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Abstracts

Konstantin Dudakov-Kashuro

Linda Dalrymple Henderson: “We must be as open as the artists we study”

Linda Dalrymple Henderson presented a major report entitled “Rethinking Modern Art and Occultism in Cultural Context”, at the Second International Sarabianov Congress of Art Historians in Moscow (the Congress was held at the State Institute for Art Studies in autumn 2016; see *Art Studies Journal*, no. 4, 2016, pp.10–21, 284–315). Linda Henderson is Professor of Art History at the University of Texas at Austin and is an expert in the study of modern art through the prism of natural-science concepts, the exact sciences, and the mystical and occult traditions. She is the author of *The Fourth Dimension and Non-Euclidean Geometry in Modern Art* (1983, republished in 2013), *Duchamp in Context* (1998) and other works. In conversation with Konstantin Dudakov-Kashuro, she discussed the methodology of “broad cultural context” and discoveries that enable a reinterpretation of clichés about modernism.

Key words: modernism, the fourth dimension, occultism, spiritualism, ether, Duchamp, Kandinsky.

Amelia Groom

Permanent Collection. Time and the Politics of Preservation at the Ōtsuka Museum of Art. Translated by Nikolai Molok

The article considers the Ōtsuka Museum of Art (Naruto, Japan), which contains hundreds of copies of masterpieces of world art. The Museum organizers claim that these copies, created using the latest technologies, will endure for two thousand years. In this context, the author looks at issues of the relationship between copy and original,

the temporality of the work of art, its accessibility, and also the concept of preservation by means of replacement. The article continues a series of publications in *Art Studies Journal* devoted to topical issues of museum studies and the place of the museum as an institution in the infrastructure of contemporary art (see: Walter Benjamin, “Recent Writings”; Hito Steyrl, “A Tank on a Pedestal: Museums in an Age of Planetary Civil War”; Franco “Bifo” Berardi and Marco Magagnoli, “Blu’s Iconoclasm and the End of the Dada Century” in *Art Studies Journal*, nos. 1, 2, 3, 2016). Amelia Groom’s article was first published in *e-flux journal* (no. 78, 2016), and is reissued with the kind permission of the author and *e-flux*.

Key words: museum, time, temporality, conservation, heritage, copy, simulacrum, photography, Mona Lisa, Warhol.

Arseny Zhilyaev

Demand the Full Automation of Contemporary Art

The text considers whether it would be possible to create an artificial intelligence capable of creating works of contemporary art. The potential consequences of such an invention are analyzed through the presentation of several futuristic scenarios. Specifically, the transition to “automation of contemporary art” is compared with the invention of photography, which produced a radical transformation of artistic activity, and with the creative evolution of man as theorized in Russian cosmism and the Marxist development of productive forces. The author argues in favour of a return to the use of representation in art, particularly in a religious context, since religious art applies in its method the logic by which reality is described in the modern exact sciences. That is, it insists on the use of representation in treating that, which is not directly accessible to human perception.

Key words: artificial intelligence, automation, neural networks, representational art, Russian cosmism, Marxist aesthetics.

Olga Etinhof

The Euphrasian Basilica in Poreč: Between Ravenna and Constantinople

The article deals with the Euphrasian Basilica in Parenzo (Poreč) and the relationship between provincial and metropolitan art in the Byzantine Empire. The group of artists who worked on the Basilica was very close to the mosaicists who carried out commissions in Ravenna and Pula. The resemblance between iconographic types, technical devices, style and ornaments in the churches of Ravenna, Pula and Poreč points to more than a similarity of approach. It is most probable that these churches were decorated by interconnected groups of craftsmen or possibly the same group on both sides of the Adriatic. The same is true of the architects who built the churches. But while the architects were probably locally-based, using some imported materials and details (probably, only the sculpted architectural details were made by architects from Constantinople), it makes sense to suppose that the mosaicists were partly or predominantly metropolitan masters, as has been asserted by Ernst Kitzinger regarding the Ravenna monuments of the mid-sixth century. The Parenzo mosaics may well be an example of the art of Constantinople in this period, and therefore add to our knowledge of art in the capital of the Byzantine Empire in the time of Justinian.

Key words: basilica, mosaics, marble, capital, inlay, Parenzo (Poreč), Ravenna, Pula, Constantinople, Adriatic.

Yulia Revzina
“Marvellous and formidable”. The Fortifications of Michele Sanmicheli and the Architectural Language of Italian Mannerism

The paper looks at the role of Renaissance fortifications in the genesis of the mannerist architectural language, focusing on the architect and military engineer, Michele Sanmicheli, who made his name in the service of the Venetian Republic. The author finds parallels between the military architecture of Sanmicheli, the treatment of the architectural orders by Sebastiano Serlio and the inventions of the mannerists such as Giulio Romano, Bartolomeo Ammannati, Bernardo Buontalenti and other architects of the Cinquecento.

Key words: Renaissance architecture, fortification, Michele Sanmicheli, mannerism, Venetian art, the classical order.

Sergei Kuznetsov
Guard Park. Historical and Architectural Research at Ekaterinhof

The article presents research into renovation of the Ekaterinhof Park in St. Petersburg, carried out in 1823-1825. The park was reworked in free, English style, and the palace dating from the start of the 18th century was restored. The new buildings, mainly in the neo-gothic style, were designed by the Frenchman Auguste de Montferrand. The “voksal” structure is particularly noteworthy: it reproduces the Rotunda in London’s Vauxhall Gardens via an unidentified French prototype. The new park architecture also included a building intended to represent a village tavern, which is among the earliest examples of “Russian style”. The article presents the park renovation as a project driven by Mikhail Miloradovich in order to strengthen the political influence of the Russian Guard on the eve of the events of December 1825 and as a more relaxed complement to the memorials of victory over Napoleon (the Narva Triumphal Gates) and of Peter the Great’s victory in battle at the mouth of the River Neva in May 1703.

Key words: Ekaterinhof, Miloradovich, Montferrand, Russian gothic, Russian style, voksal.

Alla Vershinina
The Triumph of the Mask. The Experience of Idol-making in the Era of Symbolism

The speculative optics of symbolism enabled a focus on the mask – a form of sculpture that had previously been marginalized, but then went from strength to strength in the art of the 20th century. The phenomenon has extensive foundations, including the search for the “face of the epoch” or emanations of the Absolute, as crystallized in the phenomenon of *L'Inconnue de la Seine*. The idol-like treatment of the death mask showed a way of materializing the “otherworldly” and was taken up by sculptors. The form was revised and enriched by variations. The article looks at how the new semantics of the sculptural mask was adopted by artists in the 1890s-1920s and at the possibilities and prospects of this semantics.

Key words: mask, mascarón, cast, sculpture, *L'Inconnue de la Seine*, symbolism, smile of eternity, blind eyes, emptiness, death, deformation, indexation, anti-form, machine.

Ekaterina Bobrinskaya
A Horrific Sight: the Revolutionary Crowd and the Collapse of Representation

At the turn of the 20th century the crowd became one of the central images of a specific mythology of our time. By looking at art through the prism of the mythology of the crowd we find meanings that were not directly manifested, but which represent an unconscious cultural layer. The article examines images of revolutionary crowds in the works of Valentin Serov, Boris Kustodiev, Yuri Annenkov and other artists. Artists often use dark spots for their depiction of crowds. The use of a formless spot is, in essence, a refusal to represent; it is both an image and its absence, or a negative image. Several such “negative” interpretations of the crowd can be found in Russian art, connected with the revolutionary events of 1905 and 1917.

Key words: mythology of the crowd, formlessness, revolution, Valentin Serov, Yuri Annenkov, Boris Kustodiev, Mstislav Dobuzhinsky, iconography of hysteria, the individual and the masses.

Nikolai Kotrelev
“I would like to know what happens to my works”. A Previously Unknown Letter from Marc Chagall

A letter from Marc Chagall to the artist and critic Alexander Rostislavov is published for the first time. Here Chagall agonizes over his fruitless search for recognition in “official” art. His works had been rejected for inclusion in exhibitions held by *Mir Iskusstva* and in other shows, and this failure not only frustrated the artist, but also raised the spectre of material disaster. Chagall worried that the people, whose support enabled him to continue working, might lose faith in his talent and abandon him when they saw his lack of success in the artistic milieu. The publication includes the correction of erroneous datings of several previously published letters from the artist Nicolas Tarkhoff.

Key words: Marc Chagall, Alexander Rostislavov, Nicolas Tarkhoff, *Mir Iskusstva*, the epistolary heritage of Russian artists.

Galina Churak

Andrey Shabanov. *Peredvizhniki [The Wanderers]: Between Commercial Partnership and Artistic Movement* / Ed. by I. Dorochenkova. St. Petersburg: European University Press, 2015.

Olga Etinhof

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Ekaterina Andreeva

Ivan Chechot. *From Beckmann to Breker. Essays and Fragments*. St. Petersburg: Seance Studio, 2016.

Evgenia Shidlovskaya

Problems of Northern Renaissance Art. For the Jubilee of Hieronymus Bosch (1450–1516). 3rd Conference in Memory of E. Rotenberg. Moscow, State Institute for Art Studies (SIAS), 20 December 2016.

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