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Abstracts

Natalia Mazur

Two Dantes. On the Poet's Portrait by Agnolo Bronzino

A new reading of Bronzino's "Allegorical portrait of Dante" is based on the complex relationship between the word (Par, XXV, 1–9, written on the painting) and the image framed by the *paragone* tradition. The author connects a number of pictorial details (especially, a previously unnoticed figure of Dante on the Purgatory mountain) to the text of the "Divine Comedy" and to Cristoforo Landino's comments and suggests some moral and religious messages of the portrait.

Key words: word and image, Renaissance portraits of Dante, Bronzino, *il paragone*.

Vitaly Mishin

From Cubism to Purism (In Relation to a Group of Drawings from the Pushkin Museum Collection)

The subject of the article are six drawings from the Pushkin Museum collection, created between 1916 and 1922 by J. Gris, A. Ozenfant, H. Laurens, F. Léger and A. Gleizes. With all their stylistic differences, they constitute a coherent group in which "the new spirit", "the modern spirit" has found expression — as it was understood by Ozenfant and Ch.-E. Jeanneret, publishers of the *L'Esprit Nouveau*. Relying mainly on the statements by the artists themselves, the author tries to find some stable, "archetypal" motives on which the aesthetic thought was focused in this short, but very important period in the history of European avant-garde. Thus, the group of drawings from the museum's collection turns out to be the focus of the aesthetic problems of late Cubism and Purism.

Key words: purism, cubism, Amédée Ozenfant, Charles-Edouard Jeanneret (Le Corbusier), Juan Gris, Henri Laurens, Albert Gleizes, *L'Esprit Nouveau*, Pushkin Museum.

Vincenzo Trione

Orhan Pamuk's *Wunderkammer*. The Museum of Innocence.

Translated by Alexandra Timonina

The article deals with the Museum of Innocence in Istanbul founded by the writer Orhan Pamuk in 2012, shortly after the release of his cognominal novel (2008). Pamuk's Museum, although referring to the tradition of *kunst-* and *wunderkammer*, as well as to the micro-museums of artists or writers, is a unique project: here one fictional character of the novel collected things-memories of another fictional character of the novel. Thus, an ambiguous situation arises: real artefacts related to the history and anthropology of Istanbul appear in the Museum as simulacra ("innocent things") belonging to the narrative of the novel.

The article first appeared in Vincenzo Trione's book "Infinite Work. Art and the 21st Century" (*L'opera interminabile. Artee XXI secolo*. Torino: Einaudi, 2019) and is published here with the kind permission from the author.

Key words: Orhan Pamuk, museum, museography, collecting, artefact, installation, assemblage, bricolage, Mario Praz, Ilya Kabakov, Robert Rauschenberg, Joseph Cornell.

Sophia Zinchenko

"The Lady of the Rietberg" from Luristan: Iconographic Programme

The analysis of the iconographic programme of "The Lady of the Rietberg" shows that its iconography is related neither to Πτνία Θηρῶν ("Mistress of Animals") nor to *Rankenfrau* ("Sprouting Virgin"). Probably, its iconography is based on the scheme associated with the image of a woman giving birth known since the Neolithic era. Also, the analysis of "The Lady of the Rietberg" shows the possibility of differentiation of iconographic schemes on the principle of complication — from the image of the act of birth (origin) to *Rankenfrau* (becoming). This differentiation allows to confirm the theoretical propositions of D. Raevsky about the possibility of reading the artworks as "visual hymns".

Key words: Πτνία Θηρῶν (Mistress of Animals), *Rankenfrau* ("sprouting Virgin"), Luristan, interpretation of ancient art, iconographic scheme, universal images.

Yulia Revzina

"Exoticisms" in Architectural Thought of the Italian Renaissance: The East, Athens, Constantinople, and the Gothic

The article proposes the interpretation of models of non-classical tradition in architectural thought of the Italian Renaissance. It examines the evidence of Renaissance architects' and theoreticians' interest in the architecture of Ancient Egypt, Near Asia, as well as in Byzantium and the Gothic. Such examples suggest that the

dominance of the ancient Roman heritage in the Renaissance architectural thought was not absolute. The Renaissance artists saw architecture as a process each stage of which had value, and the mystery of the world of the Ancient East brought to life amazing images in which texts and sketches of travellers were interpreted according to the Vitruvian tradition.

Key words: legacy of Antiquity, architecture of the Italian Renaissance, architectural theory, iconography of architecture.

Elena Efimova

Jean Goujon and Raphael's Legacy. Part I. Early Career in Rouen

The article concerns the early professional career of the French sculptor Jean Goujon in Rouen in 1540–1544. It examines his known and alleged works in the Rouen Cathedral and in the church of St Maclou and analyses their sources in the art of classical antiquity and Italian Renaissance. Based on this analysis, a hypothesis is put forward about Goujon's possible trip to Italy in the late 1530s and his contacts with the workshop of Perino del Vaga in Rome, as well as with French and Flemish masters who worked in the Marciac Chapel of SS Trinità dei Monti. The author argues the possibility of attributing the design of the wooden door panels of St Maclou to Goujon and discusses his participation in their execution, and also explores their iconography and stylistic connections.

Key words: Jean Goujon, Perino del Vaga, Raphael's workshop, Stanza della Segnatura, Guillaume Bonoyseau, Louis de Brezé's tomb, wooden door panels of St Maclou.

Maria Chernysheva

"Princess Tarakanova" vs "Tsarevna Sophia".

Sensitive Feminization of History in the Art of the 19th Century

Feminization of historical imagery has become one of the important trends of a new type of historical painting that developed in the 19th century in Western Europe; this trend was most vividly developed in French art. Indeed, Russian painting, for certain reasons, was little affected by it, "Princess Tarakanova" being, rather, an exception. In the article, this work by K. Flavitsky and "Tsarevna Sophia" by I. Repin are discussed as embodiments of contrasting artistic concepts and historical models, that considered historical and literary sources of their time in different ways.

Key words: historical genre, Russian painting of the 19th century, "princess" Tarakanova, tsarevna Sophia, Konstantin Flavitsky, Ilya Repin, Fleury François Richard.

Olga Davydova

Alexander Kiselev's Artistic and Critical Views (Based on the Materials from "Artist" Journal and Archival Sources)

The article analyses the historical role of the Moscow "Artist" journal in the process of the gradual emergence of new artistic and critical reference points in Russian visual arts in the 1880s and 1890s. The issue of the journal coincided with the transitional change of aesthetic paradigm — gradual departure from the socially oriented realism of the *peredvizhniki* and the birth of new poetic principles of judgment on art, fully developed in Art Nouveau period. These trends can be traced by the example of the individual characteristics of artistic and critical style of Alexander Kiselev, who was not only a regular author of the journal, but was in charge of its art department. In order to contextualize the topic, the author has used documentary sources from Kiselev's personal archive, many of which were previously unknown.

Key words: Alexander Kiselev, art criticism, realism, *peredvizhniki*, "Artist" journal, aesthetics, romanticism, Art Nouveau.

Galina Serova

The Gift of a Monumentalist. Natalia Goncharova's Sketches for the Wall Paintings, 1915 and Late 1950s

The author analyses Natalia Goncharova's sketches for the wall paintings: four drawings for the Trinity Church in Kugureshty (1915), designed by A. Shchusev, and eight sketches from the late 1950s — early 1960s, presumably created for the chapel in L. Benatov's estate near Paris. These commissions for the wall paintings opened up in its fullness the possibility to implement the avant-garde programme of neo-primitivism — the release of new painting to monumental art, "the spiritualization of walls". The iconographic sources for the early sketches were the paintings by Dionysius, known to Goncharova from the album of V. Georgievsky. Eight late drawings belong to the tradition of Art Nouveau religious painting. Due to historical circumstances, both projects remained unrealized.

Key words: Goncharova, Shchusev, Dionysius, avant-garde, neo-primitivism, Art Nouveau, sketch, wall paintings, iconography.

Ekaterina Lazareva

Futurist Style: Extravagance and Uniform

The author proposes the reconstruction of the "futurist style" and considers the vestimentary strategies of Italian futurists as allegedly anticipation of the "cold, refined, brilliant and majestic" fascist style. The totality of futurist ideas and practices about everyday and/or utopian clothing reveals two intersecting lines: extravagant "things-attractions" and rationally universal "uniform". The latter is a kind of analogue to Russian constructivists' experiments in the field of fashion design and textile. However, in general, the extravagant clothing-as-a-work-of-art created before 1933 and inspired by the liberated imagination and eccentricity, turns out to be fantastically out of date and especially inappropriate in the context of fascist Italy, which allows us to see it as a "proto-Punk" subversion of the fascist style, only by omissions and generalizations taken as its source.

Key words: anti-fashion, Giacomo Balla, Italian futurism, Filippo Tommaso Marinetti, clothing, politics, style, Volt, Thayaht, *tuta*.

Vladimir Sedov
Drawings of One Estate

Review of: Arkhangelskoye Estate. Architectural Graphics. From the Collection of Arkhangelskoye Museum-Estate. Catalogue / Ed. by T. Dudina, M. Krasnobaeva, Y. Klimenko. Moscow: Kuchkovo Pole Museum, 2021.

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