

Summary

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Abstracts

Marina Sviderskaya

The Museum as a Heuristic Model. Postscript to the Exhibition *Voices of André Malraux's Imaginary Museum*

The article presents fragments from the works of André Malraux, which were excluded from the catalogue of the recent exhibition at the Pushkin Museum in Moscow at the editing stage, when cuts had to be made (sections from the Middle Ages to the end of the 18th century). Also presented are explanatory materials for the exhibition, which were intended for publication, but were not in fact published for various reasons, although they concern artists, works and concepts particularly close to the preoccupations and key theoretical positions of André Malraux.

The article also includes some commentaries on these materials by the author, who was an invited curator at the exhibition and among those who wrote materials for the exhibition catalogue.

Key words: Imaginary Museum, exhibition, metamorphosis, revival, Antiquity, Middle Ages, Renaissance, Enlightenment, painting.

Alexei Kurbanovsky

Realism Without the Real. Aspects of Kitsch

The article deals with the notion of kitsch as a specific phenomenon that was variously construed and contextualized in the 20th century (mostly in visual culture). The author proposes that the origins of kitsch are to be sought in Pierre-Joseph Proudhon's populist theories of art and the Surrealists' fascination with the "outmoded" (*démodé*), as remarked and interpreted by Walter Benjamin. It is suggested that "kitsch" is

structured as a "language" and satisfies some unconscious desire (hence its potency). Arrangement of the material draws on Harold Bloom's *Anxiety of Influence*, using such concepts as "clinamen", "kenosis", "apophrades", etc. Locating kitsch in the postmodern context, it is suggested that the "death of art" is really a matter of art being ousted by kitsch, which thereby reveals its final avatar as the "death-drive" postulated by psychoanalysis.

Key words: kitsch, bad taste, mass culture, aura, the real, the unconscious, simulation, death of art.

Anna Ezernitskaya

The Fondaco dei Tedeschi in Venice: the *Compagno della Calza* Fresco by Titian

The article considers the frescoes on the façade of the Fondaco dei Tedeschi in Venice. Unfortunately, most of the cycle was destroyed by time and weather, and only a few hard-to-decipher fragments, removed during restoration works in the past century, survive today. Discrepant information in sources has given rise to even more contradictory explanations of what exactly the frescoes represented. The article is less concerned with the place of the works in the artistic legacy of Giorgione and Titian, but focuses on the information which the works contained. Based on research and analysis the author proposes her own more precise interpretation of Titian's *Compagno della Calza* fresco.

Key words: Venice, Fondaco dei Tedeschi, Titian, Giorgione, Compagnie della Calza, monumental art, frescoes.

Elena Sharnova

"Landscape in the style of Salvator Rosa". Salvator Rosa and French Landscape of the 18th Century

The article deals with the influence of Salvator Rosa on French landscape painters of the 18th century, especially Claude-Joseph Vernet, and the reception of Rosa's creativity by collectors and art critics. The imaginary ("romantic") landscapes of the Italian master, and his individual motifs (rocks, waterfalls, dry trees, soldiers, robbers), were borrowed and interpreted in a particular way by French artists, giving rise to the phenomenon of "landscapes in the style of Salvator Rosa". These "Rosa pastiches" played an important role in shaping the style of 18th century French landscape painting.

Key words: French 18th century painting, imaginary landscape, Claude-Joseph Vernet, style formation, imitation, pastiche, Salvator Rosa.

Maria Chernysheva

"Genre historique" in French 19th Century Art. The Definition of a New Type of Historical Painting

The article focuses on the "genre historique", which appeared in French art in the first third of the 19th century as an alternative to "peinture historique". The author offers an understanding of the historical genre that is both holistic and multi-faceted, viewing it as both an artistic phenomenon and a cultural symptom. The historical genre is

presented as the origin of a new visual-psychological artistic conception, appealing to an unprecedentedly broad audience, as a sign of the liberalization and democratization of culture, a reflection of the new historical consciousness and, finally, and as the object of new market strategies for popularizing art. Particular attention is paid to assessments of the historical genre by art critics.

Key words: French 19th century art, historical genre, Paul Delaroche, Jean-Léon Gérôme.

Alla Aronova

Coronation Scenery as a Political Text: Catherine I and Catherine II

The article looks at various forms of temporary architecture used in two Russian coronations: that of Catherine I in 1724 and that of Catherine II (the Great) in 1762. This architecture is judged to be an important bearer of information, conveying the ideas behind such state celebrations to the Russian public and other contemporaries. It is shown how the coronation was a complex "theatrical" action with its own dramaturgy and scenography. Comparison of the artistic resources that were deployed for the coronations of Catherine I and Catherine II reveal how this theatrical production and the ideas, which it conveyed, changed and differed on the two occasions.

Key words: coronation, Catherine I, Catherine II, triumphal gates, triumphal entry, fireworks, coronation manifesto, masquerade.

Alexei Petukhov

Sergei Shchukin and his Contemporaries Abroad: Collectors, Dealers, Connoisseurs

The Moscow merchant, Sergei Shchukin, won international renown as a collector of new art in the late 19th and early 20th centuries. An analysis of his role and place in the art market environment of the time and of how the cultural context changed from the 1890s to the 1930s enables better understanding of the behaviour and motivation of this collector, who always chose his own path and often broke established rules. Shchukin was the heir of the first, heroic generation of patrons of new art. The second generation, to which he belonged, was marked by emotion and determination and anticipated the approaches of collectors who took the stage after the First World War.

Key words: Sergei Shchukin, collecting, art market, Impressionism, Post-Impressionism, avant-garde.

Ilya Ostrovsky

Voids in the Sculptures of Henry Moore

Specific works by Henry Moore are interpreted in order to generate a systematic approach for defining the elements of sculptural language that are variously qualified as "voids", "openings" and "holes". The key functional features of voids are reviewed in terms of their impact on the spectator's spatial and visual experience, and their role in the interaction of space and shape is described. From this point of view, Moore not only takes his place in the trend towards exteriorization of sculptural meaning

(identified by Rosalind Krauss), but also serves as a key link between Rodin-Brancusi and minimalism.

Key words: Henry Moore, sculpture, void, opening, transparency, corporeality, form, space.

Maria Silina

Art as a Language, the Languages of Art. The State Academy of Artistic Sciences and Aesthetic Theory of the 1920s. ["Iskusstvo kak yazyk – yazyki iskusstva. Gosudarstvennaya akademiya khudozhestvennikh nauk i esteticheskaya teoria 1920-kh godov"]. N. S. Plotnikova and N. P. Podzemsky (Eds.), with the assistance of Yu. N. Yakimenko. Moscow: New Literary Review, 2017.

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