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Translated by N. Mazur and A. Forsilova,
edited by N. Mazur. Moscow: V-A-C Press,
2018.

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Abstracts

Maria Orlova
Ornamental Decoration of Russian Medieval Manuscripts of the First Third of the 13th Century and the Balkan Artistic Traditions. Some Remarks

The ornament of the Saviour (Spassky) and Arkhangelsk Gospels — Russian manuscripts of the first third of the 13th century — is distinguished by a mixture of typologies and styles, characteristic for the period of active artistic exchange, migration of codices and masters. Examination of their ornament and its comparison with the Serbian codices (the Budil and Miroslav Gospels) as well as with the Bulgarian manuscripts (the Kyustendil Palimpsest, the Boyana Psalter), etc., suggest that the first East Slavic “influence” was accompanied not only by the reference of the Bulgarian and Serbian Churches to the Russian book tradition to replenish the body of texts, and by a certain impact of the graphics of Russian writing, but also by the influence of ornament.
Key words: Medieval Russia, manuscripts, ornamental decoration, style, artistic relations, the Balkans.

Lev Lifshits
Four “Candlemas” Icons of the 15th Century: How the Stage Direction Changes

The article deals with methodological problem of the relationship between iconography and style, the role of the stylistic basis in solving the issues of attribution and dating of monuments of Byzantine and Russian Medieval easel painting. The main topics of the article are illustrated by four Russian Medieval “Candlemas” icons, created during several decades of the 15th century.

Key words: icon, iconography, method, painting, style, color, composition, scene, rhythm, movement, gestures, dating.

Catherine Phillips
On the Virtues of Women: The Iconography of Timoclea and a Late Sixteenth-century Italian Drawing in the Hermitage Museum

The relatively few known depictions of Timoclea predominantly show her standing before Alexander of Macedonia, illustrating the magnanimity and wisdom of the monarch. Such is the most famous painting on the subject by Domenichino. A minority, however, depict the ‘crime’ for which she was brought before Alexander, the killing of her rapist, a Thracian captain, by tossing him into a well. Such was the choice of Elisabetta Sirani, whose painting has become a symbol for female resistance to violence in the 21st century. This article shows how other works, including a drawing in the Hermitage, introduce nuances to the subject, and demonstrates how artists’ treatments of Timoclea derive in part from the two slightly different versions of her story provided by Plutarch.

Key words: Timoclea, Plutarch, drawing, Italian art, iconography.

Alla Aronova
“The Empress Elizabeth Petrovna Closed the Temple of Janus”. Abo Triumph: Idea and Image of the Celebration

The article examines festive scenography of the Elizabethan period. The object of the study is the Treaty of Abo, signed in 1743 between Russia and the Kingdom of Sweden. The victorious celebrations of the early years of the reign of Elizabeth Petrovna are discussed in the context of the established triumphal tradition of the first decades of the 18th century. The appearance of a woman on the Russian throne and the completion of the construction of the absolutist secular power led to noticeable changes in the festive dramaturgy and scenography that was developed in the days of Peter I, which was clearly demonstrated by all the celebrations associated with the victories in the Russo-Swedish war (1741–1743).

Key words: triumph, victory, army, triumphal arch, firework, Peter I, Anna Ioannovna, Elizabeth Petrovna, Treaty of Abo, Finland, St. Petersburg, Moscow.

Tatiana Gnedovskaya
Architect Hans Scharoun: At Home Among Strangers, A Stranger Among His Own

The article is devoted to the prominent German architect Hans Scharoun — the author of the Berliner Philharmonie, the State Library and other masterpieces of post-war modernism. The broad artistic, social and political context in which the story of Scharoun’s life and work during more than six decades of the 20th century is examined, helps to better understand the specifics of his personality and talent. At the same time,

his biography serves as a convenient tool to illustrate the evolution of German culture and architecture of the past century.

Key words: expressionism, functionalism, modernism, Deutscher Werkbund, organic architecture.

Polina Lukina

The Making of Modern Art: “Peripheral” Discourse and Exhibition Strategies

The article is devoted to the exhibition *The Making of Modern Art* (2017) and deals with the problem of methodology of art institutions which work with contemporary art. This problem is analyzed in the focus of criticism of the Eurocentric approach. As an institutional strategy for interaction with “peripheral” artistic phenomena, the project of museum decolonization is analyzed, which involves a revision of the mechanisms of working with the exhibition space, the history of art, and the works themselves through a break with the established Western categories. The three strategies presented at the exhibition are also analyzed: the “artization” of artifacts, the European global art history, and the exhibition concept of the “white cube”. Each of these strategies is compared with the strategy of overcoming it: “artization” is opposed to the “deartization”, European global art history to the “localization of the speaker”, and the strategy of “white cube” to the design in the style of “atmospheric rooms” of Alexander Dorner.

Key words: contemporary art, decolonization, deartization, history of exhibitions, “white cube”.

Andrei Batalov

The Lost Historicity: A Debate on the Dating of St. Nicholas Cathedral of Antoniev Krasnokholmsky Monastery

The article considers some methodological problems of the study of Russian Medieval architecture, and in particular, the controversy about the dating of St. Nicholas Cathedral. The temple, which is related in its architectural features to the first half of the 16th century, was dated by a number of researchers back to the end of the 15th century, based on the late and biased literary source of the end of the 17th century, which is entitled “Chronicler”, but is not a monastic chronicle in its genre and language. Ignoring the criticism of the source leads to the speculative constructions and the adaptation of historical material to a pre-postulated concept. This approach leads the study of Russian Medieval architecture into the field of essayism. In the study of St. Nicholas Cathedral, the only reliable source is its architectural appearance, which indicates that we have a fairly late, tending to the middle of the 16th century, peripheral monument.

Key words: Russian Medieval architecture, 16th century, methodology, chronicles, italianisms, monastic architecture.

Hugo Ball

Kandinsky. Lecture Given at the “Galerie Dada”, Zürich, 7 April 1917

This publication is the first translation into Russian of Hugo Ball’s lecture on Wassily Kandinsky, given at the opening of the “Galerie Dada”. The lecture was dedicated to

the personality, creativity and creative method of Kandinsky, from the point of view of the author, who was personally acquainted with the artist in his Munich years. The introductory article analyzes the influence of Kandinsky’s ideas on the artistic concept of the Zürich Dadaists. *Translation, introduction and comments by Marina Isjumskaja.*
Key words: Hugo Ball, Wassily Kandinsky, “Cabaret Voltaire”, “Galerie Dada”, Dada movement, expressionism.

Anna Zakharova

Olga Sigismundovna Popova, Historian of Byzantine Art

The article outlines the main stages of the life and work of the outstanding Russian Byzantinist, Olga Sigismundovna Popova (1938–2020). In her researches, she sought to reveal through stylistic analysis the meaning of artistic forms of works of Byzantine and Russian Medieval art — miniatures, icons, mosaics, frescoes. She has written more than a hundred articles and ten monographs: *The Art of Novgorod and Moscow in the First Half of the 14th century. Its Connections with Byzantium* (1980), *Byzantine and Russian Medieval Miniatures* (2003), *Problems of Byzantine Art. Mosaics, Frescoes, Icons* (2006), *Byzantine Miniatures of the Second Half of the 10th — early 12th Century* (2012, co-authored with A.V. Zakharova and I.A. Oretskaya), *Mosaics and Frescoes of St. Sophia of Kiev* (2017, co-authored with V.D. Sarabyanov), *Routes of Byzantine Art* (2013; 2020), etc. Popova’s research activity was closely connected to the State Institute of Art Studies (SIAS) and Moscow University, to which she devoted more than fifty years.

Key words: Olga Sigismundovna Popova, Byzantine Art, Russian Medieval Art.

Olga Popova

Two Mosaic Images of the Virgin of the Late 11th and the First Half of the 12th Century

This article is one of the last works of Olga Sigismundovna Popova (1938–2020). It is devoted to two mosaic images of the Virgin, one of which is preserved in the Greek Patriarchate in Constantinople, and the other decorates the apse of the Church of St. Sophia in Thessalonica. The time of creation of both mosaics caused ardent discussions between researchers. The article analyzes the style and content of the two images of the Virgin and suggests their dating. The author notes that both of them go back to the traditions of art of the first half of the 11th century, monuments of the so-called “ascetic style”, but they differ in artistic technique and the nature of expressivity. Thus, O. S. Popova dates the mosaic in the Greek Patriarchate back to the end of the 11th — early 12th century, and the image in the apse of St. Sophia in Thessalonica to the first half of the 12th century.

Key words: image of the Virgin, Byzantine art of the 11th–12th centuries, “ascetic style”, manuscripts of the second half of the 11th century.

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Baxandall M. *Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style* / Translated by N. Mazur and A. Forsilova, edited by N. Mazur. Moscow: V-A-C Press, 2018.

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Information for Contributors

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— Each article must end with a bibliographic list in alphabetical order. The reference to a quoted source should be in square brackets with the index number of the source in the bibliographic list and the page number (for example, [1, p. 12]). The bibliographic list should conform to the Russian State Standard of 7.05.2008.

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