

## Abstracts

**Alexandra Shatskikh**

### **Revelations and Sensations in the Centenary Year of Kazimir Malevich's *Black Square***

At the end of 2015 the State Tretyakov Gallery announced the results of artistic and technical expertise, carried out using the latest technologies, on Malevich's *Black Square* (1915). The work established that the *Square* is the third composition to have been painted on the same canvas: the first was a cubo-futuristic image, and its paint had dried when Malevich painted an abstract construct over it. The *Black Square* was painted onto this second layer before it had fully dried. The study also found the inscription "Battle of Negroes..." followed by illegible words on the white field of the *Black Square*. Experts attribute the inscription to Malevich.

Alexandra Shatskikh comments on this sensational discovery.

**Keywords:** Kazimir Malevich, *Black Square*, Alphonse Allais, avant-garde, vandalism.

**Boris Groys**

### **The Obscure Object of Eurocentric Desire**

The article draws some conclusions regarding the development of art in Eastern Europe in the post-Soviet period. The period of socialist regimes, which ended with the fall of the Berlin Wall, is now construed as a pause, a time of separation from Europe. Since then most Eastern European intellectuals and artists have turned to their "European", pre-communist, past. Such has been the transition from the communist ideology to the concept of national identity. However, in the context of contemporary globalization this transition has led to a new demarcation between Eastern and Western Europe. The reason for it is not only a different understanding of the modernist canon, but also different functioning in these countries of the art market and state support for the arts. For Eastern Europeans, the West today is an obscure object of desire: elusive, treacherous and lacking a fixed identity.

An English version of the article was published in the magazine *Frieze*, 2016, No. 181.

**Keywords:** East European art, art and power, art market, national identity, avant-garde tradition, modernist canon, post-modernism, globalism, universalism.

### **Franco "Bifo" Berardi and Marco Magagnoli Blu's Iconoclasm and the End of the Dada Century**

The article deals with resistance by contemporary artists to the museumification of their works. Museumification is not merely the transfer of a work of art to a historical archive, but its transformation into a material value, a commodity, and thereby its removal from everyday life. The Bologna street artist Blu destroyed his own works, covering his graffiti with gray paint, in protest against museumification. The author considers such destruction, which is also the artist's self-destruction, a symbolic act of sacrifice. For him, these gray walls are the "blank sheet" on which a new contemporary project can be built.

The article was first published in *e-flux journal* (no. 73, May 2016) and is reprinted with the kind permission of the authors and *e-flux journal*.

**Keywords:** punk, autonomism, Bologna, Dada, Mao-Dadaism, graffiti, street art, museumification.

**Andrey Batalov**

### **The Cathedral of the Intercession on the Moat: a Renaissance Intervention in the Late Middle Ages**

The article presents an interpretation of the architectural forms of the Cathedral of the Intercession on the Moat (Saint Basil's Cathedral on Red Square in Moscow), confirming the affinity of the building's layout with the dominant trend of Italian Renaissance ecclesiastical architecture, which aspired to the ideal model of a centric church with eight chapels. Established ideas of a conflict between the Renaissance plan of the Cathedral, on the one hand, and the composition of its spaces and architectural decoration, on the other, are refuted. The Cathedral is shown to be an integral product of the Italian Renaissance, which could only have been created by builders who were immersed in that architectural culture. They may have been North Italian architects, working in the mid-16th century in the territories of the Holy Roman Empire and the Polish Crown.

**Keywords:** centric structures, multi-sectional churches, Gothic, Renaissance, Lombard masters, Cathedral of the Intercession on the Moat, Albert, Giorgio Martini, Serlio.

**Alla Aronova**

### **The Last Pageant of the Empress Elizaveta Petrovna**

The article reconstructs the funeral ceremonies and related events organized during the winter of 1762 in St. Petersburg on the occasion of the death of the Empress Elizaveta Petrovna. Artistic arrangements for the ceremony were made by Jacob von Stäehlin, with contributions from prominent architects and painters: Alexander Viest, Alexander Kokorin, Antonio Peresinotti and Johann Dunker. The complex and multifarious nature of the funeral celebrations is a fine example of temporary Baroque architecture. It can be interpreted as a two-act "play" with five "mises-en-scène" expressing a political idea.

**Keywords:** mourning, burial, ceremonial, temporary architecture, catafalque, canopy, brocade, Alexander Viest, Alexander Kokorin, Jacob von Stäehlin, Empress Elizaveta Petrovna, Tsar Peter I, Tsar Peter III.

**Maria Demidova**

### **Titian's Series of Paintings *Venus with a Musician*: Unity of Theme, Variety of Meanings**

There have been many attempts to interpret the subject of Titian's series of paintings known as *Venus with a Musician*. But each reading reflects only one aspect of their meaning. The paintings are linked by subtle threads with literary works of the Renaissance and Antiquity. One such link that can be identified is with the image "Mother of all things" from the popular novel *Hypnerotomachia Poliphili*, which is a variation of the *Venus Genetrix*. This latent allusion points to the semantic depth of the painter's concept. The article includes an analysis of the masterpiece *Shepherd and Nymph*, which is traditionally included in the *Venus with a Musician* series.

**Keywords:** Titian, Venus with a Musician, Shepherd and Nymph, Hypnerotomachia Poliphili, the theory of the hierarchy of the senses, Neoplatonism in the Renaissance.

**Olga Davydova**

### **Remembering Dreams: Poetic Principles in the Art of Viktor Borisov-Musatov**

The article looks at the use in late 19th- and early 20th-century fine art, especially in the art of Viktor Borisov-Musatov, of creative principles that are characteristic of poetry. Poetry is viewed as the primary source of a specific symbolist iconography, which synthesizes imagination and memories, real and dreamt. The function of memories and dreams was not so much to revive the historical reality of the past, as to reflect the inner world of the artist himself by means of a reference to the past. Study of the retrospective nature of imagination allows us to take a fresh look at the distinctive characteristics of Art Nouveau, which gave visual form to the artist's poetic experience of time and space. The work of Viktor Borisov-Musatov (including previously unpublished watercolour by the artist) is taken as exemplary of the main thesis of the article.

**Keywords:** Art Nouveau, symbolism, ideal, fine art, iconography, iconology, visual poetry, poetics, memories, imagination, retrospectivism, passeism, past, illusion, dream, Viktor Borisov-Musatov.

**Ekaterina Vyazova**

### **Gleb Gennadyevich Pospelov**

The article is dedicated to the memory of Gleb Pospelov (1930–2014), an eminent art historian and the oldest employee of the State Institute for Art Studies, where for many years he headed the Department of Russian Art and Architecture of the 18th–20th centuries. Gleb Pospelov wrote many books and articles on the history of Russian art from the end of the 18th century to the 1930s. His works on Kiprensky, Ivanov, Fedotov, Repin, Ghe, Surikov, Serov, and Grigoriev are recognized as classics of Russian art history. Pospelov also carried out innovative research on the Jack of Diamonds Group and the work of Mikhail Larionov and Natalia Goncharova.

**Keywords:** Gleb Pospelov, modern and contemporary Russian art, Jack of Diamonds, Larionov, Goncharova.

### **Memories of Gleb Gennadyevich Pospelov**

These recollections of Gleb Pospelov, collected from scientific colleagues, friends and family, make a rich mosaic of facts, events and impressions, vividly recreating the life and achievements of an exceptionally talented and whole person. Pospelov, the individual, is inseparable from Pospelov, the scientist and the artist (in the broadest sense), with his specific way of thinking, unique style and mission in art. As Vadim Gayevsky said: Pospelov's research into the history of Russian art and of Russia itself represented "a breakthrough in academic science", while keeping faith with "all the core values of academic science".

**Keywords:** Gleb Pospelov, art historian, Institute of Art History, History of Russian Art, monograph study, scientific discovery, artist, image, Russia's historical destiny.

**Gleb Pospelov**

### **List of Published Works**

This list of published works was compiled by Gleb Pospelov himself for his last book, *On Paintings and Drawings* (2013). Some minor corrections and clarifications have been made for the present publication including the addition of a posthumous text by Pospelov on Pavel Fedotov for the forthcoming volume of *The History of Russian Art* as well as interviews given by Pospelov, which are cited on many occasions by the authors of the present publication.

**Keywords:** Gleb Pospelov, bibliography, history of art, Levitsky, Kiprensky, Shchedrin, Ivanov, Fedotov, Grigoriev, Jack of Diamonds, Larionov, Goncharova.

**Engelina Smirnova**

*History of Russian Art in 22 Volumes; Volume 2/2: Art of the Second Half of the 12th Century.* Moscow: State Institute for Art Studies, 2015.

**Elena Sharnova**

Tatiana Yudenkova. *The Brothers Pavel Mikhailovich and Sergei Mikhailovich Tretyakov: Ideological Aspects of Collecting in the Second Half of the 19th Century.* Moscow: BooksMart, 2015.

**Vasily Uspensky**

Lola Kantor-Kazovsky. *Modernity of the Antique: Piranesi and Rome.* Moscow: Novoye Literaturnoye Obozreniye, 2015.

**Nadezhda Prokazina**

*Western European Landscape Painting of the 17th–18th centuries: on the 400th anniversary of Salvator Rosa (1615–1673) and Gaspard Dughet (1615–1675).* International Conference, State Institute for Art Studies (SIAS) and In Artibus Foundation, Moscow, 1 December 2015.