

# Summary

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## Abstracts

### Andrei Merezhnikov “The Effect of Close Vision”. Spatial Construction in Mikhail Vrubel’s Painting

The article considers the attitude of artists in the second half of the 19<sup>th</sup> century to the issue of spatial construction. Drawing on texts by Erwin Panofsky and Alexei Losev, the author uses the term “perspectivism” to offer an interpretation of compositional organisation in the paintings of Auguste Renoir, Konstantin Korovin and Valentin Serov. Emphasising the individuality of each painter’s optical device, the researcher notes how some artists retained the academic system of perspective, albeit with amendments, while others created their own system of projection. A detailed analysis is given of the composition of Vrubel’s *Oriental Tale* and the impact of Pavel Chistyakov and Mariano Fortuni on Vrubel’s compositional technique is assessed. Vrubel transforms constructional schemes and adjusts the projecting apparatus, but does so within the academic system. Perspectivism is an important component of Vrubel’s metaphor.  
**Key words:** Spatial constructions in painting, perspective, perspectivism, metaphor, Mikhail Vrubel, Mariano Fortuni, Auguste Renoir, Konstantin Korovin, Valentin Serov.

### Andrei Batalov The Church of the Nativity in Besedy in the Architectural Space of the Late 16<sup>th</sup> Century

The article is devoted to a little studied example of tent architecture from the end of the 16<sup>th</sup> century: the Church of the Nativity of Christ in the village of Besedy, just outside Moscow. Contrary to the traditional view of the building as archaic in its forms, it is

argued that the Church of the Nativity is among the more refined survivals of that era, and that study of its compositional features clarifies the continuity, which links the tent churches of the time of Tsar Boris Godunov with their immediate predecessors of the mid-to-late 16<sup>th</sup> century. The church is the only one that is known to have been commissioned by Dmitry Ivanovich Godunov (the Tsar’s uncle) and parallels can be drawn between its appearance and the exquisite works of embroidery, jewellery and book miniatures which were also created at the behest of Dmitry Ivanovich.

**Key words:** tent churches, church design in two sections, Dmitry Ivanovich Godunov, Besedy, churches of the time of Boris Godunov.

### Ekaterina Tarakanova The Artistic Ensemble of the Niccoline Chapel in the Vatican

The Niccoline Chapel in the Apostolic Palace contains the only surviving Vatican mural by Fra Beato Angelico. It is among the first fresco ensembles of the Quattrocento in Rome. The article analyses the semantic and artistic significance of this monument of the transition period, which influenced the establishment of Renaissance art in Rome. The author shows how it represents a harmonious synthesis of the Christian religion and the new culture. Study of the fresco’s programme reveals its orientation towards strengthening of the Holy See and the remarkable personality of its commissioner, Pope Nicholas V, with his *Renovatio Romae* policy.

**Key words:** Quattrocento, Niccoline Chapel, Pope Nicholas V, Fra Beato Angelico, Benozzo Gozzoli, patronage, humanism, perspective, spectator.

### Anna Vinogradova Leonardo da Vinci’s *Annunciation*. The Image of the Harmony of the Universe in Renaissance Painting

One of the main challenges in study of the manifold legacy of Leonardo da Vinci is to achieve a proper understanding of the artist’s creative method. The universality of Leonardo’s thinking and interests enabled him to channel the whole world into his fine art. The subject of analysis in this article is his early masterpiece *The Annunciation*, held by the Uffizi Gallery in Florence. Leonardo’s idea of beauty in painting and writing appears in this, his first masterpiece, as does his familiarity with the theory and practice of music, which enables him to enrich the picture in certain specific ways. In his creativity the master emerges as committed to creating of an image of the world that expresses its natural, organic unity. The optical wholeness of his art is a way of showing the *musica mundana* and beauty of the Universe.

**Key words:** Leonardo da Vinci, Leon-Battista Alberti, Boetius, Marsilio Ficino, idea of beauty, principle of harmony, image of the Universe, sfumato, natura, perspective, Neoplatonism.

### Margarita Lyalinskaya Raphael’s Work for the Theatre: In Search of a New Scenography

One of the great masters of the High Renaissance, Raphael is best known as a painter and architect. His work as a stage designer has never been studied in detail

by Russian historians of art. Raphael used two different scenographic models that were typical of his time: sets with perspective scenery and sets with a *scaenae frons*. The article draws on a range of textual and iconographic sources to examine Raphael's theatrical legacy.

**Key words:** Raphael, Antonio da Sangallo the Younger, scenography, Italian Renaissance theatre, perspective scenery, *scaenae frons*, *I Suppositi* by Lodovico Ariosto, Villa Madama.

### **Marat Ismagilov** **From Public Sphere to Art Market: the Society for the Encouragement of Artists in the 1820s**

The article looks at the foundation of the first non-governmental organisation for promotion of the visual arts in Tsarist Russia. It explores the ideology behind the decision to create the Society for the Encouragement of Artists, the political premises of the project and the Society's administrative framework. It also draws a connection, for the first time, between the foundation of the Society and the appearance of a public sphere in Russia centred around wealthy connoisseurs of art. The article shows how these connoisseurs used the resources of the public sphere, particularly the press, to raise the prestige of Russian art and increase its market value.

**Key words:** the Society for the Encouragement of Artists, public sphere, patronage, Russian 19<sup>th</sup> century art, Russian art institutions.

### **Ekaterina Usova** **"The Munich-Paris-Russian Colony". Notes on the Moscow Society of Artists in the 1900s**

The article looks at the activities of the Moscow Society of Artists in the second decade of its existence (in the 1900s). The author shows how, during this decade, the Society managed to preserve the best of its talent from the 1890s, while at the same time attracting a large number of new young artists. Despite their uneven quality, the exhibitions of the Moscow Society of Artists played an important part in Moscow cultural life at the beginning of the 20<sup>th</sup> century. The study is based on the memoirs and correspondence of the artist members of the Society and press coverage of the time.

**Key words:** Moscow Society of Artists, exhibition, decadence, Impressionism, *avant-garde*.

### **Natalia Shashkova** **The Moscow-Kursk Railway: Stations, Architects, Images**

The paper considers issues of attribution of the architectural structures of Russia's railway system, particularly those built at the time of "Railway fever" (from the mid-1860s to the 1870s). The author shows the degrees of involvement and forms of interaction between specialists in different spheres (architects, engineers, Railways Ministry officials) in the design of railway infrastructure, and how the role of architects changed at different stages in the development of railways in Russia. The author uses

the example of passenger buildings on the Moscow-Kursk Railway (built in 1864–1868) to identify the methods and potential results of research work in this field, as well as analysing erroneous attributions. Materials are published for the first time, which confirm that the architect and academician Iosif Thibault-Brignolles (from a Russified family of French origin) was the designer of the railway station in Orel.

**Key words:** railway architecture, station, Moscow-Kursk Railway, Maximilian Arnold, Iosif Thibault-Brignolles, Fyodor Knorre.

### **Olga Averyanova** **The Photogram: Questions of Indexation**

Early photograms, the cyanotypes of Anna Atkins or the photogenic drawings of the inventor of the negative-positive process. William Henry Fox Talbot, were created for scientific or practical purposes, but were perceived almost at once as an art form, becoming paradigms of Victorian aesthetics. The legitimisation of photography as art in the late 19<sup>th</sup> century, gave the photogram a second lease of life. The rayographs of Man Ray, while remaining photograms by the method of their creation, almost completely overthrew the ontology of photography, in particular the concept of indexicality associated with the specifics of the medium. The author of the article tries to answer the question: can the abstract reference of rayography correspond to the indexical essence of photography.

**Key words:** photography, photogram, cyanotype, photogenic drawing, rayography, Talbot, Atkins, Man Ray, indexicality.

### **Elizaveta Kuzina** **The Mystical Body of Indian Modernism: Souza, Swaminathan, Paniker**

The article deals with the connection between the work of three Indian modern artists, Francis Souza, Jagdish Swaminathan and K.C.S. Paniker, and traditional representations arising from Indian mystical traditions. The images that are found in the work of each of the artists are analysed, and their connection with the representations that serve as the basis of the tantric tradition – a mystical current in Hinduism, Buddhism and Jainism, which also influenced other Indian religions – is revealed.

**Key words:** fine art in India, Indian modernism, Souza, Swaminathan, Paniker, Indian mysticism, tantra.

### **Danila Bulatov** **The Art of Catharsis. Viennese Actionism and the Overcoming of Generation Trauma**

The article is devoted to Viennese Actionism: the performative practices of a group of young Austrian artists who worked together in the 1960s. The Viennese actionists, of the so-called 1968 generation, took as their theme tragic pages of the past and the modern realities of consumer culture. The all-pervasive mode of commodity production was perceived by the Actionists as a mechanism for the destruction of memories of the past, as a new form of totalitarianism. Art in the understanding of

these Viennese artists had to work for the healing of the social body, eliminating pathogenic effects by appealing to such psychotherapeutic methods as abreaction and catharsis.

**Key words:** Viennese Actionism, German Nitsch, Günther Brus, Otto Mühl, Rudolf Schwarzkogler, catharsis, Freudianism, performance, art as therapy, corporeality.

### Andrei Shabanov

Rosalind Polly Blakesley, *The Russian Canvas: Painting in Imperial Russia, 1757–1881*. New Haven, London: Yale University Press, 2016

### Tatiana Gnedovskaya

*Art of the 1950s — 1980s. USSR — Italy: Parallels and Intersections*. Round Table. Kunsthistorisches Institut in Florenz — Max-Planck-Institut, Florence, 28 May 2018

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