

# Summary

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## Abstracts

**Natalia Mazur**

### **Studies in Visual Culture: History and Pre-History**

*Art Studies Journal* publishes excerpts from the book *The World of Images. Images of the World, An Anthology of Studies in Visual Culture*, edited by Natalia Mazur at the European University of Saint-Petersburg (due in print in summer 2018). The excerpts include an enlarged version of the introductory article by Natalia Mazur and texts by Fritz Saxl and Edgar Wind. The introduction to the book offers a synopsis of two intellectual traditions: the new discipline of visual studies and the earlier culturological history of images (“kulturwissenschaftliche Bildgeschichte”), originated by Aby Warburg and his colleagues of the Hamburg School. The author’s analysis suggests that the older tradition, developed in the last century on the periphery of mainstream art history, offers solutions to a whole range of methodological problems posed by the pioneers of the younger discipline.

**Key words:** visual studies, visual culture, vision and visibility, history of images, iconological analysis, Aby Warburg, the Hamburg School.

**Fritz Saxl**

### **Continuity and Variation in the Meaning of Images**

Introductory article, publication and translation by Natalia Mazur

The article by Fritz Saxl, first published in 1947, deals with the history of images (“Bildgeschichte”), which was one of the two principal methods of the Hamburg School. Saxl argues that certain stock images move between cultures, ages and media, constituting the basis of European culture and that by following their trajectories we

can map the European cultural space. Saxl applies his method to three images: a man holding snakes, a man subduing a bull, and a (winged) angel. A foreword to the article by Natalia Mazur gives a brief synopsis of Saxl’s intellectual biography, based on a memoir by Gertrude Bing.

**Key words:** history of images, Fritz Saxl, image of a man holding snakes, image of a man subduing a bull, image of a (winged) angel.

**Edgar Wind**

### **The Revolution of History Painting**

Introductory article, publication and translation by Natalia Mazur

In an article first published in 1938 Edgar Wind applies three-level iconological analysis — the second method of the Hamburg School — to explain a major shift in the style of historical painting, which occurred at the end of the 18<sup>th</sup> century. Wind explores the cultural and social factors that enabled historical painters to abandon certain clichés in the representation of dress and action, and shows how this shift in style was connected with a new perception of history. Natalia Mazur’s foreword offers a short intellectual biography of Wind and describes his contribution to the work of the Hamburg School.

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

**Elena Petrovskaya**

### **Daemon and Demos: The Political in the Art of Dmitry Prigov**

The article focuses on the “daemon” of the 20<sup>th</sup> century Russian artist and poet, Dmitry Prigov. The etymology of the word uncovers its meaning as “the god of the present moment”, the essence of all that is changeable. In Prigov’s works we find not only literary and pictorial images of daemons, but what the daemon seems to embody, namely, fluidity and the momentary union of opposites. This approach rebels against classification into types of art, art media, artistic languages, genres and the like. On another level, Prigov’s daemon is none other than sociability as such, echoing Marx’s comments of the daemon of Socrates (in the *Notebooks on Epicurean Philosophy*). This sociability, as an original “togetherness”, can be understood as the “political beyond politics”, something that precedes any political slogan, programme or institution. This is the dimension that Prigov’s art expresses in its own specific way.

**Key words:** contemporary art, Dmitry Prigov, daemon, Socrates, concrete universal, the political, demos, the multitude.

**Ekaterina Zolotova**

### **Western European Illuminated Documents of the 13<sup>th</sup> — 18<sup>th</sup> Centuries. Current Issues in Research and Cataloguing (the N. L. Likhachev Collection)**

The author continues her commentary on research and cataloguing work in Russian collections of Western European book miniatures, which she began following publication of the catalogue of Moscow collections. The article reports on work on the

new catalogue, *Illustrated Manuscripts and Documents of Western Europe of the 9<sup>th</sup> – 18<sup>th</sup> centuries*. Collection of the RAS Institute of History in Saint Petersburg (former collection of N. P. Likhachev). The new catalogue includes nearly a hundred parchment documents of the 13<sup>th</sup> – 18<sup>th</sup> centuries adorned with miniatures. This part of the collection has attracted the most attention due to the novelty of the material and the related research issues.

**Key words:** West European book miniatures, collection of N. P. Likhachev, illuminated documents, attribution, cataloguing, nobleman's charter, heraldic composition.

### Olga Nazarova

#### The Polyptych as Display in Italian Art of the Late 13<sup>th</sup> – Mid-15<sup>th</sup> Centuries

The article considers the Italian polyptych of the 13<sup>th</sup> – 15<sup>th</sup> centuries as a specific type of painting. The study of Italian painting on wood panels in terms of authorship, style, creative technique, pictorial features and the iconographic programmes of individual works has a long history, and publications in recent decades have focused on issues of patronage and the place of the polyptych in the spatial structure of the church. By an analysis of the results of these studies, the author rethinks the phenomenon of the polyptych, showing its genesis and the formation and development of its semantic programmes, analysing the specific language, which these programmes used, and demonstrating the gradual expansion of the audience, to which the polyptych was addressed.

**Key words:** painting on panels, altar image, polyptych, Italian painting, art of the Proto-Renaissance.

### Evgeny Yaylenko

#### “Let your hair down!” The Woman with a Mirror as a Theme in Venetian Renaissance Painting

The article deals with the evolution in Venetian Renaissance art of the theme of the woman with a mirror, examining how humanist culture effected a semantic transformation away from treatment of the same theme in the Middle Ages as an allegory of the vanity of life or the sin of lust. In the works of Giovanni Bellini and Titian the motif completely changes its semantic content, becoming a visual symbol of feminine beauty and the all-power of love. But as the century progressed, the Counter-Reformation effected a reverse, once again exploiting the theme for didactic purposes, before it disappeared forever from the Venetian artistic tradition.

**Key words:** Italian Renaissance, Giovanni Bellini, Titian, Paris Bordone, antiquity, humanistic culture.

### Andrei Karev

#### The Tomb as Emblem: a Russian Stone Memorial of the Classical Period

The article offers a reading of one of the best-known monuments of Russian memorial sculpture from the period of classicism, the tomb of Prince Dmitry Golitsyn, as an

allegorical message to contemporaries and their descendants. The monument by Fyodor Gordeyev was installed in the church of the Golitsyn Hospital in Moscow, built by the architect Matvey Kazakov in 1796–1801. The tomb bears various inscriptions, including an “expression of sentiment”, and is to be understood as a record, set in stone and using the laws of emblematic expression, of grief for a champion of the principal Christian virtues of Faith, Hope and Charity. The Golitsyn Hospital was a House of Charity, made possible by the munificence of Prince Golitsyn, and the tomb monument can be regarded as the programme formula for the entire hospital ensemble.

**Key words:** Classicism, the Golitsyn Hospital, sculpture, tomb monument, Fyodor Gordeyev, Franz Zauner, Dmitry Golitsyn, emblem, allegory, virtues, charity.

### Inna Voitova

#### Ballet Skirts and Pantaloon. Mutual Influence Between Persian Fashion and Russian Ballet Costume

The article looks at cultural interaction between Russian ballet costume and Persian harem fashion in the last quarter of the 19th and start of the 20th centuries. Drawing on memoirs, diaries, periodicals, rare archive photographs and theatrical graphics of the time, the author considers how the ballet skirt became an article of everyday clothing for women in the harem of Shah Naser al-Din, what gave rise to the combination of ballet skirt and pantaloon in the work of early 20th century Russian theatre artists, and how variants of this style entered European fashion. Attention is drawn to the important role of textual sources in the creation of Oriental images by Alexander Benois and Lev Bakst.

**Key words:** ballet costume, fashion, Persia, orientalism, ballet skirt, pantaloon, Shah Naser al-Din, Misl-Rustem, Anton Sevryugin, Alexander Benois, Konstantin Korovin, Lev Bakst, Paul Poiret, saisons russes.

### Irina Karasik

#### “Early Miro delights me”. Unknown letters from Lev Yudin to Konstantin Rozhdestvensky

The letters from the artist Lev Yudin to Konstantin Rozhdestvensky, which are a part of the Nikolai Khardzhiev archive at the Russian State Archive of Literature and Art (RGALI), are rich in content and represent a significant, and in some cases crucial addition to the letters, which are already known to researchers. They not only shed light on some obscure parts of the known correspondence and diaries of the artist, but also add valuable information concerning the topics discussed there. In particular, Yudin's letters are further evidence that, from the late 1920s and into the 1930s, Malevich's circle were familiar with Surrealism and associated a stage of the evolution of their own creativity with the surrealist movement. The present publication is an excerpt from the book *The Nikolai Khardzhiev Archive. The Russian Avant-garde: Materials and Documents from the RGALI Collection (Volume II)*, prepared by the *In Artibus* Foundation in association with RGALI (scheduled for publication in summer 2018).

**Key words:** Lev Yudin, Konstantin Rozhdestvensky, Malevich's circle, Russian avant-garde, photography, Juan Miro.