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TABLE OF CONTENTS

<b>Alexander N. Burganov</b> The Albertina, Vienna: Michelangelo and His Time	5
<b>Roman M. Perelshtein</b> A Failed Saint in Archie Mayo's the Petrified Forest	12
<b>Nadia V. Japova</b> Claude Debussy: le génie français contre l'influence allemande	16
<b>Dmitriy N. Antropov</b> Representation of a technical object in a work of art	25
<b>Kirill N. Cheburashkin</b> Project and art aspects of using inner stressed structures in residential ambiance	35
<b>Elena A. Cheburashkina</b> Le phénomène du "design inviolable" sur l'exemple des travaux des créateurs américains des années 60 du XX siècle Charles et Ray Eames	47
<b>Nikolay K. Solovyev</b> Religious interiors of feudal disunity period	63
<b>Olga G. Makho</b> La pièce la plus intime des appartements publics des souverains italiens de la Renaissance (Le studiolo dans la structure architecturale de la résidence)	77
<b>Vera A. Dubrovina</b> The idea of fatal beauty in the image of the Sphinx during the period of Symbolism	91

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**THE ALBERTINA, VIENNA: MICHELANGELO  
AND HIS TIME**

*Keywords:* Albertina, Vienna, Michelangelo.

*Summary:* Stepping into the twilight of a large room, in which the only illumination comes from small shining windows, the viewer inevitably feels a sensation of being invited into another, unearthly, world. “Another” it may indeed be -but in no way an unearthly one. The windows concerned are chalk and pen sketches which illustrate “Michelangelo und Seine Zeit” (Michelangelo and his time), now on display in the Albertina museum in Vienna. The old sheets of paper in simple classical frames seem to shine from within with some magical, unreal light. They are known to bear the touch of the hands of many of the greatest artists of the past: Michelangelo, Raphael, Leonardo da Vinci and others. It is the inspiration, name and personality of each of them that is evident in these antique drawings marked with the artist’s passion, tenderness or despair. Laboring on those sheets, the masters concerned may have been conversing with god — and the viewer feels in some way, almost involuntarily, that their holy murmurs can be overheard.

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**A FAILED SAINT I N ARCHIE MAYO'S  
THE PETRIFIED FOREST**

*Keywords:* ideal, reality, cinematography, movie plot, theme.

*Abstract:* Using the film *The Petrified Forest* by Archie Mayo as an example, the author formulates one of the universal themes of cinematography, named “the ideal and the reality”, and suggests a name for a movie plot that corresponds to said theme: “the failed saints”.

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**CLAUDE DEBUSSY: LE GÉNIE FRANÇAIS  
CONTRE L'INFLUENCE ALLEMANDE**

*Keywords:* Pelléas et Mélisande, Debussy, Wagner, symbolisme, opéra français, musique impressionniste.

*Summary:* In this article, the author discusses the influence of Wagner's music and ideas on French art and culture. The article considers the Debussy's work in opposition to the French Wagnerisme, describing the process of assimilation of the German lyrical drama and its influence on the formation of French cultural identity.

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## **REPRESENTATION OF A TECHNICAL OBJECT IN A WORK OF ART**

*Keywords:* technical object, industrial theme, avant-garde, modern art.

*Summary:* The article explores modes of representation of a technical object in visual art from drawings of Leonardo Da Vinci to modern art practices. Author shows reasons of depiction or use of a technical object as a part of an artwork. The main point of the article is that technical object was a source of inspiration for artists by virtue of its connection with human's genius and its' significance for social and economic progress. It is shown that the appeal to a machinery becomes the most popular when artists realize themselves as inventors and creators.

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**PROJECT AND ART ASPECTS OF USING  
INNER STRESSED STRUCTURES IN  
RESIDENTIAL AMBIANCE**

*Keywords:* inner stressed structures, tensile structures, internal stress, bionics, furniture.

*Summary:* Inner stressed structures are well known and successfully widely applied since many thousands years ago in architecture, engineering and everyday life. Musical instruments, gymnastic apparatus, hiking outfit, war and building machinery, furniture, lamps, and many other things contain blocks of inner stressed structures. Nature itself prompted humans the way of using energy of internal stress of different materials for making convenient and practical things. Indeed, almost for every invention, made by man in this field, direct or indirect prototype can be found in nature. Beginning with direct citation (fish fin — a ship sail), ending with complex reframe (wood substance structure — stressed reinforcement).

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**LE PHÉNOMÈNE DU “DESIGN  
INVIELLISABLE” SUR L’EXEMPLE DES  
TRAVAUX DES CRÉATEURS AMÉRICAINS  
DES ANNÉES 60 DU XX SIÈCLE CHARLES  
ET RAY EAMES**

*Keywords:* Eames, Charles & Ray Eames, design, American designers,  
Furniture

*Summary:* Charles and Ray Eames one of the most legendary designer couples of the 20th century. They created the architecture, film, sculpture, toys and a special place in their work took the furniture.

For 40 years they generated a series of revolutionary furniture designs that combined Charles’ architectural training with Ray’s passion for painting and sculpture. Their furniture is still in production and still in demand. Why is it still inspiring, still beautiful? Maybe the furniture of

Charles and Ray Eames is still relevant today because it continues to be animated by the vitality of its conception. The sincerity, playfulness, imagination and technological rightness of their design have made them stable inhabitants of a changing world.

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## **RELIGIOUS INTERIORS OF FEUDAL DISUNITY PERIOD**

*Keywords:* religious interiors, feudal disunity period, architectural composition.

*Summary:* In the second quarter of XII century process of Russian lands division into separate feudal principalities was finished. Politicoeconomical and cultural centers are formed and developed on territories of Russia. In capitals of specific princedoms is a great concentration of builders, decorators and painters. Feudal division of Rus lands intensified the process of local traditions formation process and consequently appearing of different architecture schools creatively converting Kiev architectural heritage. Only stone cultic buildings of that time are in a good state of preservation — six-foot (in big cities) and four-foot (in ancestral lands and cloisters) variants of cruciform churches with a domed roof. Interiors of these temples were usually decorated with fresco paintings, colorful incrustations and stone relief on external walls.



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**LA PIÈCE LA PLUS INTIME DES  
APPARTEMENTS PUBLICS DES  
SOUVERAINS ITALIENS DE LA  
RENAISSANCE  
(LE STUDIOLLO DANS LA STRUCTURE  
ARCHITECTURALE DE LA RÉSIDENCE)\***

*Keywords:* studiolo, Renaissance, intellectual space, architecture, decor.

*Summary:* The studiolo of the humanist ruler — a small room for intellectual pastime — is a phenomenon of the Renaissance culture.

Its place in the structure of the residence is very peculiar. Being part of personal apartments, the room plays an important role in creation of a sovereign's image and carries out a representative function. At the same time this representative role is veiled by the small size of the room and its private nature.

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**THE IDEA OF FATAL BEAUTY  
IN THE IMAGE OF THE SPHINX  
DURING THE PERIOD OF SYMBOLISM**

*Keywords:* Sphinx, myth, demon, fatal beauty, symbolism, art, philosophy, death, eternity.

*Summary:* Article concerns the idea of fatal beauty among the artists of Symbolism in the prism of sphinx image. This period is characterized by rehabilitation of ancient and oriental art and philosophy, the concept of “eternal return” and mysterious symbols of the past. Different embodiments of mythical creature are examined in the works of European artists and Russian philosophers. The main attention is to the idea of a fatal attraction to the base emotions, carrying death. What widely distributed to all levels of life and, in particular, to the interpretation of ancient stories — mythical, Asian or biblical. And moreover, with the help of famous historical and literary contexts, in the image of a sphinx appears a new motif of vulnerability, emotional instability in front of deep, sophisticated and instinctive nature of a human being.

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