

# Summary

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## Abstracts

**Andrei Batalov**

### **Church Construction in the Novodevichy Convent in the 16<sup>th</sup> Century: From Hypotheses to Sources**

The article provides a critical understanding of existing sources about stone construction in the Novodevichy Convent in the 16<sup>th</sup> century. Based on them, the author concludes that the only stone structure mentioned in the *Russian Chronograph* under the year 1550 is the existing Smolensk Cathedral, which survived the partial collapse described in this chronicle. The most important evidence of the authenticity of the chronicle information is the entry in the Synodic of 1705, which is typical for synodic commemorations recorded in monastic and cathedral Synodics after 1548. Contrary to hypotheses, in the monastery, in addition to the stone cathedral, there existed (until the middle of the 17<sup>th</sup> century) only a stone refectory complex with the temple of Ambrose of Milan, and outside the walls of the monastery there was a stone church of the Beheading of the head of John the Baptist.

**Key words:** Novodevichy Convent, votive church construction, synodic, Tsarevna Anna, Tsar John IV.

**Anna Markova**

### **European Decorated Bookbindings: Potential for Art History and Research Perspectives**

The article analyses the methodology of studying European decorated bookbindings from the standpoint of art history. In contrast to existing studies devoted to the problems of iconography of impressions made by metal plates on bookbinding

covers, the author proposes new potential objects of analysis of decorated bookbinding. The article formulates arguments in favour of the research significance of decor structure, ornamentation, style of armorial bookplates, features of the covering material, as well as colour in the design of bindings. The study of these objects will allow to accumulate information about the principles of external design of books, as well as to get an idea of the relationship between bookbindings and 16<sup>th</sup>–19<sup>th</sup> centuries European works of applied art.

**Key words:** book design, book culture, arts and crafts, means of artistic expression, leather decoration, ornamentation, coloration.

**Elena Khokhlova**

### **Folding Screen of Kyōmjae Chōng Sōn in the Kunstkamera Museum Collection: Question of Attribution**

In the collection of the Kunstkamera museum (Saint-Petersburg) there is a folding screen attributed to Kyōmjae Chōng Sōn (1676–1759), one of the most important artists in the history of Korean art. He was the pioneer of so called “true-view” landscape paintings. Only several of Chōng Sōn’s paintings are in the collections outside the Korean peninsula. One of them is the mentioned folding screen. Each of the paintings has the artist’s name and seal which made the authorship of the works unquestionable. But the attribution of this artwork raises questions. Based on formal analysis, this study shows that the folding screen is more likely a forgery, and not all of the eight panels are depictions of Kūmgangsan mountains as it is stated in the museum’s description.

**Key words:** Kyōmjae Chōng Sōn, “true-view” landscape paintings, attribution, Kunstkamera museum, folding screen.

**Anna Korndorf**

### ***Il celebre signoro Pietro Gonzaga veneziano. Italian Motifs on Russian Stage***

The article traces the influence of Italian, first of all — Venetian, artists in the works of Pietro Gonzaga during his Russian period. In particular, the iconographic sources of his stage decorations of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries are under consideration. These include a number of etchings by Giovanni Battista Piranesi from his *Opere varie di architettura prospettive grotteschi antichità* (1761) as well as compositions by Canaletto, Antonio Visentini and Francesco Fontanesi.

One of Gonzaga’s most favourite iconographic motifs was the rotunda surrounded by a curved order arcade with a cylindrical vault — variations of this composition became the basis not only for the famous curtains that Gonzaga made for Venetian theatre La Fenice and the Court Theatre in Pavlovsk, they were also embodied in a great number of his stage decorations for St. Petersburg theatres, imperial residences, and the Arkhangelskoye estate of Prince Nikolai Yusupov.

This allows a renewed understanding of the role that Gonzaga’s previous experience in Italy, particularly in Venice, played in designing theatre performances in St. Petersburg.

**Key words:** stage design, Gonzaga, Piranesi, Canaletto, iconography, architectural drawings, veduta, Venice, Russian-Italian artistic relations.

### Sergei Androsov

#### Antonio Canova in Rome: The Emergence of a Master

The article examines the early period of Canova's work. Having received lessons in marble since his childhood, he got acquainted with casts from antiquities stored in the Farsetti Museum in Venice. The 1780s, when he managed to move to Rome, were especially productive for Canova. In Rome he created a number of works, including a tombstone to Pope Clement IV, gaining fame as the leading sculptor in Europe. The article also contains little-known materials that testify contacts of the young Canova with possible clients from Russia.

**Key words:** Antonio Canova, marble, statue, monument, Venice, Rome, Filippo Farsetti Giuseppe Angelini Girolamo Zulian.

### Alla Vershinina

#### *Essecuzione sublime* and the Demarches of Russian Sculpture

The 19<sup>th</sup> century, thanks to the art critics of those years, is still often considered to be a time of stagnation of Russian sculpture. The article attempts to analyse certain aspects of the form-making practice and perception strategies related to the Antonio Canova's influential methodology of *essecuzione sublime*. The chosen perspective allows the author to evaluate the variety of Russian sculptors' innovative efforts and debunk the established "mythology of decline", presenting Russian sculptural art as a field of intensive experiments and critical rethinking.

**Key words:** *essecuzione sublime*, Antonio Canova, methodology, neo-classicism, romanticism, Russian canoviana, surprise strategy, visuality, light-color, *bozzetto*, *ébauche*.

### Anastasia Sokolova

#### Baryatinsky's Kursk Art Collection: From Manor to Museum

Most Russian museum collections emerged after the Revolution and the subsequent nationalization of the property from the "ancestral nests". Indeed, taken out of the context of a specific estate, the collections lost their homogeneity and integrity, lost their original function, the artworks became anonymous, just like the characters depicted in the portraits. The fate of the princes Baryatinsky's Kursk collection at the Maryino Manor, which was formed during the 18<sup>th</sup> and 19<sup>th</sup> centuries, is in this sense identical to the fate of similar collections throughout the country. In the Kursk province Nelidovs', Schwartz', Rebinders' collections were also nationalized. Their further existence was associated with various museums. But none of these collections can compete with the Baryatinsky's in terms of content, quality and scope. It is also the most amenable to description and reconstruction. In some cases, it is even possible to trace the "routes" of the artworks' migration after they were moved from the manor to the State Museum Fund in the summer of 1918. The Appendix contains a list of paintings from the Baryatinsky's Maryino collection, now in various Russian museums.

**Key words:** Baryatinsky collection, Maryino Manor, State Museum Fund, painting, portrait, nationalization.

### Jakov Bruk

#### Late Venetsianov

Aleksei Venetsianov's late works (late 1830s–1840s) are less known and less popular than his works of the 1820s — early 1830s. Partly, because much of what he has created at that time was lost. But the main reason is different: his later paintings demonstrate a rather abrupt change of creative manner; both plot and stylistically they differ from "classical" Venetsianov — they lost the pictorial perfection and poetic charm of his early works. This was by no means a decline in his creativity. He had new challenges and, with his usual enthusiasm, he looked for appropriate new techniques to solve them. Late Venetsianov is as much a loss as an intentional departure from the early one. He still goes his own special way, asserting himself "in those rules of the painting system that he set for himself". He no longer bound himself to the commitment to the "pleasant paintings" that brought him success in the "rural domestic" genre — he painted historical composition, multi-figure scenes from folk life, religious canvases, paintings with nude, etc. With even greater aspiration than in his younger years, he is driven by the idea of transforming "simple nature" into "elegant nature" in art, of awakening "a sense of the highest, Spiritual".

**Key words:** Venetsianov, Russian painting of the 19<sup>th</sup> century, Academy of Arts, nature, late style.

### Olga Pevsner

#### The First Russian Art Show in Berlin. Reconstruction of the Exhibition. Part I

The First Russian Art Show in Berlin finally made a cultural breakthrough, and the blockade of Soviet Russia was ending. Many studies and exhibitions, made with varying degrees of scientific certainty, were devoted to this topic. Nevertheless, it has not yet been determined what exactly was shown. Since the Berlin catalogue, in many cases, does not give specific names, and the photographs in it, although numerous, are not sufficient, there was no exact information about many of the works.

This article is devoted to the reconstruction of the exhibitions of 1922 and 1923 in Berlin and Amsterdam. The photomontages were made according to the styles and the descriptions of eyewitnesses. The Appendix contains a catalogue with comments. The large number of works shown makes it necessary to confine us to the description of the painting and to mention graphics only in exceptional cases.

**Key words:** the First Russian Art Show, Shterenberg, Dreier, Malevich, Rodchenko, Gabo, Korovin.

### Anna Vilenskaya

Conference in Memory of N. N. Nikulin (1923–2009). State Hermitage Museum. 27 April 2023.

## Contributors

### **Sergei Androsov**

PhD, Doctor of Science (History of Art), chief researcher at the State Hermitage Museum. Author of more than 400 articles and books. His main fields of interest are Italian sculpture of the 15<sup>th</sup>–20<sup>th</sup> centuries, history of collecting in Russia and Italo-Russia cultural relations in the 18th century. St. Petersburg.  
sandro@hermitage.ru

### **Andrei Batalov**

PhD, Doctor of Science (History of Art), Professor. Deputy director of the Moscow Kremlin Museums, leading researcher at the Department of Russian Medieval Art, State Institute for Art Studies (SIAS). Honoured Scientist of the Russian Federation. Moscow.  
batalov@kremlin.museum.ru

### **Jakov Bruk**

PhD in History of Art. Author of books and articles on a wide range of issues of the history of Russian art of the 18<sup>th</sup>–20<sup>th</sup> centuries. Editor of the multi-volume consolidated catalog of the Tretyakov Gallery collection (1995–2014). Laureate of the Government of the Russian Federation Prize in the field of culture (2006), laureate of the “For the Honor and Dignity of the Profession” Prize (Intermuseum-2008). Moscow.  
jakov.bruk@gmail.com

### **Elena Khokhlova**

PhD in History of Art, Associate Professor, School of Asian Studies, Faculty of World Economy and International Affairs, Higher School of Economics. Moscow.  
ekhokhlova@hse.ru

### **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

### **Anna Markova**

Art historian, head of cataloguing, Research library, Pushkin Museum of Fine Arts. Moscow.  
anna.markova@arts-museum.ru

### **Olga Pevsner**

Historian, translator, archivist. Moscow.  
russianmodernism@yandex.ru

### **Anastasia Sokolova**

Art historian, secretary of Kursk Regional Department of Union of Artists of Russia, PhD student, Department of the Art of Modern Age, State Institute for Art Studies (SIAS). Kursk.  
styushasok@yandex.ru

### **Alla Vershinina**

PhD in History of Art, senior researcher at the Department of Art of the Modern Age, State Institute for Art Studies (SIAS). Specialist in Russian sculpture and architecture of the second half of the 19<sup>th</sup> — early 20<sup>th</sup> centuries. Deputy editor of Art Studies Journal. Moscow. vershalla@yandex.ru

### **Anna Vilenskaya**

Art historian, senior researcher of the Department of Western European Art, State Hermitage Museum, keeper of the collection of French sculpture of the 17<sup>th</sup>–18<sup>th</sup> centuries. St. Petersburg.  
anna.vilenskaya@gmail.com

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