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И.М. Сахно

*Доктор филологических наук профессор
Российский университет дружбы народов
drsachno@msn.com
Москва*

Поэтическая беспредметность и абстракция: pro et contra

Ключевые слова: В. Хлебников, А. Крученых, супрематизм, абстрактная живопись, футуристическая поэзия.

Poetic irrelevant and abstraction: pro et contra

Keywords: V.Khlebnikov, A. Kruchenykh, Suprematism, abstract painting, futuristic poetry.

Summary: I.M. Sakhno article analyzes methodological link between the picturesque and poetic abstraction in paintings and literary works of Russian avant-garde. According to Sakhno there were two textological models in Russian futuristic poetry at the same time: Semantic zaum expressed in the works of V.Khlebnikov, and phonetic or graphic zaum elaborated by A. Kruchenykh. Futuristic word becomes an end in itself, absolute object, demonstrating its autonomy in relation to things, objects, established pragmatic policy. Sakhno identifies common basis of Suprematism, abstract painting and futuristic poetry.

О.А. Ващук

Аспирант

Санкт-Петербургский государственный университет технологий и дизайна

oxana_vaschuk@rambler.ru

Санкт-Петербург

**Фотография как новый художественный медиум
в швейцарской типографике 1930 – 1940-х гг.**

Ключевые слова: Швейцарская школа графического дизайна, Графический дизайн, Типографика Реклама.

Photography as the new medium in Swiss typography of 1930 – 1940s.

Keywords: Swiss school of graphic design, Graphic design, Typography, Advertising

Annotation: The aim of the present study is to investigate the role of photography in the formation of the Swiss school of graphic design. The author considers the influence of some German theorists upon Swiss typography of 1930-1940s. Special attention is paid to the «typo-photo» conception of L. Moholy-Nagy and its realization in the works by Swiss designers. The place of the new typography is examined in industrial advertising, periodicals, books, posters and expositions in Switzerland in 1930 – 1940-s.

Д.Я. Северюхин
Кандидат искусствоведения
severuhin@yandex.ru
Санкт-Петербург

Изобразительное искусство и цензурная политика в дореволюционной России

Ключевые слова: цензурная политика, дореволюционная Россия.

Visual art and censorial policy in pre-revolutionary Russia

Keywords: censorial policy, pre-revolutionary Russia.

Annotation: The article deals with the state censorial policy which was forming in pre-revolutionary Russia regarding exhibition activities. We follow its progress from the personal monarch diktat typical to the 18'th and the first half of the 19'th century which became especially evident during the reign of Nicolas the First to the reasonable bureaucracy system of permissions and prohibitions which shaping began during the reign of Alexander the Third. Well thought-out and well-grounded by the state power censorial policy in the sphere of art ordinary was in conflict with creative aspirations of the artists and provoked collisions which caused bitter irony in the artistic public. At the same time it is mentioned that the attention of censorship was mainly drawn to the problems of the morality whereas censorial prohibitions of the political kind were singular. The article is based on documentary sources and materials taken from the periodicals of the 19'th – the beginning of the 20'th century.

Н.М. Гончаренко

Аспирант

Санкт-Петербургский государственный академический институт

живописи, скульптуры и архитектуры им. И.Е. Репина

natalia_go@mail.ru

Санкт-Петербург

Современная городская скульптура в России: памятник или развлечение?

Ключевые слова: скульптура и город, городская скульптура, жанровая скульптура.

Contemporary City Sculpture in Russia: Monument or Entertainment?

Keywords: sculpture and the city, city sculpture, genre sculpture.

Annotation: In Russia and the former USSR there is still a big interest in the genre sculpture, which had begun to appear in our cities several years ago. City sculpture of this type began to perform the duties of the park sculpture, and became a mediator between people and milieu. Unfortunately, most of such a sculpture doesn't exist in harmony with urban environment. These new city sights are usually overfilled with details and naturalistic effects. No wonder that in such conditions the question of quality has been frequently ignored. This problem may have a negative effect on the image or the whole city.

И.А. Бурганов
Кандидат искусствоведения
Московский государственный художественно-промышленный
университет им. С.Г. Строганова
dombourganova@rambler.ru
Москва

Сад скульптур Карла Миллеса в Стокгольме

Ключевые слова: музей К. Миллеса, скульптура.

Sculpture garden of Karl Milles in Stockholm

Keywords: Karl Milles museum, sculpture.

Annotation: The article examines symbols, artistic peculiarities and the spatial-architectural diversity of one of the most significant sculptural ensemble in European art dated by the first half of XX century. In the XX century art sculpture revealed its distinct leader qualities. Consequently a number of sculpture museums arose in Europe to become bright artistic phenomenon. The art studio and park around it form the basis of such museums. Surrounding landscape serves as an active part of the exposition. The most important example of such a museum in landscape zone is the sculpture park created by Karl Milles in Stockholm in the first part of XX century.

Т.Ю. Воробьева
Научный сотрудник
ГМИИ им. А. С. Пушкина
vibia7@gmail.com
Москва

Ритуал и трапеза в египетском искусстве

Ключевые слова: Ритуал, трапеза в египетском искусстве.

Ritual and banquet in the Art of Ancient Egypt

Keywords: ritual, banquet in the Art of Ancient Egypt.

Annotation: This article is devoted to the theme of funerary banquet in the art of Ancient Egypt from Old to New Kingdom. This theme is look into relations of sacrifice and funerary rites. The works of monumental art, funerary reliefs, stelaes and manuscripts, some of them from collection of the Pushkin Museum of Fine Arts, are used for study the semantics and meanings aspects of this theme, in the contexts of cosmic reinnovation, the victory of life above death; the development of iconography of this theme, the images and metaphors of food in Egyptian Art; evolution of the theme of funerary banquet and its significance for the following periods of art history.

И.Ю. Темникова
Аспирант
МГХПУ им. С.Г. Строганова
irina-temnikova@mail.ru
Москва

Композиционные построения полов-мозаик Римской Африки I-IV вв. н.э.

Ключевые слова: мозаики Римской Африки.

Compositional structures of the floor mosaics in the Roman Africa I-IV c. BC

Keywords: mosaics in the North Africa.

Annotation: In her article “Compositional structures of the floor mosaics in the North Africa (I-IV c. BC)” Temnikova I.U., postgraduate student of the Stroganov University, analyses peculiarities and evolution of compositional structures of Roman floor mosaics in the North Africa. This attributive indication is of great importance as it enables us to analyze a work of art in terms of the evolution of the style. Such a detailed analysis and the systematization of the material, provided by the author of the article, have never been made before. As the result of our research the most settled compositional schemes of floor mosaics and their combinations were singled out. The experience in decorating ancient interiors for private dwellings with floor mosaics can be of interest for modern applied art.

С.В. Курасов

*Кандидат искусствоведения, проректор по учебной работе
Московский государственный художественно-промышленный
университет им. С.Г. Строганова
info@aaassdd.ru
Москва*

Художественные особенности церемониальных центров древнего Перу

Ключевые слова: чавинская цивилизация, ольмекская культура.

Artistic features of ceremonial centres of ancient Peru

Keywords: the Chavin civilization, the Olmeck culture.

Annotation: The article is devoted to research of symbolic architecture of ancient Peru based on the example of ritual- administrative centres of the culture of Chavin - the governor of all Andes civilizations. The problems of technical achievements providing seismic stability of Chavin buildings and their artistic value are covered in the article. The comparative analysis of common features between this culture and the Mezoamerican Olmeck culture has been done. The common features of both cultures can be found in architecture, ceramics, ornamental and hieroglyphic drawings. Together with art criticism problems, the problems of ethnographic research work are discussed.

Г.В. Казарян
Аспирант
МГУ им. М. В. Ломоносова
gayane-ok@yandex.ru
Москва

**Купольная глава Гандзасарского собора и пластика барабанов
армянских церквей XIII века**

Ключевые слова: армянская архитектура Средневековья, Арцах, Гандзасар, Эчмиадзин.

**The Dome of Gandzasar Church and the Relief Plastic
of the Armenian Churches Drums (13th century)**

Keywords: Armenian medieval architecture, Arzah, Gandzasar, Echmiadzin.

Annotation: This essay examines spatial composition and decoration of the Gandzasar main church (1216–1238) that is characterized by a sophisticated mixture of architectural and sculptural plastic. One of its distinctive features is 16-sided drum with umbrella-shaped dome. Upper parts of the sides with triangle frontons are widely decorated with anthropomorphic reliefs and floral ornament. Windows of the drum alternate with triangle niches with half-columns deep inside depicting donors and zoomorphic ornament. Among unique reliefs of this church are Crucifixion, Almighty Christ, The Fall, two pairs of donors, zoomorphic motifs that include ornamental elements. Figurative reliefs play significant role in the compositional structure of the drum and harmoniously correspond with its architectural elements of decoration. Gandzasar indicates the revival of the tradition of drum decoration with architectural order as well as relief plastic – the iconographic structure initiated by Catholicos Comitas circa 620 during reconstruction of Echmiadzin.

А.С. Егоров
Аспирант МГУ им. М.В. Ломоносова
Старший научный сотрудник
Московского музея современного искусства
andrew@mtoma.ru
Москва

**«Правосудие Камбиза» Герарда Давида и проблемы иконографии
«примеров правосудия» в европейском искусстве позднего средневековья**

Ключевые слова: Герард Давид; правовая иконография; примеры правосудия; нидерландская живопись; поздняя готика; Правосудие Камбиза.

**Gerard David's "Justice of Cambyses" and iconographical problems of
"exempla iustitiae" in Late Medieval European art**

Keywords: Gerard David; Justice of Cambyses; legal iconography; exempla iustitiae; justice scenes; Early Netherlandish painting; Late Gothic.

Annotation: The article deals with the general iconographic problems of "exempla iustitiae" - a specific class of sacred and profane Late Gothic imagery depicting model scenes of justice. The article focuses on a single representative work – Gerard David's "Justice of Cambyses" diptych from the Groeningemuseum in Bruges. The author examines the literary and visual sources of the legend, and considers the device of spatial and temporal actualization of depicted action by means of "disguised portraits" of the artist's contemporaries. A special emphasis is given to the issue of interpreting the "Justice of Cambyses" as a political allegory – the author proposes new iconographic insights into this important problem.

З.С. Пышновская
Кандидат искусствоведения Ассоциация искусствоведов (АИС)
Российское общество по изучению современного немецкого искусства (РОИСНИ)
dombourganova@rambler.ru
Москва

Алексей Явленский в Швейцарии
/1914-1921 гг. Сент-Прекс, Цюрих, Аскона/

Ключевые слова: Алексей Явленский, Марсель Янко, Ганс Арп, Вильгельм Лембрук, Сент-Прекс.

Alexej von Jawlensky in Switzerland
/1914-1921. Saint-Prex, Zurich, Ascona/

Keywords: Yavlensky, Marcel Yanko, Hans Arp, Vilhelm Lembruk, Sent-Preks.

Annotation: The article is devoted to creative work of Yavlensky during his stay in Sent-Preks, Switzerland from 1914 till 1921. The new phase in his art started at 1914 when he was forced to leave Germany because of the World War I. Z. S. Pyshnovskaja reconstructs spiritual environment and considers creative work of the artist in a view of his emotional mood. She characterizes his new circle of acquaintances (Marcel Yanko, Hans Arp, Vilhelm Lembruk). The author analyses stylistic features and spiritual content of the painting series created at this time: "Meditation", "Images of the holy land", "Constructive heads".

О. А. Хорошилова

Аспирант

*Российская академия художеств Санкт-Петербургского государственного
академического института живописи, скульптуры и архитектуры им. И.Е. Репина*

horosh@inbox.ru

Санкт-Петербург

Л. Бакст и его «школа»

Ключевые слова: Л. Бакст, Академия художеств, студия Е.Н. Зван-цевой, Русские сезоны, Эрте, Ж. Лепан, П. Пуаре, стиль «orient».

L. Bakst and his school

Keywords: Academy of Fine arts, L. Bakst, Studio of E. N. Zvantseva, Seasons Russes, Erte, G. Lepape, P. Poiret, “style orient”.

Annotation: The article is dedicated to the history of “Bakst School” and its two periods – Petersburg and Paris. The term was coined by S. Makovsky and A. Benois in the publications dedicated to Bakst’s pupils in St. Petersburg. The author of the article broadens the frames of “Bakst School” by having included Paris “pupils” as well – painter J.-E. Blanche, fashion artists Erte and G. Lepape, couturier P. Poiret, to name a few. They imitated Bakst’s oriental style, used his decorations and costume silhouettes while working over their own projects. These “pupils” formed the so called “orient” or “style a’la Bakst”, which had a profound impact on the twentieth century fashion. The article is based on the lesser known publications and essays by S. Makovsky, A. Benois, M. Voloshin as well as on the memories of P. Andreev and M. Dobuzhinsky.

Н.А. Мозохина

*Старший научный сотрудник Государственного Русского музея,
член редакционного совета журнала «Филокартия»*

natalymoz@mail.ru

Санкт-Петербург

А.Н. Бенуа как художественный лидер издательства при Общине св. Евгении

Ключевые слова: А.Н. Бенуа, издательство при Общине св. Евгении.

A. Benois as an Artistic Leader of the Publishing House at the St. Eugenie Society.

Keywords: A.N. Benois, Publishing House of the St. Eugenie Society.

Annotation: In the article for the first time is considered such little known aspect of A. Benois's life and creative work as collaboration with the publishing house, which was founded at the St. Eugenie Society with the purpose of gaining for a charitable needs and which published postcards and books. The article is based on new archives materials; in it is analyzed both a work of a painter at the drawings for postcards and his occupation as unofficial artistic leader of the publishing house. The history of the relationships with the firm is traced back until the last years of its existence.

С.И. Орлов

*Кандидат искусствоведения, научный сотрудник
Научно-исследовательский институт теории и истории
изобразительных искусств Российской академии художеств
dombourganova@rambler.ru
Москва*

Диалог отражений. Окно – зеркало

Ключевые слова: эффект отражения, окно, зеркало.

Dialogue of reflection. Window – mirror.

Keywords: effect of reflection, window, mirror

Annotation: The main materials of an article are themes of window and mirror in the art of the end of XIX – the beginning of XX century, in the works of K. Somov, A. Benua, M. Dobuzhinskiy. Graphical and painting works are compared with literature works. They get another qualities, express thoughts, presentiments, attitude to the world after becoming an art object. They often change each other, perform the role in the unknown window opening. Window, mirror, picture, water pool form logically and emotionally combined sequence. In the fine art window and mirror may appear as an attribute and an object of allegoric and plot composition. The other more universal level is – the effects of mirror become the essence of the picturesque method itself. In this article the author tries to show the variety of forms of reflection and their contradictory, duality nature.

В.А. Малолетков
Кандидат искусствоведения профессор
Московский государственный художественно-промышленный
университет им. С.Г. Строганова
domburganova@rambler.ru
Москва

Американская декоративная керамика последней трети XX века

Ключевые слова: декоративная керамика, китч, гипер реализм, экспрессионизм.

The American decorative ceramics of last third of XX-th century

Keywords: decorative ceramics, kitsch, super realism, expressionism.

Annotation: The article by V. A.Maloletkov is dedicated to the analysis and overview of the development of the decorative ceramics in USA during the last thirty years of 20th century. The author reveals the main trends of the American ceramics development and the influence of such art movements as kitsch, super realism and expressionism on it. The author emphasizes the high technical level of the American ceramists though he impartially notes the low artistic level of many artworks. The article is the first attempt of insightful professional analysis of the American ceramics state at the end of 20th century.

М.А. Бурганова
Доктор искусствоведения, профессор
Московский государственный художественно-промышленный
университет им. С.Г. Строганова
maria.burganova@gmail.com
Москва

Непубличные самодостаточные тексты.
Литературное творчество художников второй половины XX века

Ключевые слова: непубличный самодостаточный текст, литература андеграунда, литературные тексты художников.

Not public self-sufficient texts.
Literary creativity of artists of the second half of XX century

Keywords: nonpublic self-sufficient texts, underground literature, literary texts of artists.

Annotation: This article is devoted to a special form of the literature which can be described as a not-public self-sufficient text. This phenomenon is not connected with political subjects or idea of opposition. It stands aloof from the underground literature in which the conception of resistance, underground distribution, and exposure played a primary role. It is not about memoirs literature, diaries, and epistolary genre. But it is about texts, which have arisen as a special form of creative laboratory, and quite quickly moved to the status of unique artwork. Non-public texts have become a kind of reflection of the existence of a new cultural space that had come to replace «the thaw». And it accumulated a new aesthetics of society, the aspiration for philosophy and analysis, isolation and exclusiveness.

Д.А. Шумилин
Аспирант
Российский институт истории искусств
dashua@pochta.ru
Санкт-Петербург

Теософические истоки замысла поэмы «Прометей»

Ключевые слова: Скрябин, Прометей, Поэма огня, музыка, теософия, Блаватская, мистерия.

Theosophical sources of a plan of a poem «Prometheus»

Keywords: Scriabin, «Prometheus», «Poem of fire», music, theosophy, Blavatsky, the Mystery.

Annotation: In the paper it is spoken about genesis of a plan and about esoteric aspect of the matter of A. N. Scriabin's poem «Prometheus». The facts of the biography of the composer, not involved earlier in a corresponding context enough steadfast attention of scientists, are resulted and analyzed. The name of a poem is considered in view of originality of the composer's world view and in a context of its great interest in theosophy. The author views the symbolic of elements of the composition and its causal relationship with theosophical ontology. Interrelations between worded in the «Secret Doctrine» by H. P. Blavatsky the theory of evolution of seven races and a dramaturgic structure of the musical form of the «Poem of Fire » discovered for the first time in domestic music study.

Франс Лемер
Музыкальный критик
fr.fr.lemaire@skynet.be
Брюссель

Frans C. Lemaire
Critique musical
fr.fr.lemaire@skynet.be
Bruxelles

Тема смерти в музыке Дмитрия Шостаковича

Ключевые слова: Шостакович, тема смерти, пассакалия.

La Mort dans la musique de Dimitri Chostakovitch

Keywords: Shostakovich, theme of death, passacal.

Annotation: The article is devoted to the theme of death in music of Dmitry Shostakovich. This theme is closely connected with the tragic history of XX century and the World War II. F.Lemer investigates heritage of Shostakovich and analyses images of death, grief and protest elaborated by the composer in the various music forms during different periods of his creative work. F.Lemer gives special consideration to passacal – the form of mourning elegy, which Shostakovich used in many of his famous works during and after the war period.

Т.К. Овчинникова

Аспирант

Ростовская государственная консерватория им. С.В. Рахманинова

tatova@mail.ru

Ростов-на-Дону

Жанры вокально-хоровой музыки на телевизионном экране.

Ключевые слова: вокально-хоровая музыка, телевидение, хор, режиссер, экранно-музыкальная поэтика, экранно-музыкальная интонация.

The vocal choral music genres at television staging

Keywords: vocal choral music, television, a choir, a director, screenful musical poetics, screenful musical intonation.

Annotation: Television staging of a vocal choral composition appeared at the close of the XX century. The experimentation in sphere of combination of coral music and television was determined by expansion of opportunity in mass media communication on the one hand, and the specific character of perception of a contemporary society, which has propensity for visual way of getting information, on the other hand. The question of visual-acoustic correspondence arises when choosing the decorative set of television staging of a vocal choral composition. In number of director's approaches to such filming there are three principal determinant correspondences of visual and musical basis. Vocal choral music achieves the most full screenful embodiment by means of using the complex of devises of "screenful musical poetics".