGRAPHY

- 158 **Ekaterina Mikhailova-Smolnyakova.**
Moresca, Morris, Mattaccino: the
Iconographic Canon of Choreographic
Deviation

	ATTRIBUTION
176	Irina Artemieva. <i>Veronese's Woman Taken in Adultery</i> from the Soranzo Palace: Attribution and the Story of a Commission
202	Elizaveta Abramova. Johann Heinrich Hurter: His Enamels Made for Catherine II
	ROSSICA
226	Iana Sokolova. Monumental and Decorative Painting by Venetian Artists During the Reign of Elizabeth Petrovna: the Nature of the Creative Process
	COSTUME
254	Anna Korndorf. <i>Choix d'anciens costumes russes</i> : Archaeology, the National Style and the Greek Project of Catherine II
	NEVSKY PROSPECT
304	Sergei Kuznetsov. A Facade for His Majesty. The Stroganov Palace, the Singer Company Building and the Beloselsky-Belozersky Palace: Nevsky Prospect as an Architectural Ensemble
	BOOK REVIEWS
366	Olga Nazarova. Martin Kemp. <i>Living with Leonardo: Fifty Years of Sanity and Insanity in the Art World</i> . Translated into Russian by Irina Litvinova. Moscow: Slovo, 2019
	ABSTRACTS
381	
	CONTRIBUTORS
385	
	INFORMATION FOR CONTRIBUTORS
387	

Ekaterina Bobrinskaya **Mikhail Larionov's Rayonism and Italian Futurism. Matter and Emptiness**

The article looks at mutual influences between the theoretical concepts of Italian Futurism and Rayonism, which was the invention of the Russian artist, Mikhail Larionov. The international scientific and parascientific context at the end of the 19th and early 20th centuries reveals both common ground and fundamental differences between the two movements. Cultural contexts that played a key part in formation of the new pictorial language of Rayonism and Futurism included a new understanding of the relationships between matter and emptiness, the visible and the invisible, as well as concepts of subtle materiality and "radiant matter", chronophotography and new graphic methods for the visualization of invisible physiological processes.

Key words: Mikhail Larionov, Rayonism, Italian Futurism, scientific concepts, spiritism, Étienne-Jules Marey, chronophotography, graphic method.

Ksenia Gusarova **"Cosmetic" Canvasses and "Painted" Faces: Make-up and the Visual Arts in Europe from 1670 to the 1920s**

The article traces parallels between painting and the use of cosmetics in art criticism, journalism and fiction of the modern era. In the 17th century, comparisons with cosmetics were used in debates concerning the role of colour in painting and the degree to which it was permissible to artificially enhance the beauty of nature. Two centuries later, discussions focused on the use of cosmetics in bohemian circles as an artistic gesture and a gesture of defiance directed at bourgeois notions of taste. Then, in the early 20th century, cosmetics were increasingly equated with art in commercial and everyday contexts, whereas avant-garde artists and modernist writers tended to treat cosmetics as the antithesis of art. The article examines the evolution of views on the relationship between painting and cosmetics as related to the categories of nature and artifice, original and copy, as well as constructions of gender.

Key words: cosmetics, Roger de Piles, Rococo, modernism, Baudelaire, Proust, the issue of artistic originality.

Svetlana Makeeva **Installation *Par Excellence* and *Avant la Lettre*: the Historical Boundaries of Art Practice**

The article deals with proper definition of the chronological boundaries of installation art. Although it is eminently reasonable to locate the coming of age of installation in the 1960s–1970s, there is a strong tendency in the literature to retrospectively extend the notion of installation art, making it encompass the Modernist projects of the first half of the 20th century or even artworks created long before this period, back as far as the Lascaux cave. The article analyzes the main precedents and types of installation *avant la lettre* and argues why they cannot be called installations in the strict sense, with particular reference to the the Romantic concept of the *Gesamtkunstwerk*.

Key words: installation, Modernism, Post-modernism, Wagner, medium, intermediality, environment, assemblage.

Maria Demidova

The *Iconologia* of Cesare Ripa: Atlas of Memory and Manifesto of an Idealist

The *Iconologia* of Cesare Ripa is a work that spans two domains of the history of culture. On the one hand, it is linked to the activity of the Italian literary academies at the end of the 16th century; on the other hand, the main significance of the treatise is its influence on the subsequent development of the visual arts. The article examines the *Iconologia*'s collection of allegories in two different coordinate systems: that of artistic and literary creativity, and that of semiotic structure. Analysis of the book's historical context is driven by a desire to understand what motivated the appearance of this compendium, to capture its distinctive features, to explain its popularity in the Seicento and the severe criticism that was directed at it in later periods.

Key words: Cesare Ripa, *Iconologia*, baroque, classicism, allegorical painting, theory of metaphor, mnemonics.

Alexei Larionov

***Venus, Bacchus and Ceres* by Hendrick Goltzius: Technique, Theme and Place in the Artist's Biography**

The article is devoted to the monumental drawing by Hendrick Goltzius from the Hermitage collection, with particular focus on its allegorical programme. The image is based on the Latin tag "Sine Cerere et Baccho friget Venus" ("Without Bacchus and Ceres, Venus grows cold"), which inspired many art works in the 16th and 17th centuries. However, this is only a starting point for Goltzius to develop a deeper and more complex idea. The inclusion in the composition of the artist's self-portrait with engraving chisels in his hands builds a parallel line of content: an apology for the fine arts, whose power over human feelings is compared with the power of Venus. Further semantic nuances are associated with the artist's enthusiasm for alchemy and the personality of Emperor Rudolf II, who commissioned the work.

Key words: Goltzius, Karel van Mander, Rudolf II, engraving, drawing, painting, allegory, self-portrait, alchemy.

Ekaterina Mikhailova-Smolnyakova

Moresca, Morris, Mattaccino: the Iconographic Canon of Choreographic Deviation

The article describes the history of European moresca as a synthetic choreographic and theatrical form, which took shape by the middle of the 15th century and existed in various forms until the beginning of the 18th century. It is suggested that the emergence of the iconographic canon of grotesque moresca coincided in part with performative practice, without being directly linked to it. The works of Israhel van Meckenem, Antonio Pollaiuolo, Jacques Callot and other artists are cited as evidence that the distortion, which is a distinctive feature of moresca performance, is a means of visualizing the status of a character as exceeding the bounds of what is "normal". Based on this feature, the canon of moresca is compared with other traditional types of choreographic deviation.

Key words: history of dance, iconography of dance, moresca, morris, mattaccino, van Meckenem, Pollaiuolo, Callot.

Irina Artemieva

Veronese's *Woman Taken in Adultery* from the Soranzo Palace: Attribution and the Story of a Commission

One of the best known paintings by Paolo Veronese, *Christ and the Woman Taken in Adultery* hung for more than two centuries in the Palazzo Soranzo in Venice, where it was seen and described in 1648 by Veronese's first biographer, Carlo Ridolfi. From the end of the 18th century it was believed to have been lost. However, the picture was in fact in Russia from 1796 onwards, first in the gallery of Prince Alexander Bezborodko and of his heirs, then from 1918 to 1931 in the State Hermitage, and from 1931 to the present day in the Far Eastern Art Museum (Khabarovsk). The article looks at how the painting was commissioned, the history of its ownership, how it was perceived in different eras, related questions of attribution, study of the work using new technologies and the reinstatement of the work as part of Veronese's oeuvre.

Key words: Paolo Veronese, Venetian art in the 16th century, Franceschina Calergi, Soranzo collection, Count Grigory Bezborodko, Countess Lyubov Musina-Pushkina.

Elizaveta Abramova

Johann Heinrich Hurter: His Enamels Made for Catherine II

The article deals with the Swiss artist Johann Heinrich Hurter and the enamels, which he made for the Russian Empress Catherine II. According to one of the artist's letters, he made 40 enamels for Catherine, of which it has so far been possible to identify 23 (22 in the State Hermitage, and one in a private collection). All of the enamels are copies of paintings from famous collections of the time. One of them is connected with the initial stage of Hurter's career: the publication of his advertising brochure in 1776 and his attempt to win an order from the Russian Empress. The others were commissioned for Catherine through Baron Grimm in 1787–1788. The text cites letters and documents associated with these miniatures.

Key words: Johann Heinrich Hurter, copies, miniature enamel reproductions in the 18th century, Catherine II as collector, Friedrich Melchior Baron von Grimm.

Iana Sokolova

Monumental and Decorative Painting by Venetian Artists During the Reign of Elizabeth Petrovna: the Nature of the Creative Process

The nature of monumental and decorative painting in Russia in the mid-18th century is still poorly understood. Approaching the question from several angles, with a close study of the work of Italian painters who worked in St. Petersburg at the time, the article proves a strong Venetian presence in the Russian capital and definite recognition of the Venetian school of painting in Russia during the 20-year reign of Empress Elizaveta Petrovna. Comparative analysis of archive documents sheds light on practical and technical aspects of the work of Venetian painters in Russia and traces the key stages of their work on a monumental decorative painting, from receiving the commission and preparation of the initial sketch to delivery of the finished work.

Key words: Venetian painters in the Russian Empire, decorative ceilings, working process, Valeriani, Tarsia, Fontebasso, Gradizzi, Peresinotti, Zucchi, Urbani.

Anna Korndorf

Choix d'anciens costumes russes: Archaeology, the National Style and the Greek Project of Catherine II

The article considers a pictorial source for the history of Russian 18th century scenography and for the birth of the “Russian style”, which came into its own in the 19th century. The album entitled *Choix d'anciens costumes russes d'après les monuments les plus authentiques* (“Selected old Russian costumes based on the most authentic monuments”), brought together Old Slavic, Varangian and Byzantine costumes and accompanied the staging in 1790 of the historical opera *The Early Reign of Oleg* with a libretto written by the Empress Catherine II herself, emphasizing Russia's role as successor to the Greek Empire of Byzantium. Performance of the opera was a milestone in formation of the image of Old Russia on the stage and also established the vector for development of the emergent Russian style. The article presents new materials on the creation of the album, its iconographic sources and possible authorship, highlighting the roles of Alexei Olenin, the future president of the Academy of Arts, and of the Empress herself in shaping a style for the design of Russian historical operas.

Key words: *The Early Reign of Oleg*, Catherine II, Alexei Olenin, sketchbook, costumes, decoration, Russian style.

Sergei Kuznetsov

A Facade for His Majesty. The Stroganov Palace, the Singer Company Building and the Beloselsky-Belozersky Palace: Nevsky Prospect as an Architectural Ensemble

Nevsky Prospect, St. Petersburg's main thoroughfare, has a unitary structure thanks to construction from the 18th to the early 20th centuries of two palaces (Stroganovsky and Beloselsky-Belozersky) and the headquarters of the Russian branch of Singer Sewing Machines. The architecture of the three buildings interacts to create an ensemble, using elements copied or interpreted from the nearby Winter Palace. The Tsar's residence, as we see it today reflects the preferred design plan of Nicholas I. The absolute rejection of vertical accents on the facades of the Winter Palace entailed the prohibition of any high-rise buildings elsewhere in the city until the demise of the Russian empire, and thus determined the city's monarchical, conservative and somewhat archaic style with a dominance of baroque architecture. The three-building ensemble on Nevsky Prospect is an eminent example of that style.

Key words: Nevsky Prospect, Stroganovsky Palace, Beloselsky-Belozersky Palace, Singer Building, Baroque, Neo-baroque, Moderne, Nicholas I.

Olga Nazarova

Martin Kemp. *Living with Leonardo: Fifty Years of Sanity and Insanity in the Art World*. Translated into Russian by Irina Litvinova. Moscow: Slovo, 2019.

Elizaveta Abramova

Art historian, researcher at the Department of Western European art, State Hermitage Museum, keeper of the collection of Western European miniatures. St. Petersburg. abramova@hermitage.ru

Irina Artemieva

PhD in History of Art, leading researcher at the State Hermitage Museum, keeper of the collection of Venetian paintings of the 15th–18th centuries. St. Petersburg. arte@hermitage.ru

Ekaterina Bobrinskaya

PhD, Doctor of Science (History of Art), head of the Department of Art of the Modern Age, State Institute for Art Studies (SIAS). Her publications include: *Conceptualism* (1994), *Futurism and Cubo-futurism* (2000), *Russian Avant-garde: Limits of Art* (2006), *Outsiders? Unofficial Art: Myths, Strategies, Concepts* (2013), etc. Moscow. ekaterina173@gmail.com

Maria Demidova

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

Anna Korndorf

PhD, Doctor of Science (History of Art). Leading researcher at the State Institute for Art Studies (SIAS). Academic Secretary of the In Artibus Foundation. Moscow. korndorf@mail.ru

Sergei Kuznetsov

PhD in History of Art, Doctor of Science (History), Professor, head of the Stroganov Palace Historical Research Department, State Russian Museum. St. Petersburg. sergeikuznetsov797@gmail.com

Alexei Larionov

Art historian, senior researcher at the Department of Western European art, State Hermitage Museum, keeper of the collection of drawings of Northern European

Schools (15th–18th centuries); senior lecturer at the Faculty of Arts, European University in St. Petersburg. St. Petersburg.
a.larionov.hermitage@gmail.com

Svetlana Makeeva

Art historian, post-graduate student of the Department of Art History, Historical Faculty, Moscow State University, Moscow.
s.o.makeeva@yandex.ru

Ekaterina Mikhailova-Smolnyakova

Art historian, post-graduate student of the Faculty of Arts, European University in St. Petersburg. Specialist in the iconography of dance. St. Petersburg.
emsmolnyakova@eu.spb.ru

Olga Nazarova

PhD in History of Art, senior lecturer at the National Research University Higher School of Economics, associate professor at the Russian State University of the Humanities. Moscow.
o_nazarova@mail.ru

Iana Sokolova

PhD in History of Art, independent researcher. Padova.
iana.sokolova.arte@gmail.com

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