

Summary

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Abstracts

Stepan Vaneyan

Dagobert Frey: Work of Art History as a Problem of Will and Captivity

The translation of a text by Dagobert Frey, one of the main revisionists of Riegel, alongside Panofsky and Sedlmayr, is placed here inside a commentary, which, in addition to its traditional interpretative functions, is intended to stimulate the reader's own efforts to create meaning. The reader thus becomes a participant in the creative process, following the footsteps of the art historian who, in turn, continues artist's practice of creating a work and endowing it with meaning. This succession is filled with the creative energy of the artistic volition on the objective level — and of an artistic will — on the subjective level. While it is impossible to escape this flow of intention, it is possible to shape it, endowing it with a Gestalt and expressing oneself consciously on the Ego level. Subjectivity in creativity manifests itself in various creative and productive practices, ranging from the natural and aesthetic to the artistic and scientific, and including translational and exegetical (hermeneutic) practices. This game is conceptual and terminological, with theoretical concepts, cognitive images of meaning and authors and works being equal participants in a play called "the science of art".

Key words: Dagobert Frey, Alois Riegl, artistic will, artistic volition, act of creation, Gestalt.

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Maria Orlova

On Two Types of Ornamental Motifs in the Frescos of the Theodore Stratelates Church in Veliky Novgorod

The place of the fresco ensemble of the Theodore Stratelates Church in a stylistically close group of monuments, including the fresco cycles of the Church of the Savior on Ilyin and the Assumption on Volotovo, its dating and attribution have not yet been finally clarified. It is difficult to determine the successive picture of development. Any assumptions made on this account can only be hypothetical. The artistic life of Veliky Novgorod in the second half of the 14th century was multifaceted, experiencing and accepting various influences, while preserving local traditions. The study of decorative techniques and ornamental compositions in the painting of the Theodore Stratelates Church makes it possible to turn once again to the time of its appearance and place among the fresco ensembles of the named group, to assume that their relationship could have been different than is currently believed.

Key words: fresco ensembles, Veliky Novgorod, decorative techniques, ornamental repertoire, similar motifs, traditions, Palaeologan art.

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Sergei Androsov

On Artists' Portraits in Italian Art of the 15th Century

The publication is dedicated to the memory of prof. Viktor Grashchenkov (1925–2005), a remarkable specialist in the history of art, who during a long period was the head of the Department of Art History of the Moscow State University. He was tutor of many generations of art historians in Russia. In his monumental book "The Portrait in Italian Painting of the Early Renaissance", published in 1996, there is, in particular, very interesting analysis of the "hidden" portraits in monumental painting and self-presentations of artists. This article is an attempt to supplement the book, including the information about portraits of artists in sculpture, such as tombstones and monuments for Gentile da Fabriano, Fra Angelico, Antonio and Piero Pollaiuolo, Andrea Bregno.

Key words: portrait, self-portrait, tombstone, Florence, Rome, Masaccio, Benozzo Gozzoli, Pietro Perugino, Lorenzo Ghiberti, Fra Angelico, Antonio Pollaiuolo, Andrea Bregno, Viktor Grashchenkov.

DOI: 10.51678/2073-316X-2025-4-62-75.

Marina Lopukhova

Cast Shadows in the Tuscan Quattrocento Painting and the Visual Anthropology of the Renaissance

The article examines the theoretical foundations and artistic practice of depicting cast shadows in Tuscan painting of the first half of the 15th century. Since Cennino Cennini's *Il Libro dell'Arte*, the modeling of three-dimensional form through light and shade (*rilievo*) had been regarded as one of the painter's principal concerns, whereas the optical potential of the cast shadow (*ombra portata*) received little attention

in Quattrocento art theory. Yet in the works of Masaccio and his successors — the so-called *pittori di luce*, such as Fra Angelico and Domenico Veneziano — the cast shadow, determined by a natural light source, served not only to reinforce perspective but also to endow the depicted bodies and objects with a palpable sense of material presence. This “embodying” or “demonstrative” function of shadow in the early Renaissance painting recalls Dante’s conception of the shadow cast by a living man in the *Divine Comedy*. It seems likely that Leon Battista Alberti alludes to this very passage when, in his *De pictura*, he makes his sole reference to the cast shadow.

Key words: shadows in the painting, cast shadow, *ombra portata*, *pittura di luce*, Florentine painting, early Renaissance Italian art.
DOI: 10.51678/2073-316X-2025-4-76-97.

Uliana Drozdova

Choir Stalls’ Wooden Reliefs in the Basilica of Santa Giustina in Padua: Iconographical Programme and Its Sources

In 1558–1566, the first Veneto choir stalls with figurative wooden carvings instead of traditional intarsia were created in the Paduan Basilica of Santa Giustina. The complex programme of the decoration unfolds in three tiers: scenes from the New and Old Testaments are juxtaposed with so-called “hieroglyphs”, which summarize the content of narrative compositions. Although the “iconology” of the choir was described by the monk Girolamo da Potenza at the beginning of the 17th century, the question of its iconographic prototypes has not yet been resolved. Meanwhile, in the same abbey there is an earlier monumental pictorial decoration in Chiostro Maggiore (1490s; 1540s), where scenes from the life of St. Benedict are complemented by the same decorative elements. In this article, for the first time, the author proposes to compare sculptural and pictorial decorations and establish possible continuity between them.

Key words: “Hieroglyphica”, iconography, Santa Giustina abbey, Girolamo da Potenza, Bernardino Parenzano, Girolamo dal Santo, Riccardo Taurino.
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Tatiana Shovskaya

The Winter King’s Garden. *Hortus Palatinus*: The Problem of Style

In the second decade of the 17th century in Heidelberg, a garden called *Hortus Palatinus* was created for Elector Frederick V. The garden was destroyed during the Thirty Years’ War, not even being fully completed. But in Germany it managed to gain fame as the eighth wonder of the world. Its author Salomon de Caus was a versatile man. In 1620 in Frankfurt am Main he issued a collection of engravings, which gives a fairly comprehensive idea of the plan and elements of the garden, and provided it with a brief description. In research literature *Hortus Palatinus* has traditionally been designated as belonging to the Renaissance, but Salomon de Caus was a visionary scholar and artist, so his landscape work has incorporated the latest artistic trends. This article examines the features of the garden’s layout and elements that are characteristic of Mannerism and the emerging Baroque, as well as reflecting the worldview of the New Age.

Key words: Hortus Palatinus, Palatine Garden, landscape architecture of Mannerism, Salomon de Caus, Elector Palatine Frederick V, Heidelberg.
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Anna Korndorf

Minerva in Russian Attire. Ivan Betskoy and the French Trace in the Coronation Celebrations of Catherine the Great

This article focuses on the artistic events at Catherine the Great’s coronation festivities. Alongside the grandiose public masquerade “Minerva in Triumph,” the key focus is on the design of the slide hills, the coronation album, amateur court performances as well as portraits of the empress produced during her stay in Moscow. These events, related to various artistic fields, are regarded as the consequence of a unified ideological and aesthetic agenda that the Empress shaped during the winter of 1762–1763, influenced by the theories of Ivan Betskoy. The reconstruction of this program has increased the set of visual sources which finally provided more details about these phenomena. Also helpful in this matter was the definition of the range of possible iconographic samples used by the creators of the masquerade procession, folk entertainments, and the album. In addition, the article attempts to demonstrate how the “Russian theme” emerged for the first time in the imperial period of Russian history, during Catherine Great’s coronation festivities. During her stay in Moscow, the Empress marked her first interest in pre-Petrine costume and traditional national entertainment. These corresponding visual images permeate in various forms of coronation drawings, amateur court performances, and diplomatic gifts.

Key words: Catherine the Great, Ivan Betskoy, Stefano Torelli, coronation album, Jean-Louis de Veilly, Semira, portrait in Russian dress, Russian slide hills, Minerva in Triumph, Russian coronation festivities, Russian style.
DOI: 10.51678/2073-316X-2025-4-152-221.

Anastasia Loseva

The Jewish World in the Works of Vasily Polenov: Synagogues, Inscriptions, Costumes

This article examines Vasily Polenov’s experience of perceiving Jewish material culture, history, and archaeology during and after his travels to the East in 1881–1882. He travelled to the Holy Land in preparation for painting “Christ and the Woman Caught in Adultery”, but his impressions from encountering the Jewish world are reflected in a series of works from the 1880s, including sketches, paintings, and theatrical scenery. The study of Jewish costume appears in Polenov’s works on Gospel themes and raises the question of his syncretic perception of the New Testament era and modern Jewish diaspora life. The depiction of synagogues initially appears in his sketches as a recording of an ancient monument, but several years later, Polenov offers his own interpretation of synagogue space for Act IV of the play *Urijel Akosta*. Finally, the artist incorporates Hebrew inscriptions into his works, using them both as ethnographic markers and as carriers of prophetic meaning. Polenov’s genuine interest in Jewish culture blends with his perception of the Jewish world through a Christian lens, leading to unexpected results.

Key words: Vasily Polenov, journey to the East, image of Christ as a Jew, depicting synagogues, image of Jews in Russian painting, *Uriel Acosta*.

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Oksana Voronina

Breathing Exercises and Tonal Scores for Recitation: On the Origins of Sergei Luchishkin's Creative Practices

In this paper the author examines a passion for popular physical training, particularly breathing exercises, as the origins of the creative practices of Sergei Luchishkin, one of the core members of the Society of Easel Painters. Breathing exercises formed the basis of training at the studio of Vasily Serezhnikov, who devoted much effort to developing the “new art form” of collective recitation and founded the Word Institute (GIS) and the Moscow Reciter's Theatre. Having graduated from GIS alongside VKHUTEMAS and performed in Serezhnikov's shows until the mid-1920s, Luchishkin gained extensive experience that helped him formulate the concepts of “rhythmodynamics” and “plastically developing construction”. These concepts were important to Luchishkin not only in theater (including in the work on his course “Acoustics” for the Projection Theatre workshop), but also in his easel painting, proved relevant for the Society of Easel Painters (OST) members in general.

Key words: Sergey Luchishkin, Society of Easel Painters (OST), Vasily Serezhnikov, Word Institute (GIS), breathing exercises, collective recitation, Projection Theatre, “rhythmodynamics”, “plastically developing structure”.

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Alexei Petukhov

Around the “Lutte des femmes”: Morozov Brothers and Anna Konshina. To the History of Moscow Private Collections

The article reveals a long-forgotten history of a painting by the French artist Jean Veber entitled “Lutte des femmes dans le Devonshire”. Being a discussion point at the Salon Nationale in Paris in 1899, the painting then entered the Moscow collection of Mikhail Morozov, and after his premature death was donated or sold by his widow Margarita to a Moscow *mondaine diva* Anna Konshina. She left Russia after the 1917 revolution, temporary leaving her belongings to the notorious modern art collector Ivan Morozov. All these collections were soon nationalized and forcibly redistributed among the museums of the USSR. The painting discussed is now kept in the Dagestan Republican Museum of Fine Arts in Makhachkala.

Key words: art collecting, Morozov Family, Konshin Family, Jean Veber, Ivan Aivazovsky.

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Ekaterina Vyazova

Collection as a “Double Portrait”: Alexander Archipenko Collection at the Tel Aviv Museum of Fine Art

The collection of Alexander Archipenko's works at the Tel Aviv Museum of Fine Art is unique in two respects: it represents the most extensive museum holding from his early period, and its own history unfolds as a compelling art-historical investigation. Tracing the provenance of the collection makes it possible, on the one hand, to reconstruct the formative phase of Archipenko's artistic development, and on the other, to illuminate the dramatic vicissitudes in the history of European collecting in the 20th century.

Key words: Alexander Archipenko, Erich Goeritz, Salli Falk, Karl Schwarz, Tel Aviv Museum of Fine Art, collecting, Cubism, sculpture, sculpto-painting.

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