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Abstracts

Sharif Shukurov Trans-spatial Visual Discourse in Cultures of Iran, Byzantium, and Arab Countries

The interaction of text and miniatures in Iran, Byzantium and Mesopotamia in the Middle Ages reveals noticeable similarities, although they show unconditional differences. These circumstances allow us to call this phenomenon a trans-spatial visual discourse. The transition of individual semantic forms from one cultural region to another is especially important: the most indicative is the example of the interaction of the art of Byzantium and Iran. With stable and long-term existence of the cultures of Iran and Byzantium, the art of Mesopotamia in Islamic times is much less productive. Nevertheless, here, too, the author demonstrates high examples of illustrating the texts of individual books. Following Oleg Grabar, the author speaks about “visual contacts” in the wide area of Byzantium, Greater Iran, the countries of the Fertile Crescent and even Egypt.

Key words: Iran, Byzantium, Arab Countries, relationship of text and illustration, the three-fold semantic field of contacts, calligraphy.

Ekaterina Bobrinskaya Mikhail Larionov's Rayonism and the Fourth Dimension

The article examines Mikhail Larionov's rayonism and the concept of the fourth dimension, which was very popular at the beginning of the 20th century. Indeed, Larionov's appeal to this concept was not simply all the rage. He used the term “the fourth dimension” as a sign that referred to an extensive and variable, but easily

identifiable by his contemporaries, set of views, scientific and metaphysical at the same time. The article explores what ideas stood behind the references to the fourth dimension in the artist's texts and why, at some point, they were forgotten or rejected. The fourth dimension for the artists and poets of the early Russian avant-garde was an important element of their life-building utopias. Rayonism was also associated with life-building ideas. The article traces sometimes obvious, sometimes indirect references to anthropological and social utopias in Larionov's rayonism. The fourth dimension and rayonism are examined in the context of various intellectual and artistic movements of the early 20th century.

Key words: Mikhail Larionov, rayonism, Russian avant-garde, the fourth dimension, life-building utopia.

Nataliya Zlydneva The Concept of *Life* in the Soviet Art Studies of the 1920s

The article examines the concept of *life* in the Soviet art studies of the 1920s, which was the focus of attention of both GAKhN (State Academy of Artistic Sciences) art historians, traditionalists-conservatives, and formalists of the LEF (Left Front), who focused on the reduction of aesthetic values. *Life* in art was considered differently by each group (as movement par excellence, in the first case, as aesthetic reduction, in the second), but the ideas of both camps correlated with the informal artistic practice of the time, namely, the Soviet expressionism, that combined movement (of pictorial substance, composition, dramatization of subject matter) with the simplified forms. Denying expressionism, the art theorists paradoxically professed its very principles. All of them were immersed in the semiosphere of the epoch, responding to the implicit challenges of the time.

Key words: GAKhN, LEF, Tarabukin, *life*, painting, Soviet expressionism.

Denis Khlebnikov Russian Images of the Saviour in Glory and Their Spread in the 15th Century

The emergence of the image of the Saviour in Glory with the symbols of Evangelists in the Russian iconostasis of the late 14th — early 15th centuries and the subsequent increase in number of such images should have had some reasons. Among them were some of the processes, discussed in the article, that began in the cultural, artistic and religious life of Russia shortly before and that continued in parallel with the development and dissemination of images of this kind: the widespread dissemination of some texts and, subsequently, images and changes in worship. These processes took place in the context of mainstreaming the idea of the Second Advent and the images of the Saviour in Glory in Greek art, which was supposed to provide samples for Russian icon painters, as well as iconographic, compositional and semantic base.

Key words: Saviour in Glory, Saviour in Power, symbols of Evangelists, high iconostasis, Commented prophet books, prayer of the Trisagion, gospel prologues and prefaces, Irenaeus of Lyons, Epiphanius of Salamis, Theodoret of Cyrus, eschatology, the Last Judgment, the Second Advent.

Polina Zapadalova
Foreign Engravings and the Language of Russian Art in the
Second Half of the 17th and the Early 18th Centuries

This article attempts to show the influence of Dutch engravings on the Russian painting in the second half of the 17th and early 18th centuries. The foreign engravings are considered as important iconographical and style forming factor in the Russian art of the period. Like the painters in other European countries, Russian artists used different mechanisms by interpreting engravings in their works, but certain changes compared to originals resulted from the local aesthetic traditions. The process of influence was of dialectical character: initially, the perception was based on the interpretation of silhouettes, then the icon painters began to borrow stylistic elements. It was in Russian painting where the Dutch illustrated Bibles — *Theatrum Biblicum hoc est historiae sacræ* (Piscator's Bible) and *Biblia hoc est vetus et novum Testamentum* (Borcht & Piscator's Bible) — have found the richest iconographic evolution, caused by inner regularity of the Russian icon painting of the epoch.

Key words: engravings, sample, style, icon, iconography, Piscator's Bible, Creed, Fedor Zubov, Gury Nikitin.

Alexander Esono
Michael Peterle's Prague Leaflet About the Russian Embassy
of 1576

The article concerns the 16th century woodcut, depicting Russian ambassadors who arrived at the Regensburg Reichstag in 1576. The original engraving, well known to researchers since the second half of the 19th century, has been kept in the Russian National Library in St. Petersburg since 1891. In Russian art history, a stable tradition to consider this work as a pictorial source — as a kind of historical document — has been formed. However, this woodcut is an example of the synthesis of engraving and poetic text typical for leaflets of the early Modern period. The article attempts to revisit this work within the framework of modern concepts of illustrated journalism, and also to substantiate the species of the engraving, which was a sample of the German “flying leaf” of the 16th century.

The Appendixes include Russian translations of the original German texts of the leaflet.

Key words: leaflets of the 16th century, Czech engravings, Regensburg Reichstag, Russian costume of the 16th century, Russian diplomacy of the 16th century.

Sergei Kuznetsov, Evgeny Khodakovsky
Andrei Voronikhin. Unknown Drawings from the Northern
Voyages of 1783–1784

The purpose of the publication is to introduce into academic research ten drawings by Andrei Voronikhin related to his voyages to the North — to the Imatra Waterfall in Finland and to the White Sea — with Count Pavel Stroganov and his tutor in 1783–1784. Until now, this part of the artist's heritage, renowned for his architectural oeuvres, was not known in Russia. These works were kept in France for more than two centuries.

Key words: Andrei Voronikhin, Pavel Stroganov, Gilbert Romme, White Sea, voyage, watercolour.

Alexei Yakovlev
Matvei Kazakov's Architectural Works, Based on Textual Sources.
Part II. “Government Buildings” Albums

The present article — part of a larger research — reviews main sources of the creative biography of the great Russian architect of the era of classicism, Matvei Kazakov. The author for the first time publishes and analyses the explications to Kazakov's “Government Buildings” albums, which make it possible to clarify the role of the architect in various projects.

Key words: Matvei Kazakov, architecture, classicism, sources, authorship, attribution, Government buildings.

Natalia Markova
Collecting Drawings and Prints in Russia: From the Beginning to
the Present Day. Part I

Covering the period from the 17th century to the first decades of the 19th century, the article is the first part of the historical review of collecting drawings and prints in Russia. Based on extensive material of publications and collection complexes in Russian repositories, the author traces the history of the formation of interest in graphics in Russia, the gradual expansion of the collectibles — from engraving to drawing, from foreign graphics to Russian, and considers the factors that influenced collectors' tastes, the changes in the structure of graphic collections, the development of expert knowledge among domestic collectors. The author's conclusions are based on examples of famous collections of the imperial family, collections of J. Stelin, A. V. Olsufyeff, D. M. Golitsyn, N. B. Yussupoff, I. I. Baryatinsky, D. I. Fonvizin, etc.

Key words: collecting, collection, graphics, drawing, print.

Maria Lubnikova (Dunina)
The Secrets of Princess Golitsyna. Portrait Miniatures from
the Bolshie Vyazemy Estate in the Collection of Pushkin State
Museum of Fine Arts

The article presents a new approach to the collection of miniatures in the Pushkin State Museum of Fine Arts that originates from the round living room of the Golitsyns' Bolshie Vyazemy estate. The author proposes new attributions and reinterprets the personalities of the sitters, depicted in most of the portraits. This allows not only to include some of the pieces in the list of works of great European miniaturists, but also to rethink the entire shield with miniatures, linking it to the details of the Golitsyns family history. Many of the miniatures were previously regarded as only nameless decorative additions to a number of portraits of the relatives of the owner of the estate, B. V. Golitsyn, then the current text correlates the entire shield with the figure of his mother, Princess Natalya Petrovna Golitsyna.

Key words: portrait miniatures, Natalya Petrovna Golitsyna, attribution, 18th century European art, collecting.

Alexandra Strukova**“The Kalevala” of the Filonov School: Anatomy of the Book**

The article is the first detailed study of the unique project of *Academia* publishing house — the publication of the “Kalevala” epos, designed by the team of “Masters of Analytical Art” (MAI) under the leadership of Pavel Filonov. The work, which lasted more than two years, was attended not only by thirteen students of the Filonov School, whose surnames are listed at the beginning of the book. Their activities were supposed to remain anonymous and confirm not the individual talents of the project participants, but the fidelity to the chosen method. According to the “Kalevala’s” editor, following the guidelines of the MAI team any diligent student could become a master and create a work of high artistic level. The poetics of the publication, its pictorial sources, the artistic means by which Filonov achieved the unity of the book, the dramatic history of its creation are in the focus of the author’s attention. As a result of attribution work, in the Appendix all the elements of the “Kalevala” design and their authors are named with reference to sources.

The article is accompanied by Filonov’s “Letter to a Comrade in Art” as an example of advices given by the teacher to his student.

Key words: “Kalevala”, *Academia*, Pavel Filonov, “Masters of Analytical Art”, Soviet-Finnish cultural relations.

Alexei Petukhov**Museums of New Art Between the Two World Wars. Part II. Principles and Approaches**

The text explores the field of practical work of the newly established or renewed institutions dedicated to Modern Art in the Interwar years. Basing on and tying together French, British, American, German, Austrian, Eastern European, Soviet and other examples, the author tries to reconstruct parallel global processes sharing almost the same principles. “Filling the gaps” in collections in order to create renewed narratives of Modern Art within the tradition, shaping new architectural forms and design for these artworks, forcing interaction with wide public through exhibitions, educational programs, etc., were all parts of the new “museum consciousness” created by the leaders of these pioneer institutions almost hundred years ago, and it is still working today.

Key words: new art, exposition, museum architecture, design, enriching the collections, interaction with the public, social mission.

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