

Theme of issue: WORLDVIEW OF THE EPOCH AND PLASTIC ART IMAGES

THEORY OF ART. ARTISTIC LANGUAGE

Peter Kutsenkov, Mikhail Chegodaev

Pre-Dynastic Egypt: Visual Thinking and Art in the Transition Period

It seems that it is quite impossible to restore, to a full extent, human thinking in the 4th millennium BC. However, we can speak about a more or less plausible reconstruction of some of its features. There is little doubt that pre-dynastic and early dynastic Egyptians used sensual images (visual and auditory) rather than mere notions. This is confirmed by the pictorial and phonetic aspects of Egyptian writing and the inverted images found in Egyptian art. In other words, the monuments of the early dynastic and/or pre-dynastic Egyptian art and monuments of Egyptian writing are the material part of what is called “mythological mind”.

Keywords: pre-dynastic Egypt, the period Nakada I, II, III, Egyptian writing, petroglyphs, early dynastic art.

Oleg Krivtsun

New Languages of Art: Anthropic Values

The author explores the causes of the evolution of modern art languages and shows how neoclassical art has evolved from the depths of psychology and the antinomical consciousness of people living in the modern era. Special emphasis is placed on the measure of the natural in the new art languages as viewed by our contemporaries. The incomprehensible and “negative” artistic practices of the past often act as adequate equivalents of the state of mind of a person striving to understand the genuineness of his existence. A large part of the article is devoted to formulating the criteria of current artistic endeavor that integrate the experience of anthropology and art history.

Keywords: the language of art, anthropic values, “correct” and “incorrect” art, human measure, artistic criteria.

Galina Mazheikina

The Other as a Criterion of Forming Artistic Images in 21st-Century Actual Art

A scientific analysis of the conceptual contexts of actual art helps to render transparent the artistic image of the 21st century. The author of this article uses particular examples to show how the *Other* (“*Other Self*” – Hegel) becomes the criterion of forming this image and provides a theoretical explanation of the situational characteristics of transitional periods from postmodernism to post-postmodernism. The author also focuses on a comparison of free associations among elements within a work of art, proceeding from the following axiom: “Postmodern thought expresses itself in many different forms.” (Jacques Derrida). The article contains a study of the prospects of virtual space that motivates the artist to experiment with inexistent events, characters and fragments of images from the global network and to play with signs. This, in turn, prompts the artist to create new artistic techniques, which Jacques Derrida defines by the term “*Dasein*” (presence), that carry within their conceptual meaning the presence of the *Other*.

Keywords: actual art, post-postmodernism, deconstruction, the Other, simulacrum, intertextuality, performativism, sign transformation, global art.

Sergey Filippov

The Angular and the Linear: Elements of Natural Scale Reception in Two-Dimensional Visual Arts

The reception of central perspective is based on the ability of the viewer to reconstruct the pictured medium with the help of angles, at which the objects on the painting are seen. Theoretically, it may be assumed that there is also a reception system based not on the angular characteristics of a painting, but on its linear ones as well: in this case, the need for an exact correlation of the angles is replaced by the need for an exact match of the size of the objects with their natural size. We shall define this as natural scale reception. It seems that natural scale reception as a complete system of spatial representation has never been used in the arts, however in the history of cinematography there was a period when such reception was more important than any other. Separate elements of this reception continue to exist in filmmaking even today and may also be found in pictorial arts.

Keywords: perspective theory, spatial reception in pictorial arts, historical reception in cinematography, natural scale reception, early cinematography, artmetry.

BOOKS: TEXTS AND ILLUSTRATIONS AS TIME METAPHORS

Boris Sokolov

The Spiritual Progress of the Hero and the Author in the Romance “Hypnerotomachia Poliphili” (1499). Part II

This paper is Part II (Part I was published in: *Iskusstvoznanie*, 3–4/2013) of a comprehensive study of the Renaissance novel “Hypnerotomachia Poliphili” (Venice, 1499), which is being translated into Russian and prepared for publication by the author. The paper explores the plot and the meaning of the novel, which is written as a sequence of scenes and states of mind of its characters. The operant force of the narration is Poliphilo’s passing through symbolical borders and spaces that represent the stages of the spiritual progress of the protagonist, author and the reader. A detailed analysis of the plot allows to better understand the dramatic composition of the novel and its cultural and philosophical message.

Keywords: Early Renaissance art, Renaissance architecture in Italy, architectural fantasies, Renaissance Neo-Platonism, educational novel, the impact of Antiquity on Renaissance culture.

Yulia Patronnikova

Renaissance Vision of the World in Francesco Colonna’s Romance “Hypnerotomachia Poliphili”. The Mythologem of the Dream

This paper is devoted to the phenomenon of the dream in Francesco Colonna’s romance “Hypnerotomachia Poliphili” (1499) as a reflection of a Renaissance era worldview. The image of the dream, as presented in “Hypnerotomachia”, is examined in comparison with ancient classical and medieval beliefs about dreams. The author studies the composition and content of the dream in the literature of the High Middle Ages and Early Renaissance. Poliphilo’s dream is implanted in the previous tradition and concurrently overcomes the preceding experience of turning to dreams —

the phenomenon of the dream in “Hypnerotomachia” becomes a direct manifestation of a Renaissance universal cultural synthesis. Poliphilo’s dream becomes a realization of the unity of the real and the ideal, the corporeal and the spiritual, nature and art, the objective and the subjective.

Keywords: dream, Hypnerotomachia, Poliphilo, Francesco Colonna, romance, genre of visionary literature, Antiquity, Middle Ages, Renaissance, worldview of an era, synthesis of the ideal and the real, the corporeal and the spiritual, and the objective and the subjective.

FROM THE HISTORY OF ARCHITECTURE AND MONUMENTAL ART

Darya Vorobyova

Interpretation of Dwarfish Images of the 5th–10th Century Indian Sacral Art

The article is devoted to images of dwarfish beings adorning Hinduism, Buddhism and Jainism temples of ancient and medieval India. Their weird poses that are at times funny, but sometimes quite inappropriate, raise the question about their meaning and functions in the sacral space of a temple. The author attempts to interpret the images of the dwarfs from diverse points of view based on literary sources of various nature: myths and fiction, as well as doctrinal and technical texts.

Keywords: Indian art, dwarf, Ellora, Ajanta, Aurangabad, Hinduism, Jainism, Buddhism, iconography, sculpture, religious art, Vamana, Ganas.

Ekaterina Zolotova

French 16th Century Architecture: Formation of a National School. Part I

The author of this essay (it will be printed this year in two issues of the magazine) presents a summarized contemporary academic vision of the evolvement of a national school of architecture in France and uses the classical examples of royal residences, palace complexes and castles in Turenne, Île-de-France and Burgundy to explain the inception and development of the French modern age architectural theory and practice in the course of over one century – from the mid-15th century to the 1560-70s.

Keywords: architecture, castle, royal residence, classical, Renaissance, architect.

Anna Korndorf

Abode of the Hermit and the Gourmet. Russian Hermitages of the 18th Century

The article is devoted to the history of the appearance of garden pavilions and palace chambers in Russia known as “Hermitages”, which until our day has been overlooked by researchers. The tradition of building hermitages as special-purpose premises, adopted in Russia in the early 18th century, had acquired such a meaningful national character and scope that it may be viewed as one of the major cultural phenomena of that time. While studying the details of the appearance of hermitages in Russia, the author has discovered a prototype of the first Hermitage built by Peter the Great. The reader is also acquainted with the functional and iconographic features of Russian hermitage architecture, which occupies a special niche in the rich and versatile European tradition of hermitage building. The article, written in the year of the

250th anniversary of the State Hermitage in St. Petersburg, is not only a homage to this palace, but also a part of a large study of the history of 18th-century hermitages.

Keywords: Hermitage, Peterhof, Peter the Great, Frederick IV of Denmark, Jægersborg, baroque architecture, rhetoric traditions, the Northern War, confidence dining room, mechanical table.

Ekaterina Gavrilova

Sculptural Decorations of Ostankino Palace-Theater: History and Restoration

The article is devoted to the main elements of the sculptural decoration of Ostankino Palace-Theater: plaster bas-relief compositions, friezes, statues, busts and vases that play an important role in the artistic concept of the exterior of the palace built in the 1790s by count N.P. Sheremetev. The author used the results of available scientific studies, as well as newly-found and previously unknown facts to track the history and restoration practices of plaster casts from the moment of their appearance in Ostankino and up to date. Drawing from a wide range of archive documents, the author fills in many blank spaces in the history of the creation and utilization of certain elements adorning the palace; puts in order all scattered information on the subject; and provides a general overview of the decorative design of the facades of Ostankino Palace-Theater.

Keywords: N.P. Sheremetev, facades of Ostankino Palace, plaster bas-relief compositions, statues, busts, vases, restoration, A. Camporezzi, I. Starov, V. Brenna, F. Gordeyev, G. Zamarayev, I. Khozhbin, marble master Salvatore Penna and N.V. Sultanov.

Andrey Nikolsky

S.V. Chekhonin – Master of Monumental Decorative Painting

The article is devoted to the lesser-known side of the art of the prominent Russian artist Sergey Chekhonin – his monumental decorative works. His most productive period in this field lasted from the 1900s to the first half of the 1910s. The author draws from field studies and new archive materials to show how broad and versatile was the creative array of this artist and presents to the reader the fullest list of monumental works by Sergey Chekhonin and previously unknown sketches, including for unfulfilled works.

Keywords: Sergey Chekhonin, neoclassicism, modern, monumental decorative painting, majolica, interiors, façade decoration, painting sketches.

EPOCH. ARTIST. IMAGE

Irina Kuvshinskaya

History of the Holy Cross: Frescoes by Piero della Francesca at the Church of Saint Francis in Arezzo

The article is devoted to frescoes by Piero della Francesca in the Church of San Francesco in Arezzo. The series of frescoes at the Capella Bacci is based on two stories about the Holy Cross composed by Jacobus de Voragine in his “Golden Legend”. The chapters “The Invention of the Holy Cross” and “The Exhalation of the Holy Cross” have been translated by the author and are for the first time published in Russian. The translation was made from the publication: *Jacobi a Voragine Legenda*

aurea vulgo Historia Lombardica dicta. Ad optimorum librorum fidem recensuit Dr. Th. Graesse. Dresdae & Lipsiae, 1846.

Keywords: Piero della Francesca, Agnolo Gaddi, Church of Saint Francis in Arezzo, Holy Cross, Hagiography, Jacobus de Voragine, «The Golden Legend».

Olga Makho

The Sovereign and the Liberal Arts. Joos van Wassenhove's Decoration of the Studiolo in Gubbio

The article is devoted to the decoration of the Studiolo at Palazzo Ducale by the Netherlandish painter Joos van Wassenhove, a court painter of Federico da Montefeltro, Duke of Urbino. Not all paintings of this series have survived up to date, but those that have are of not only exceptional quality, but also point to the important role of the art of this master in decorating the Studiolo. The concept of the decoration was to create an image of an intellectual ruler interested in art and science. Joos's paintings show us how the duke positions himself in relation to science. The article also contains an overview of the iconography of this series of paintings.

Keywords: Renaissance culture, 15th Century art, Studiolo, Palazzo Ducale in Gubbio, Federico da Montefeltro, Liberal Arts, Joos van Wassenhove.

Maria Demidova

An Unexpected Form of Political Satire in 16th Century French Painting

Much has been lost of French easel painting of the 16th century and this explains why its conceptions have often been reduced to the famous “nues” attributed to François Clouet and his school. Modern viewers, and even art experts, believe this to be a “truly French” display of Renaissance perception based on a glorification of feminine beauty with a hint of playful eroticism. However, the true meaning of these works of art was, most probably, quite pragmatic: they were, in fact, sophisticated political pamphlets, and that is the reason why they are so glossed and cold (not sensual). This article is an attempt to summarize all known interpretations of these paintings, make adjustments that seem necessary and identify a certain consistency in the traditions of such works and their latent connection with the popular Renaissance image of “the nymph of source”. Thus, a new interpretation of these paintings becomes possible and, besides, there appears a chance that their true position in French Renaissance art may be identified.

Keywords: French 16th-century easel paintings, “the nymph of source”, allegorical pictures of favorites; mythological works of François Clouet and his school, the theme “A Lady in Her Bath”.

Maria Nikitina

“Character Heads” of Franz Xaver Messerschmidt in the Context of the Debate on Physiognomy and the 18th Century Art. Synthesis and Seriation as the Features of a Creative Method

The article is devoted to the so-called “character heads” created by the 18th-century Austrian sculptor Franz Xaver Messerschmidt – a series of portrait busts of men of different ages with similar features and various facial expressions (often exaggerated). The author views the busts in the broad context of the 17th – 18th-century

theory of expression and physiognomic studies of the 18th century, as well as other cultural and artistic phenomena of that time – such as, for instance, the tradition of self-portraits with certain facial expressions, the seriation principle, nature studies, copying classical antiquity sculptures in the process of academic education and mesmerism. This helps to identify the complex and multisided relationships between a series of sculptures and a host of cultural aspects and the physiognomic debate, as well as to reveal the multilevel relationships among the sculptures of this series.

Keywords: sculpture, painting, book illustrations, self-portraits, academic education, theory of art, facial expression, physiognomy, Franz Xaver Messerschmidt.

Mikhail Evseyev

Silvestr Shchedrin. 1818. Italy Begins in Veneto.

New Documents on Russian Academic Pensioners of the Early 19th Century

This publication introduces to the academic community several texts associated with the preparation, arrangement and initial phase of the trip of a group of pensioners from the St. Petersburg Academy of Arts to Italy in 1818. The well-known Russian landscape painter Silvestr Shchedrin was a member of this group. The reader will find his letter from Venice and a fragment from the artist's diary of the journey.

Keywords: St. Petersburg Academy of Arts, academic pensioners, Silvestr Shchedrin, Antonio Canova, Italy, Venice, letter, diary, charter.

Tatiana Yudenkova

The Tretyakov Brothers' "Russian Concept" of Developing the Gallery. On the Question of a Collector's Paradigm

The collection of brothers Pavel and Sergei Tretyakov is viewed in this article as an outcome of their collecting policy in the context of ideas that determined the paradigm of Moscow merchants of that time. One of the challenges of the author is to find out whether the idea of founding a national art museum correlated with the idea behind the generally useful activities of brothers Tretyakov and, ultimately, with the aspirations of that era and the artistic culture of the second half of the 19th century. This challenge explains the division of the article into two parts: the first is devoted to the particulars of the brothers' collecting experience and the second describes the worldwide aspects of their life and activities.

Keywords: brothers Pavel and Sergei Tretyakov, worldview aspects of collecting, collecting policy, Russian idea of the second half of the 19th century, national art museum.

Valeria Mordashova

F.A. Malyavin's Painting "The Whirlwind".

Seeking National Distinctness and Graphic Expression

The article is devoted to one of the key works of the outstanding Russian artist F.A. Malyavin – his painting "The Whirlwind". The author tells the reader the history of its creation; points out that this painting was the pinnacle of the artist's art career; reviews the painting; and cites its evaluations by contemporaries. Malyavin's search for new creative techniques is viewed in comparison with similar trends that existed at the time in European art.

Keywords: F.A. Malyavin, the painting "The Whirlwind", the 1906 World of

Art Exhibition, red color, expressionism, fauvism, Gustav Klimt, the peasant theme, Russian folk dancing, national costume.

Elena Tarakanova

The Mannequin Motif in 20th-Century Italian Painting

The image of a mannequin is a focal point in the iconography of 20th-century art. The author of this article tried to trace the appearance of this motif in fine arts, when it began to unceremoniously aspire to replace the human image and present itself as the hero of a work of art. As any object, a mannequin has an unartistic expression, and when placed in a store window or in a sewing shop it remains a standard item, an industrial product. After studying paintings by Italian artists, such as, in particular, Chirico, Carra and Sironi, the author is able to demonstrate how, following the conception of an artist, a mannequin in a painting turns from being an ordinary article into an object of artistic reality. By means of his conscious creative effort, the painter “extracts” the mannequin from the sphere of practical reality and transforms it into a unique work of art.

Keywords: mannequin, futurism, metaphysics, Sironi, Giorgio de Chirico, Giorgio Morandi, Pietro Annigoni.

Olga Turchina

Approach of Italian Masters of Abstract Art to Plane and Space in the Second Half of the 20th Century

The article is devoted to one of the central issues of 20th-century art – relationships among plane, surface and space. Lucio Fontana, who demanded the synthesis of artistic genres based on modern scientific and technological achievements, has broke forth from the illusory space of a painting to realistic four-dimension systems. Along with him, other masters, such as Augustino Bonalumi, Enrico Castellani, Alberto Burri and Piero Manzoni were concerned with the plane-surface-space interaction in Italian 20th-century art; and each of them approached this challenge from his own perspective. Through dissecting and modifying planes and surfaces, they “discovered” their own space, contributing to addressing the global theme that has tremendously influenced modern art. The article includes texts of Lucio Fontana manifests that are published in Russian for the first time.

Keywords: plane, surface, space, Lucio Fontana, spacialism, Concettispaziali, Yves Klein, Augustino Bonalumi, Piero Manzoni, Enrico Castellani, Alberto Burri.

Elena Petrushanskaya

The First Lady of Italy

The author of this article writes about the previously unknown fact of the first Italian performance of Dmitry Shostakovich’s opera *Lady Macbeth of Mtsensk* in Venice at the Biennale Contemporary Music Festival in 1947. In the USSR, the opera had received uncomplimentary responses. He reveals the extraordinary and paradoxical history of this performance and explains how, within the opera’s historical and creative plot, major lines of the cultural policy and ideology of not only the soviet state, but of fascist and post-war Italy have become intersected. The reader learns about little-known or unknown documents and facts related to the concealed preconditions

of the production strategy; conditions limiting the great composer's creative contacts with the West; and new information about the initiators and participants in the production of *Lady Macbeth of Mtsensk* (at the Teatro La Fenice), whose scenography and sketches for costumes were created by the famous Italian artist Renato Guttuso.

Keywords: opera, Shostakovich, Biennale in Venice, 1947, fascism, period documents, cultural policy, first production in Italy.

Boris Bernshtein

Boris Zaborov and Pierre Menard

The author analyzes a large segment of works by artist Boris Zaborov who currently lives in France – paintings imitating old studio photographs dating back fifty or even one hundred years. Though in his work he adheres to the principle of similarity, he does not replicate reality, but, rather, creates a replication of a replication. His technique seems to be on the verge of a paradox described by writer Jorge Luis Borges in his essay “Pierre Menard, Author of the “Quixote”, in which a 20th-century author writes several fragments of “Quixote”, identical to the original. The author of this article reveals both the overlapping and differing elements in the method of Zaborov and in “Menard’s model”. The quasi-photographs drawn by Zaborov are, primarily, true works of art distinguished by accurate judgment, intuition controlled by a vigilant intellect, an innate sense of proportion and artistry.

Keywords: Boris Zaborov, Pierre Menard, photography, Minsk, text, metatext, original, temporal structure, interpretation, compassion.

IN MEMORY OF DMITRY SARABYANOV

Natalia Avtonomova

Dmitry Sarabyanov – Scholar and Teacher

The author of this article, a student and coauthor of D.V. Sarabyanov in a number of works, shares her recollections of her teacher who was not only her diploma adviser at the university, but mentor during her entire research and creative career. Dmitry Sarabyanov is portrayed communicating with students and studying works of art. His comprehensive analysis of a monument and deep penetration into the secrets of the master were conjoined with a comprehensive vision of the general historical and artistic process. The author describes Sarabyanov's scientific work related to early 20th-century art and, in particular, to Russian avant-garde.

Keywords: Dmitry Sarabyanov, the history of Russian art, analytical “mechanism”, description and analysis, avant-garde, study, publication, review.

Elena Murina

Remembering Alma Mater...

These reminiscences written by E.B. Murina are based on a transcript of an interview with her and D.V. Sarabyanov conducted by Olga Yablonskaya in the spring of 1913. Murina recalls her studies at the Art History Department of Moscow University, talks about her teachers – Russian history of art luminaries and speaks warmly about the atmosphere that prevailed among the students at the time.

Keywords: Art History Department of Moscow University, the 1940s, history of art, B.P. Vipper, V.N. Lazarev, A.A. Fyodorov-Davydov, G.A. Nedoshivin.