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Abstracts

Marina Sviderskaya

The Notion of “Nothing” in Leonardo da Vinci’s Worldview. The Problem of Time in Italian Renaissance Painting

The article discusses the nature of Leonardo’s artistic genius and its historical role. Alexei Dzhivelegov and Vasily Zubov — the initiators of such an approach in Russian historiography and editors of Leonardo’s “Selected works” — answering the question of whether Leonardo was an artist or a scientist, argued that his figure marks the transition from the humanistic and artistic stage of the Renaissance to the scientific one. The article, on the contrary, develops a view of Leonardo as the creator of a new, optical painting, which determined the dominance of easel painting for several centuries up to the avant-garde; as an artist who carried out on its basis a universal figurative synthesis of such completeness and scale that it became the foundation of a new stage in the development of the entire Renaissance culture — the High Renaissance, and also combined the values that make it possible to distinguish in its creator, not only a scientist, but also a philosopher.

Key words: Leonardo, scientist, artist, contemplation, time, duration, eternity, “now”, “nothing”.

Alexei Kurbanovsky

“Raised from the Pit of Hell”: Mikhail Vroubel, Friedrich Nietzsche, and Art after the “Death of God”

This article aims at projecting the artistic and philosophical concept of Mikhail Vroubel’s “The Demon” into atmosphere of “religious uncertainty” which resulted from awkward application of some methods of positivist science (archaeology,

ethnography) to verify Christian tenets. Possibly, it also provoked Friedrich Nietzsche’s famous maxim concerning the “death of God”. Binary opposition of “Good vs Evil” was variously questioned at that time, both in Symbolist thought and in mass culture which engendered quite a few fantastic plots and “gothic bodies”; their influence should not be ignored. When analyzed by formalist methods, some substance of Vroubel’s art seems to slip away; the article suggests to use the simultaneous concept of “artistic volition” (*Kunstwollen*). It enables one to understand how Vroubel “erupted” not only “Historicism / Eclecticism”, but formal conventions of Art Nouveau as well. His latest creations surmised some new aesthetics (proto-Expressionist?); so true heirs of Vroubel’s radicalism seem to be artists of the Russian Avant-Garde.

Key words: Vroubel, Nietzsche, Demon, symbolism, religion, positivism, historicism / eclecticism, gothic, Art Nouveau, decoration, “artistic volition (*Kunstwollen*)”, expressionism.

Roman Kholev

“Portrait of a Young Man with a Medal” from the Hermitage Museum: The Author, the Model, its Allegorical Programme

In 2019–2020, the “Portrait of a Young Man with a Medal” was restored in the Hermitage Museum. In museum’s catalogues it is listed as Agnolo Bronzino’s portrait of the Florentine Duke Cosimo I de’ Medici. Restorers discovered previously invisible scene behind the young man: a nude winged woman pointing to the mountain’s peak, and a man climbing to her. The article focuses on the interpretation of the allegorical programme of the portrait, given the newly discovered details. The programme, which develops the ideas of Good Fortune and ascent to the Truth, and the young man’s belonging to the Medici family and the Church, suggests that the portrait represents Giovanni Medici, second son of Cosimo I. The typology of the portrait and the selection of allegories and young man’s attributes refer it to the work of Bronzino’s pupil Alessandro Allori in the late 1550s.

Key words: portrait, iconology, mannerism, Agnolo Bronzino, Alessandro Allori, Giovanni Medici.

Natalia Shcherbakova

Commedia dell’Arte Masks: From the Image of Italian Theatre to the Portrait of French Society

The article concerns the history of the the Italian Commedia dell’arte masks in the French visual arts of the late 16th — early 18th century. The undertaken study of the principles of representing theatrical characters in paintings and graphic works of several centuries illustrates the process of rooting the poetics of comedy of masks in the French visual tradition and reveals gradual changes in their figurative meanings. The Italian masks, that originally personified *commedia all’improvviso* in the mannerist and baroque art, in the age of rococo gradually went beyond purely theatrical context and turned into the typical representatives of French society.

Key words: commedia dell’arte, mannerism, rococo, Recueil Fossard, Jacques Callot, “Figures of Fashion”, Nicolas Bonnart, Claude Gillot, Antoine Watteau.

Alla Aronova
The Triumphal Routes of Peter the Great as a Precedent for the Formation of Secular Public Space: Azov, Poltava, Derbent

The author analyses scenario and scenography of three military triumphs of Peter the Great: Azov, Poltava, and Derbent, — their common feature was one and the same route of their processions through Moscow. The peculiarity of this route was that it passed through the royal residence — the Kremlin. During 27 years, this triumphal route has been used only three times. The study of its characteristic features and design makes it possible to reveal a certain trend in the process of comprehension of the possibilities of public representation of power by Peter's environment.

Key words: military triumph, urban space, the Kremlin, Peter I, Moscow, triumphal arch, procession, representation of power.

Alexandra Strukova
Nikolai Lakov's Agitation Art of the 1910s–1920s. Street — Army — Club

The article concerns the history of development of agitation art of the first post-revolutionary years, taken as an example the work of Nikolai Lakov. He was significant participant in the decoration of Moscow for the first anniversary of the October Revolution. Then, during the Civil War, he has been heading the art brigade of the political department of the Red Army in the Urals, painting agitation trains with murals and producing other formats of visual agitation. Later, he taught at the Yekaterinburg State free art workshops, designed the pavilion at the All-Russian Agricultural and Handicraft Industrial Exhibition of 1923, designed theatrical productions in clubs. In the article, Lakov's work is related to the activities of his co-authors and contemporaries and discussed in a broad cultural context, including State policy's changes in the field of agitation and propaganda.

Key words: agitation-mass art, iconography of the revolution, Red Army, Yekaterinburg State free art workshops, Vkhutemas, Nikolai Lakov, Rodchenko, workers' club.

Olga Pevsner
The USSR Pavilion at the Venice Biennale, 1924. Reconstruction of the Exhibition

Soviet participation in the XIV Venice Biennale has recently become the subject of several publications. Indeed, they mainly address issues of organization, correspondence between the parties, internal discussions that arose in the RAHN at the initial stage of developing the concept and the list of participants, as well as a review of Italian criticism. However, it has not yet been studied what were the works that were shown, and how they were selected. Since the exhibition catalogue, in many cases, gives no specific titles, and not all the walls or artworks were photographed, precise information is not always available. Some of the paintings visible on the published photographs, also require identification. Almost all the paintings were owned by the artists themselves, thus their post-exhibition history, in some cases,

remains obscure. The article attempts to reconstruct the pavilion's exhibition (including unphotographed walls); in the Appendix, the catalogue of exhibits contains information about the present location of artworks or the approximate dimensions of those that cannot be located.

Key words: Venice Biennale, USSR pavilion, Russian Academy of Artistic Sciences (RAHN), Efros, Ternovets, Malevich, Ekster, Annenkov.

Nikita Erofeev
Painting or Photography? Alexei Fedorov-Davydov and Exhibiting Photographic Materials in the Tretyakov Gallery

The article considers one of the most significant area of research and curatorial activity of Alexei Fedorov-Davydov in the late 1920s — early 1930s. His enthusiasm for photography had an impact on the organization of such exhibitions as the "Exhibition of Artworks on the Revolutionary and Soviet Themes" and the "Marxist Complex Exposition", innovative in their concept and design. Fedorov-Davydov perceived photography as an alternative to painting; he formulated his concept of completing the collection of the Tretyakov Gallery in general, and the formation of a special photographic collection in particular. For the purpose of contextual disclosure of the topic, archival materials from the Tretyakov Gallery Archives were analyzed.

Key words: Fedorov-Davydov, Tretyakov gallery, reportage photography, photomontage, photo reproduction, marxist expositions, "vulgar marxism", October Group.

Vladlena Gromova
First Manifesto of "Science Art": The Origins of a Notion

The term "sci-art" appeared in the first half of the 20th century, and its Russian counterpart, — "science art" — in the beginning of the 21st century. Nowadays, the notion of "science art", or its synonyms and related terms (such as Art & Science, "scientific art", etc.) are used widely in Russian-language art discourse. There are different approaches to understanding the phenomenon of "science art", different variations of terms and their spellings ("sci-art", "art-science", "science art", Art & Science, "scientific art", etc.), and different attitude towards the legitimacy of their use. This article focuses on the emergence of the notion, on the first manifesto of "sci-art", which combined issues of art and science, as well as the reception of manifesto by the artistic milieu.

Key words: sci-art, science art, Art & Science, conceptual history, manifesto, Bern Porter.

Svetlana Makeeva
Installation Art in the USSR: Origins, Emergence, Terminology

The article deals with an understudied issue of the extent to which Soviet unofficial artists were aware of the development of installation in contemporary international art. This genre emerged and proliferated in the West in 1960s–1970s. Still, a mere decade later and behind the Iron Curtain, installation art appeared in the USSR as well. The article reconstructs the sources and the amount of information available to Soviet

artists, taking into account the issue of documenting installation artworks at large. Besides, the introduction of the terms “installation” and “environment” into Russian art discourse is also addressed. This helps to assess the potential Western impact on the emergence of the new genre in the USSR.

Key words: Moscow Conceptualism, unofficial art, The Iron Curtain, artistic influence, cultural exchange, environment, installation, mechanical reproduction.

Irina Karpenko, Olga Skorobogataya, Anna Korndorf

“Venetians in St. Petersburg”. International Conference. State Museum of the History of St. Petersburg, Rumyantsev Mansion, 20 October 2021.

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