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Abstracts

Svetlana Kozlova

Petrarch and the Image of the Fair Lady in Renaissance Art

The article considers the influence of the image of Laura in Petrarch's *Canzoniere* on representation of the Fair Lady in Renaissance art. At a time when painting and poetry were on "sisterly" terms, Petrarch was viewed as an artist, painting the portrait of his beloved with brush and colours. The duality of idealization and real traits in the description by the poet of his lady was refracted in the 15-16th centuries, on the one hand, in "biographies" of Laura with details of her "life", and, on the other hand, in a neo-platonic interpretation of exalted beauty, which is evident in Petrarchist poetry. The rich socio-cultural layer formed by conceptions of the image of Laura gave rise to a range of reflected and transfigured aspects of her beauty in painting of the 16th century.

Key words: Renaissance art, Renaissance art theory, Petrarch, the image of Laura, Neoplatonism, Petrarchism in 16th century literature.

Nikolai Molok

The Flying Architect. Daedalus and Amphion in the 18th Century

The architect of the 18th century, who strove for a reconstruction of the world and the creation of an ideal social order, was both mechanic and philosopher; an architect-demiurge, whose art combined the Platonic concepts of craft ("techné") and poetry ("poiesis"). At the heart of this image was the archetype of the mythological "flying" architect-magician, exemplified by the figures of Daedalus and Amphion. The invention of the balloon made an important contribution to this new image of the architect, since it established a new position for both the architect and the spectator, making the metaphor of the "bird's eye view" a reality. The article deals with interpretations

of the myths of Daedalus and Amphion in the context of the New Science, as well as emergence of the "flying" ("speaking") architecture of the 18th century.

Key words: Daedalus, Amphion, Hermes, speaking architecture, balloon, bird's eye view, mechanics, rhetoric, magic.

Olga Averyanova

Man Ray, *Woman Smoking a Cigarette* (1920). The History of an Image

The article analyzes one of the earliest photographs by Man Ray, *Woman Smoking a Cigarette*. The history, representation and composition of this work sheds light on more than the visual strategy of the artist, which took shape in New York and was further developed in Paris. The small photographic print was signed by the author, which was not common practice in Man Ray's early photographic work. The piece then figured as the artist's trademark in one of his well-known group portraits, also from 1920. And a year later it would appear as a part of Francis Picabia's painting *The Cacodylic Eye*, which entered the annals of the avant garde as a prime example of collective work by the Dadaists. The aesthetic categories of image, author and genre present a specific context, rich in connotations of the socio-cultural discourse of modernism, of which Man Ray's *Woman Smoking a Cigarette* is a part.

Key words: Man Ray, photography, modernism, magazine illustrations, tobacco advertising, feminism.

Alexander Inshakov

Larionov in Paris: the Rayonist after Constructivism. Notes on Larionov's French Period

Mikhail Larionov kept a close eye on the latest trends in modern art during the time he spent in Paris. Acquaintance with Russian Constructivism led him to his own interpretation of this new movement. The article focuses on the debate concerning Rayonism between Larionov and Alfred Barr in the early 1930s, touching on the ideas of Paul Valéry. The untiring reflections on art, which Larionov pursued in his later years, give a clearer idea of the importance of his thought and work for 20th century art.

Key words: Mikhail Larionov, Alfred Barr, Diaghilev, Mayakovsky, Paul Valéry, Ballets Russes, scenography, Constructivism, Rayonism.

Christina Kiaer

"Coloured Illustrations" in the Primer of Communism: Deineka and Rodchenko in the magazine *Daesh*. Translated by Alexandra Novozhenova

The article looks at the work of Alexander Deineka for the Soviet magazines *Daesh* ("Let's Produce!") and *Bezbozhnik u stanka* ("Atheist at the Workbench") in the 1920s. Deineka worked for *Daesh* simultaneously with Alexander Rodchenko. Instead of contrasting Deineka's figurative graphics with the radicalism of the avant-garde photography of the constructivist Rodchenko, the author shows that both of these seemingly opposed art practices coexisted within the field of Soviet modernism.

Drawing on Walter Benjamin's notion of "coloured illustrations in the primer" of communism, the author explores representations of the proletarian body in the drawings of Deineka and the photographs of Rodchenko, arguing that both artists worked in the "force field" of the Communist Party.

Key words: *Daesh*, *Bezbozhnik u stanka*, the October group, Deineka, Rodchenko, graphics, painting, photography, photo reportage, factography, lithography.

Alexandra Strukova

Far Eastern Stylization in Soviet Art of the 1920s and 1930s

The article deals with a topic, which has been little considered before now. The attention paid by Soviet artists to the art of China and Japan arose from a certain tradition and from active cultural contacts in the 1920s, then became connected in the 1930s with a policy that aimed to master the world heritage. The article looks at the artistic life of this period, at oriental stylization by Soviet masters in architecture and fine art, and offers examples of the mutual influence between the art of the USSR and the countries of the Far East. The article focuses particularly on Far Eastern motifs in Soviet graphics and monumental painting of the period.

Key words: Soviet art of the 1920s and 1930s, "Chinoiserie", "Japonism", Sino-Soviet cultural ties, the Studio of Monumental Art, the Exhibition of Economic Achievements.

David Morris

Anti-Shows. APTART as the Art of Interaction. Translated by Sophia Krynska

The text deals with the concept of "anti-shows" — experimental non-exhibitions held as part of the APTART ("apartment art") project, a collective project and laboratory of the Moscow conceptualists that existed from 1982 to 1984. The author considers such binaries of 1980s culture as official-unofficial, art-life, public-private, collective-individual, as well as categories of interaction, DIY-practice, institutionalization, the viewer and the market in the context of a closed art community. The text was written as a preface to the book *Anti-Shows: APTART 1982–84* (London: Afterall Books in Association with the Center for Curatorial Studies at Bard College, 2017), compiled by Margarita and Victor Tupitsyn and based on archive materials from their collection. This version of the text was published in *e-flux journal* (No. 81, April 2017) and is reprinted with the kind permission of the author, Margarita and Victor Tupitsyn and *e-flux journal*.

Key words: APTART, Nikita Alekseev, Sven Gundlach, Konstantin Zvezdochetov, Victor Skersis, Vadim Zakharov, Yuri Albert, Mukhomor, TOTART, SZ, Gnezdo, Collective Actions.

Alexandra Danilova, Elena Kuprina-Lyakhovich

The MANI folders: An Experience of Modelling Cultural Space. Initial Research

The article examines one of the most important phenomena in the history of Moscow Conceptualism: the Moscow Archive of New Art ("MANI" in the Russian acronym). The

archive existed in the form of folders, which gathered together texts, drawings and photographs. Five folders were issued from 1981 to 1986, each with its own author-originator. As a unique historical and artistic production, combining the features of archive, catalogue, art almanac and art objects in their own right, the MANI folders reveal the whole variety of artistic ideas and strategies of the early 1980s, the closing period of Soviet unofficial art. Most of the documents from the MANI folders have not previously been available for research and publication.

Key words: Moscow Conceptualism, MANI, APTART, archive, museumification, microculture, unofficial art.

Elena Kuprina-Lyakhovich

"APTART en plein air". Unpublished Texts from the MANI Archive

The texts of Sven Gundlach and Nikita Alekseev, which are published here, were probably written for the planned catalogue of the *APTART en plein air* exhibition (May 29, 1983, near the village of Kalistovo outside Moscow) and were included in the fifth folder of the Moscow Archive of New Art (MANI). *APTART en plein air* was one of very few exhibition experiments in Russian art during the early 1980s and was among the country's first art festivals. The texts explain the idea behind the exhibition, the principles of holding a "plein air" exhibition, as well as the relationship between apartment art and land art. The publication is supplemented by comments of the artists and others who took part in the exhibition.

Key words: APTART, MANI folders, Moscow Conceptualism, unofficial art, apartment art, land art..

Svetlana Chlenova

"Russia is Feeling the Cold". Entries from the Diary of Nina Dmitrieva in 1963

The publication consists of diary entries from the year 1963 by the art historian Nina Alexandrovna Dmitrieva (1917–2003). At that time of resurgent repression in the USSR, Dmitrieva was head of the Aesthetics Sector at the Institute of Art History (now the State Institute for Art Studies). The diary entries are made without concealment and are a striking testimony to the difficult existence of a principled humanitarian author in a context of the absence of freedom.

Key words: Institute of Art History, Nina Dmitrieva, Boris Shragin, Yuri Davydov, Mikhail Lifshits, the thaw.

Leonid Belyaev

Andrei Batalov. *St Basil's Cathedral: The History and Iconography of its Architecture*. Moscow: Lingua-F, 2016.

Dmitry Severyukhin

Vassili Choukhaeff (1887–1973). *Retrospective*. Exhibition Catalogue / Ed. by Elena Yakovleva. Moscow: Moscow Museum of Modern Art, 2015.