

# Summary

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## Contents

### THEORY

#### FUTURISM

- 10 **Ekaterina Lazareva.**  
Futurism *and* Fascism:  
The Problem of the Coordinating  
Conjunction

#### READY-MADE

- 72 **Sharif Shukurov.**  
Marcel Duchamp:  
The Sense of Depth

#### KRASNOPEVTSEV

- 82 **Alexander Zhitenev.**  
Self-Descriptive “Personal Dictionary”  
in Dmitry Krasnopevtsev’s “Diaries”

### HISTORY

#### ICONOGRAPHY

- 94 **Dmitry Yanchoglo.**  
Images of Barbarians in Roman Visual  
Culture of the Antonine Era:  
The Problem of Iconographic Analysis

#### RUSSIAN MEDIEVAL ARCHITECTURE

- 116 **Andrei Batalov.**  
The Annunciation Gate Church of the  
Suzdal Pokrovsky Monastery  
and the Mid-16<sup>th</sup> Century Convent  
Architecture

	MINIATURE	
142	<b>Ekaterina Zolotova.</b> Portrait of James I Stuart on the 1623 Charter from the Russian State Archives of Ancient Documents. Iconographic Sources and Artistic Context	
	ICONOLOGY	
156	<b>Maria Demidova.</b> Symbolic and Emblematic Images in Georges de La Tour's Works	
	VISUALITY	
194	<b>Natalia Shcherbakova.</b> Harlequin in the Service of the French Revolution	
230	<b>Elena Sharnova.</b> Trompe-l'oeil à L'antique: The Motif of Bunch of Grapes in French Still Life of the Late 18 <sup>th</sup> — Early 19 <sup>th</sup> Century	
	NEO-GOTHIC	
246	<b>Maria Bashkirova.</b> English Prototypes of Russian Neo-Gothic Architecture of the 18 <sup>th</sup> Century: On the Origins of the Stable Yard Project in the Krasnoe Estate	
	POLITICAL ECONOMY	
264	<b>Alexei Kholov.</b> <i>A. I. Abrikosov Sons' Partnership's</i> Shops and Pavilions: Between Architecture and Marketing	
288	<b>Ran Sangpeng.</b> Little-known Aspects of the Artistic Biography of Vasily Surikov: From the Partnership for Travelling Art Exhibitions to the Union of Russian Artists (1908–1915)	

306	<b>Darya Manucharova.</b> Olga Della-Vos-Kardovskaya's Account Book. On Financial Status of the Soviet Artist in the Late 1920s and Early 1930s
	EXHIBITIONS
330	<b>Viktor Belozerov.</b> Exhibitions of Modern Japanese Art and Japanese Artists' Trips to the USSR (1976–1991)
352	<b>Appendix.</b> List of Exhibitions of Modern Japanese Art in the USSR (1976–1991)
	ABSTRACTS
368	
	CONTRIBUTORS
374	
	INFORMATION FOR CONTRIBUTORS
376	

## Abstracts

**Ekaterina Lazareva**

### **Futurism and Fascism: The Problem of the Coordinating Conjunction**

The conjunction between Italian Futurism and Fascism has been and still remains the key problem for Futurism studies and is directly related to the essential topic of historical avant-garde — the relationship between art and politics. The reconstruction of the relationship between Futurism and Fascism from 1910s to 1930s implies a variety of layers and traversals as well as variability over time, and is aimed at overcoming the stereotypes and clichés rooted in academic and cultural consciousness. However, these schemes themselves deserve special attention, and the article reflects also on the meaningful nature of the conjunction “and” linking Futurism and Fascism in the existing intellectual tradition. The purpose of the article is exclusively scientific, and research by its nature. The proposed theme is fundamental for understanding Italian Futurism, and its exploration necessarily enters the domains of political philosophy, history of right-wing movements and totalitarian cultural policy. But the author decisively denounces fascism in any of its manifestations and categorically opposes any of its rehabilitation.

**Key words:** Futurism, art, politics, avant-garde, intellectual history, historiography.

DOI: 10.51678/2073-316X-2025-2-10-71.

**Sharif Shukurov**

### **Marcel Duchamp: The Sense of Depth**

New discursive practice of visual thinking in the avant-garde art is associated with the name of Marcel Duchamp. This kind of discursive practice has the character of a value-

communicative strategy of the entire culture of the 20<sup>th</sup> and 21<sup>st</sup> centuries. What is the discursive practice of visual thinking? The discursive practice is understood by the author as a space for the formation of visual thinking of an individual artist/designer. Formally, in his ready-made practice Marcel Duchamp was not an artist. However, by forming new space of visual thinking he played an outstanding role in the beginnings of new conceptual formation of art and design. In this case, the space of visual thinking is formed as a result of the transformation not only of the thing itself, but also of its semantic fullness. Admittedly, Marcel Duchamp's ready-made practice anticipated the conceptualism of Joseph Kosuth and the appropriation art of Sherrie Levine.

**Key words:** Marcel Duchamp, Hermann Obrist, discursive practice, visual thought, ready-made, conceptualism.  
DOI: 10.51678/2073-316X-2025-2-72-81.

**Alexander Zhitenev**

### **Self-Descriptive “Personal Dictionary” in Dmitry Krasnopevtsev's “Diaries”**

The article identifies the concepts with which Dmitry Krasnopevtsev characterizes his artistic guidelines in his “Diaries”. The main incentive to write notes is an attempt to create a “personal vocabulary” that helps to describe aesthetic experience. The desire to create his own “niche” determines the interest in still life, in which the artist sees both a “relic” and “evidence” of someone else's existence. His attempt to get into it is interpreted as a departure from “defiled beauty” to “ephemeral beauty”. This attempt is successful when the artist manages to balance his “struggle” with the object and its inner “game”, and to achieve a “focus” in perception. “Focus” reveals hidden “order” in things. The associated effect of violating the logic of things makes “miracle” the main word of the “personal vocabulary”.

**Key words:** Dmitry Krasnopevtsev, aesthetics, artist's self-reflection, ego-text, non-conformism.

DOI: 10.51678/2073-316X-2025-2-82-91.

**Dmitry Yanchoglo**

### **Images of Barbarians in Roman Visual Culture of the Antonine Era: The Problem of Iconographic Analysis**

Although the discussion of the main characteristics of the visual presentation of barbarians in the Antonine era (96–192) is extremely relevant, it is often limited to the comparison of images with texts by ancient authors and shallow iconographic analysis. “Barbarian” is the “other”, a negative model through which the Roman described himself and articulated his values through the depiction of their opposites. In this article, the author attempts not only to summarize a number of recent interpretations of the image of the “other”, but also to offer a semiotic approach to each level of image construction in Roman art of the 2<sup>nd</sup> century AD. Barbarian, his environment, his portrait characteristics depicted on imperial monuments and works of elite art are the signs operating on several semiotic registers. The sequential interpretation of the signs on each register makes it possible to clarify the specifics of the presentation of barbarians in the Antonine era.

**Key words:** semiotics of image, Roman art, sarcophagus reliefs, “other” in art, Trajan's Column.

DOI: 10.51678/2073-316X-2025-2-94-115.

**Andrei Batalov**

### **The Annunciation Gate Church of the Suzdal Pokrovsky Monastery and the Mid-16<sup>th</sup> Century Convent Architecture**

The article examines the formation of the Suzdal Pokrovsky Monastery ensemble in the middle of the 16<sup>th</sup> century. In addition to the preserved refectory complex of the early 1550s, the Holy Gates with the Annunciation Church were built in the late 1540s. Contrary to different hypotheses, it was dismantled between 1597 and 1628–1630 and replaced by a church with three altars — its two-aisle composition and decor could not have appeared earlier than in the end of the 16<sup>th</sup> century. At the same time, there are reasons to discuss this building in the context of architecture of the beginning of the reign of Mikhail Fedorovich, that operated with the forms of the Boris Godunov period.

**Key words:** Suzdal Pokrovsky monastery, gate churches, mid-16<sup>th</sup> century architecture, Boris Godunov period, architecture of the beginning of the reign of Mikhail Fedorovich.

DOI: 10.51678/2073-316X-2025-2-116-141.

**Ekaterina Zolotova**

### **Portrait of James I Stuart on the 1623 Charter from the Russian State Archives of Ancient Documents. Iconographic Sources and Artistic Context**

This article is the first publication of the 1623 English charter from the Russian State Archives of Ancient Documents, Moscow. Its title initial is decorated with ceremonial portrait of King James I Stuart. Studying the charter, the author identified iconographic source of king's portrait, placed the charter in historical and artistic context, and determined the role of the portrait in the history of English royal portraiture of the first quarter of the 17<sup>th</sup> century.

**Key words:** English illuminated charter, historiated initial, portrait of a king enthroned, decorative borders, engraving portrait.

DOI: 10.51678/2073-316X-2025-2-142-155.

**Maria Demidova**

### **Symbolic and Emblematic Images in Georges de La Tour's Works**

The life-like interpretation in Georges de La Tour's works can be considered as the absolute openness to perception. Indeed, some confusion is caused by the discrepancy between his religious paintings and traditional iconographic standards, which is usually seen as evidence of the Lorraine master's indifference to confessional conventions and his predisposition to realistic manner. However, the study of the historical context persuades that La Tour's paintings are closely related to the ongoing world-outlook processes. The original rendition reveals the connection with tendencies in post-Tridentine homiletics and the artist's aspiration to show the proximity of the mystical reality. Insignificant everyday details in his works are not just a record of his careful observation of surrounding world, but emblematic "clues" that unexpectedly unveil well-known plots. Thus, it is more correct to consider La Tour's oeuvre not as a milestone on the way to realistic painting but as an attempt to create new religious art.

**Key words:** Georges de La Tour, Lorraine, caravaggism, emblematic art, life-like interpretation, post-Tridentine art, St. Mary Magdalene, "blowing on fire", "flea hunting".  
DOI: 10.51678/2073-316X-2025-2-156-193.

**Natalia Shcherbakova**

### **Harlequin in the Service of the French Revolution**

This article explores how the figure of Harlequin was reinterpreted in French visual arts and theatre during the French Revolution (1789–1799). By examining a range of printed matter — particularly satirical prints — and the repertoire of private theatres on Parisian boulevards, the study reveals not only the widespread use of this character as a tool for political commentary and social critique but also a notable evolution in its meaning. Originally a stock character of Italian commedia dell'arte, Harlequin came to embody two conflicting ideas within French culture of this period: the truth, represented by a former servant challenging the elite, and the deception, hidden behind the mask of a cunning opportunist.

**Key words:** Harlequin, French Revolution, political satire, late 18<sup>th</sup> century French printmaking, Commedia dell'Arte.

DOI: 10.51678/2073-316X-2025-2-194-229.

**Elena Sharnova**

### **Trompe-l'oeil à L'antique: The Motif of Bunch of Grapes in French Still Life of the Late 18<sup>th</sup> — Early 19<sup>th</sup> Century**

Bunch of grapes in European still life is associated with the ancient story of the competition between Zeuxis and Parrhasius. At the turn of the 17<sup>th</sup> and 18<sup>th</sup> centuries, a bunch of grapes against a wall became one of the most popular types of trompe-l'oeil in French painting. The revival of interest in the history of Zeuxis is connected with the publication of a number of important theoretical texts, including R. de Piles, A. Felibien, J.-E. Liotard. The motif of bunch of grapes is often found among artists of Netherlandish origin, including those close to Empress Josephine (J.-F. Van Dael), as well as in the oeuvre of L.-L. Boilly. It can be explained both by the growing fashion for trompe-l'oeil as well as by passion for antiquity. Trompe-l'oeil pictures painted on marble, associated with antiquity, were in fashion. Those still lifes appealed to different categories of public: from naive viewers to amateurs, which is reflected in 17<sup>th</sup> and 18<sup>th</sup> centuries texts.

**Key words:** trompe-l'oeil, Zeuxis, J.-F. Van Dael, Empress Josephine collection, L.-L. Boilly, oil painting on marble, bunch of grapes.

DOI: 10.51678/2073-316X-2025-2-230-245.

**Maria Bashkirova**

### **English Prototypes of Russian Neo-Gothic Architecture of the 18<sup>th</sup> Century: On the Origins of the Stable Yard Project in the Krasnoe Estate**

The article examines one of the most striking neo-Gothic structures that has been included in the so-called "Bazhenov circle" — the stables in the Krasnoe estate.

Reliable information about the time of its construction and the author of the project has not been preserved, and for a long time researchers could only state the signs of the Tsaritsyno style in the decoration of facades and the influence of English neo-Gothic architecture — in likening its forms to a medieval castle. However, now it has been possible to establish analogues to this structure, chronologically coinciding with the estimated time of construction in Krasnoe — these are projects of round horse yards with towers-risalites originating from the workshop of the Adam brothers in the Sir John Soane's Museum. A comparative analysis of these projects and the stables in Krasnoe suggests direct influence of British architects on Russian neo-Gothic architecture of Catherine's time.

**Key words:** stables, Krasnoe estate, Gothic taste, castle style, Vasily Bazhenov, Matvey Kazakov, Robert Adam.  
DOI: 10.51678/2073-316X-2025-2-246-263.

### Alexei Kholov

#### **A. I. Abrikosov Sons' Partnership's Shops and Pavilions: Between Architecture and Marketing**

The article focuses on shops and pavilions commissioned by the confectionery firm of the Abrikosov family. These include confectionery shops in Moscow, St. Petersburg and Odessa, pavilions at the All-Russian exhibitions of 1882 and 1896, and a pavilion-coffee house on Tverskoy Boulevard in Moscow. The study, based on the extensive number of visual and written sources, traces the close relationship between trade architecture and the active marketing policy of its clientele.

**Key words:** the Abrikosovs, A. S. Kaminsky, S. S. Eibuschitz, B. N. Schnaubert, all-Russian exhibitions, exhibition pavilions, trade architecture.  
DOI: 10.51678/2073-316X-2025-2-264-287.

### Ran Sangpeng

#### **Little-known Aspects of the Artistic Biography of Vasily Surikov: From the Partnership for Travelling Art Exhibitions to the Union of Russian Artists (1908–1915)**

This article explores previously little-known episodes in the late period of Vasily Surikov's career. From psychological, sociological, and art historical perspectives, the study examines the motivations behind Surikov's decision to leave the Partnership for Travelling Art Exhibitions and to join the Union of Russian Artists, the reasons for the Union's acceptance of Surikov, and his creative and exhibition activities within the Union. This is achieved by examining the artist's correspondence, the recollections of his contemporaries, financial documents, and the archives of exhibitions held by both the Partnership and the Union of Russian Artists.

**Key words:** Vasily Surikov, Peredvizhniki, Union of Russian Artists, artistic freedom, commercial activity.  
DOI: 10.51678/2073-316X-2025-2-288-305.

### Darya Manucharova

#### **Olga Della-Vos-Kardovskaya's Account Book. On Financial Status of the Soviet Artist in the Late 1920s and Early 1930s**

Based on the Olga Della-Vos-Kardovskaya's account book for the years 1929–1932, from the Tretyakov Gallery's Archives, the article attempts to study the artist's work from a political and economic point of view. State commissions received by Della-Vos-Kardovskaya during this period were listed in her account book, which is the document containing information about the deadlines for completing the tasks, the amount of payment and the clientele. "Portrait of Konstantin Ukhanov", sketches for postcards depicting pioneers, etc., are considered as part of the Soviet art production of the 1920s and 1930s. By referring to such evidence of the era, the article shows how the challenges of the time were met by the artists whose work cannot be correlated either with the avant-garde trends or with the socialist realism that was emerging in those years.

**Key words:** Olga Della-Vos-Kardovskaya, account book, Soviet art economy, "mass picture", postcards, Konstantin Ukhanov, Kliment Voroshilov.  
DOI: 10.51678/2073-316X-2025-2-306-329.

### Viktor Belozеров

#### **Exhibitions of Modern Japanese Art and Japanese Artists' Trips to the USSR (1976–1991)**

From the mid-1970s to the very end of the 1980s, representation of Japanese modern art in the USSR was stagnant. With rare exceptions (e.g., "Japanese Design. Traditions and Modernity", 1984), most of the exhibitions received significantly less attention from public and press than before. The number of events and visits of artists from Japan has also decreased, as have attempts to determine the place and importance of these authors in the Soviet version of the history of Japanese art. Minor events as well as their quality, were affected by the USSR foreign policy, which led to a deterioration in relations between the countries, which at times reduced the exhibition exchange to zero. However, the beginning of perestroika and the breakdown of the previous division of Japanese art into "progressive" and "modernist" led to the emergence of events of new significance and scale, which allowed the first conscious attempts to show modern and relevant artists from Japan. The article is based on numerous archival materials and reconstructs all the important events in the field of the representation of modern Japanese art.

**Key words:** Soviet-Japanese artistic relations, exhibition exchange, progressive art, Japanese artists in the USSR.  
DOI: 10.51678/2073-316X-2025-2-330-355.

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