

# Summary

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## Abstracts

### **Irina Fedotova** **Sergei Romanovich's "Antique Principle"**

In 1920s, while teaching at Vkhutemas in Voronezh and participating in the *Makovets* artistic group, Sergei Romanovich first formulated his "Antique Principle" as a universal source of pictorial language revealing itself constantly in the different periods' painting. The article introduces unpublished archival materials from the 1920s, including a manuscript of Romanovich's theoretical essay "On the Antique Principle" as well as fragments of his correspondence with Mikhail Larionov, permeated with references to Antiquity. Studied together, these sources provide a new perspective on Romanovich's surviving paintings and graphic works from his Voronezh period and particularly on the ideas that defined the *Makovets* artists' approach to painting.

**Key words:** Sergei Romanovich, Antiquity, the *Makovets* group, 1920s painting, Mikhail Larionov, Pavel Florensky, Vladimir Favorsky.

DOI: 10.51678/2073-316X-2025-3-10-35.

### **Sergei Romanovich** **On the Antique Principle. *Publication and commentaries by Irina Fedotova***

This article is the first publication of Sergei Romanovich's theoretical essay "On the Antique Principle", preserved in the Manuscript Department of the State Tretyakov Gallery, where it had arrived as part of Mikhail Larionov and Natalia Goncharova's Paris archive in 1989. This text, posted by Romanovich to Larionov presumably in 1928, summarized his reflections of the Voronezh years. Romanovich's view of Antiquity

is that of a painter. An attitude to Antiquity as a living source of art formed the basis of his own artistic method and further developed in the main directions of his painting, most importantly in the Christian theme.

**Key words:** Sergei Romanovich, Antiquity, pseudoclassical, painting, pictorial space, pictorial image, colour.

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### **Sophia Zinchenko, Galina Kolganova** **A Bracelet with Tips in the Form of Lion Head from the Collection of the Pushkin Museum of Fine Arts: Preliminary Attribution**

The purpose of this study is to clarify the attribution of the bracelet from the collection of the Pushkin State Museum of Fine Arts. The detailed description made it possible to determine the circle of the most relevant analogies. For the convenience of work, they were divided into three groups. The first includes objects similar in the method of designing the base of the bracelet hoop, the second — in the method of decorating the ends of bracelets in the form of lion heads, and the third — of decorating the sleeve friezes. As a result of the study, the preliminary date for the creation of the bracelet was confirmed — 4<sup>th</sup> century BC, and assumptions were made about the place of production. Considering the quality of the execution, which indicates familiarity with the techniques of the Greek masters, it can be assumed that the object was made by a local master, directly in the workshops of Bosphorus, or made under the influence of Greek jewellers in the adjacent centres of the Northern Black Sea region.

**Key words:** ancient Greek jewellery of the 4<sup>th</sup> century BC, the art of ancient cities of the Northern Black Sea region, the art of the Bosphoran Kingdom, archeology.

DOI: 10.51678/2073-316X-2025-3-54-75.

### **Ekaterina Zolotova** **The Unknown Fragment of an Italian Manuscript of the 14<sup>th</sup> Century from the State Tretyakov Gallery**

The article is the first publication of a cut initial from the unknown Italian choir book in an album that belonged to the Russian artist of Italian origin Mikhail Ivanovich Scotti, which is now kept in the collection of the State Tretyakov Gallery. Stylistic analysis allowed the author to discover that the identified fragment was painted by the leading Umbrian miniaturist who worked in Perugia in the second quarter of the 14<sup>th</sup> century and was known under the conventional name of the Master of the Choir Books of the Cathedral of San Lorenzo.

**Key words:** book miniature of Perugia of the early Trecento, parchment manuscript, carved initial, decorative frames.

DOI: 10.51678/2073-316X-2025-3-76-87.

**Irina Klimova**

### **The Brussels Blieskaps and Netherlandish painting of the 15<sup>th</sup>–16<sup>th</sup> Centuries: The Possibility of “Reverse Translation”**

Using several scenes — the Annunciation, the Betrothal, the Death and the Assumption of Mary — this article examines the depiction of the Seven Joys of Mary in productions of the Brussels Blieskaps and in works by Netherlandish artists of the 15<sup>th</sup> and 16<sup>th</sup> centuries. This comparative analysis identifies the influence of Scripture and apocrypha on the content of the Blieskaps and works of art, as well as the relationship between theatrical practice and pictorial tradition. It identifies “speaking” details present in the depiction of these scenes in some paintings, engravings, and miniatures, and elucidates their origins. The origins of individual iconographic images are clarified using traditional techniques of mystery theater. The importance of artists’ work in preparing theatrical productions is emphasized, as reflected in individual details and compositional structures of the works they created.

**Key words:** Brussels Blieskaps, the Seven Joys of Mary, Netherlandish painting of the 15<sup>th</sup>–16<sup>th</sup> centuries, “speaking” details, reverse translation.

DOI: 10.51678/2073-316X-2025-3-88-125.

**Elena Efimova**

### **Between the Word and the Image: “Imaginary Antiquity” in Renaissance Architectural Graphics**

The article explores a little-known group of 16<sup>th</sup> century drawings and engravings depicting ancient monuments in a unique, fantastical style. It aims to examine these imaginary reconstructions of Roman antiquities as a reflection of the broader trends and patterns that determined the perception of antiquity by the Renaissance humanism. The reason for their emergence was the critical disparity between the verbal and visual elements of the ancient tradition. This led Renaissance writers to desire to recreate the appearance of lost ancient works based on their written descriptions, creating an “ekphrastic architecture” on paper. It was not the product of a single master or workshop, but rather formed a broad tradition that went through several stages of formation and development during the 15<sup>th</sup> and 16<sup>th</sup> centuries. The analysis of this tradition allows to understand the important features of Renaissance mentality in its approach to antiquity, which was characterized by freedom and creativity.

**Key words:** Renaissance, Roman antiquities, drawings and engravings, imaginary reconstructions, ekphrastic architecture, Roma antica, Jacques Androuet du Cerceau.

DOI: 10.51678/2073-316X-2025-3-126-169.

**Anfisa Rumyantseva**

### **“Antiquarum Statuarum Urbis Romae” by Giovanni Battista Cavalieri as an Iconographic Compendium**

The article examines the collection of engravings “Antiquarum Statuarum Urbis Romae” by Giovanni Battista Cavalieri, which, unlike other graphic collections of antiques, contains exclusively images of round sculpture. The analysis of Cavalieri’s

album as an original work of art allows to put forward a hypothesis about its functional purpose. The typology of sculpture images indicates that the engraver’s priority was to provide the most complete information about the depicted objects. The artistic features of the engravings indicate that Cavalieri sought to document the antique as such, without perceiving its appearance as a model of an ideal human figure suitable for educational purposes. The above observations suggest that the collection could be conceived as an iconographic compendium created on the basis of antique sculptures from Roman collections.

**Key words:** Giovanni Battista Cavalieri, Giovanni Antonio Dosio, antique sculpture, reproduction engraving, iconographic compendium.

DOI: 10.51678/2073-316X-2025-3-170-195.

**Maria Vlasova**

### **The Iconostasis of the Peter and Paul Cathedral in St. Petersburg. The Issue of Iconographic Source**

The author suggests *Historische Bilder-Bibel*, an engraved Bible by the Augsburg artist and publisher Johann Ulrich Kraus, which is still unknown in historiography, as an iconographic source for the iconostasis of the Peter and Paul Cathedral. The article also shows that Kraus’s editions *Historische Bilder-Bibel* and *Biblisches Engel- und Kunstwerk* were used in the creation of certain icon paintings and carvings of the Peter and Paul Cathedral. The 1702 copies of the *Historische Bilder-Bibel* discovered by the author at the libraries of the Risoval’naya kontora of Peter the Great and Archbishop Feofan Prokopovich testify the joint work of its owners on the project of the cathedral. The signature found in the Archbishop’s copy sheds light on the history of his collection.

**Key words:** the Peter and Paul Cathedral, Johann Ulrich Kraus, *Historische Bilder-Bibel*, *Biblisches Engel- und Kunstwerk*, Peter the Great’s library, Feofan Prokopovich’s library, Ivan Zarudny.

DOI: 10.51678/2073-316X-2025-3-196-227.

**Alla Aronova**

### **Anna Ioannovna vs Peter I: 1730–31 (The Issue of Legacy)**

The article analyses architectural initiatives that arose during the stay of Empress Anna Ioannovna in Moscow in 1730–31. The author examines objects related to the legacy of Peter the Great as a priority figure among the immediate predecessors of the Empress. The nature of the interaction of the new government with such innovations as the design of public processions and fireworks is being explored. Special attention is paid to the palace construction. An analysis of the circumstances of the existence of Peter the Great’s Moscow heritage in the Anna Ioannovna’s epoch shows a certain strategy of memory, the essence of which is in choosing priorities. The new Empress, confirming the continuity of her rule, at the same time declared her intentions to form an image of power corresponding to the archetype of absolutism, which resulted in a change in the concept of the palace complex and the focus of public events exclusively on the figure of the Empress.

**Key words:** Peter I, Anna Ioannovna, Rastrelli, Kremlin, Golovinsky manor, Annenhoff, charismatic government.

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**Yulia Zherdeva**  
**Konstantin Korovin, Impressionism, and Camouflage on the Eastern Front of the Great War**

Konstantin Korovin's participation in the development of camouflage for the Russian front remains one of the lesser-known episodes in his biography. Unlike the Western front, where military camouflage units had already been established by mid-1915, the Russian army struggled to develop this new type of camouflage. Inventors Alexei and Nikolai Suchkov involved Konstantin Korovin in experiments with tonal colouring (colour camouflage), and he significantly changed the Suchkov's camouflage method itself. The paper examines the differences in the understanding of camouflage on the Western and Eastern (Russian) fronts of the First World War. The author shows the influence of Korovin's impressionistic method on experiments with camouflage.

**Key words:** disguise, camouflage, colour camouflage, Konstantin Korovin, Alexei and Nikolai Suchkov, impressionism, cubism, World War I, Great War, Eastern Front.

DOI: 10.51678/2073-316X-2025-3-274-305.

**Maria Belikova**  
**Neue Sachlichkeit: A Century-Long Perspective**

The article examines the centenary of *Neue Sachlichkeit* (New Objectivity), an artistic movement that emerged in Germany during the Weimar Republic. The author provides a detailed analysis of the movement's origins, beginning with the seminal 1925 exhibition in Mannheim curated by Gustav Hartlaub. Key exhibition projects that shaped the perception of the movement at various stages of its reception are discussed, ranging from early post-war displays in divided Germany to large-scale contemporary retrospectives. The study highlights the enduring relevance of the movement and its capacity for continuous reinterpretation within shifting cultural and political contexts. Particular attention is paid to how interpretations of *Neue Sachlichkeit* have varied drastically depending on the ideological perspectives of scholars.

**Key words:** *Neue Sachlichkeit*, Weimar Republic, German art, realism, interwar period, Gustav Hartlaub, Franz Roh, curatorial strategies.

DOI: 10.51678/2073-316X-2025-3-306-337.

**Polina Aliaksina**  
**“How Can Art be Taught by Correspondence when It Needs to be Seen?”: Distance Art Education at GAKhN**

The article focuses on the organization of correspondence courses for art professionals at the State Academy of Art Sciences (GAKhN). This project reflected GAKhN's efforts to maintain its influence in the cultural life of Soviet Russia amid growing ideological pressure. Despite being a compromise, it turned out to be an original experiment in art education. The article explores the methodological and organizational aspects of the courses and examines their impact on later educational initiatives in the arts.

**Key words:** distance education, correspondence courses, art education, GAKhN.  
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**Tatiana Karpova**

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## Contributors

### **Polina Aliaksina**

PhD student, School of Arts and Cultural Heritage, European University at St. Petersburg. St. Petersburg.  
ORCID ID: 0009-0003-4998-2623.  
paliaksina@eu.spb.ru

### **Alla Aronova**

PhD in History of Art, senior researcher at the Department of Art of the Modern Age, State Institute for Art Studies (SIAS); Associate Professor at the Department of Theory and History of Art, Russian State University for the Humanities. Curator of the interdisciplinary seminar "Problems of 18th Century Artistic Culture". Moscow.  
ORCID ID: 0000-0002-6520-9951.  
alla-aronova@yandex.ru

### **Maria Belikova**

PhD in History of Art, senior researcher at the Department of Contemporary Western Art, State Institute for Art Studies (SIAS), senior lecturer at the Department of Theatre and Cinema, Russian State University for the Humanities. Moscow.  
ORCID ID: 0000-0003-3470-7103.  
belikovamaria@yandex.ru

### **Elena Efimova**

PhD in History of Art, Associate Professor of the Department of General History of Art, Moscow State University. Moscow.  
ORCID ID: 0000-0001-6387-9583.  
e\_efimova2001@mail.ru

### **Irina Fedotova**

PhD student at the Department of Art of the Modern Age, State Institute for Art Studies (SIAS). curator, State Museum "Tsarskosel'skaia kollektsiia". Saint Petersburg.  
ORCID ID 0000-0002-9339-703X.  
shangrila.if@gmail.com

## CONTRIBUTORS

### **Tatiana Karpova**

PhD, Doctor of Science (History of Art), leading researcher at the Department of Art of the Modern Age, State Institute for Art Studies (SIAS). Moscow.  
ORCID ID: 0009-0008-0532-1862.  
tkarp@mail.ru

### **Irina Klimova**

PhD in History of Art, senior researcher at the Department of Classical Western Art, State Institute for Art Studies (SIAS). Moscow  
ORCID ID - 0009-0008-2271-780X.  
andrepis@yandex.ru

### **Galina Kolganova**

Art historian, senior researcher at the Department of Ancient East, Pushkin State Museum of Fine Arts. Moscow.  
ORCID ID: 0000-0002-6886-728X.  
galina.kolganova@arts-museum.ru

### **Anfisa Rumyantseva**

PhD student at the Department of General History of Art, Moscow State University. Moscow.  
ORCID ID: 0009-0009-0754-6886.  
anfisa.rumyantseva@yandex.ru

### **Maria Vlasova**

PhD student at the Department of Russian Art, St. Petersburg Repin Academy of Fine Arts. St. Petersburg.  
ORCID ID: 0009-0009-9457-4366.  
obraz\_mira@inbox.ru

### **Yulia Zherdeva**

PhD in History, Associate Professor, Samara National Research University. Samara.  
ORCID ID: 0000-0003-4842-9853.  
zherdeva.yua@ssau.ru

### **Sophia Zinchenko**

PhD in History of Art, Associate Professor of the School of History, National Research University Higher School of Economics, senior researcher at the Department of Art and Material Culture, o Institute of Oriental Studies of the Russian Academy of Sciences. Moscow.  
ORCID ID: 0000-0002-6670-679X.  
szinchenko@hse.ru

### **Ekaterina Zolotova**

PhD, Doctor of Science (History of Art), leading researcher at the Department of Classical Western Art, State Institute for Art Studies (SIAS). Moscow.  
ORCID ID: 0009-0004-1468-9803.  
ezolotova22@gmail.com

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<http://artstudies.sias.ru/>

[iskusstvoznание.sias@gmail.com](mailto:iskusstvoznание.sias@gmail.com)

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