

2.2013

Art and Literature Scientific and Analytical Journal **TEXTS**

2.2013

TABLE OF CONTENTS

Tatyana Borodina

I. E. Repin in the Eyes of the American Press and Public 5

Nina Getashvili

Fate of the Art Following the Empire's Downfall 17

Svetlana Mozgot

Personal Space in Music: the "I—the Me"
and "I—You" Concepts 23

Roman Perelshtein

A Failed Saint in Archie Mayo's *The Petrified Forest* 31

Julia Smolenkova

Stroganov School of Sculpture. VKhUTEMAS period.
VKhUTEMAS: Sculpting Methodologies and Programs 35

Rusina Shikhatova

Des bibliothèques de Strasbourg : la contribution russe 44

Ekaterina Matveeva

Re-reading the Concept of Culture in a Social Context 53

Ilya Pechenkin

To the Origins of "Russian Style" of 19th Century Architecture:
between East and West 59

Josef H. Biller

Johann Holzer als Kalenderentwerfer 77

Alberto Milano

L'immagine della Russia nelle stampe europee
e in quelle edite da Daziario 104

Tatyana Borodina

Director of Ilya Repin's Memorial Home "Penates"

Sankt-Petersburg, Russia

info@art-texts.com

**I. E. REPIN IN THE EYES OF THE AMERICAN
PRESS AND PUBLIC**

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

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

Nina Getashvili

PhD, Professor, Head of Department of Art History

at Ilya Glazunov Russian Academy

of Painting, Sculpture and Architecture

Moscow, Russia

ninagallery@yandex.ru

FATE OF THE ART FOLLOWING THE EMPIRE'S DOWNFALL

Summary: It is interesting to trace the development of various national artistic communities in post-Soviet space. The situational analysis reveals the unevenness of that development, the similarities and differences between the existing stereotypes and prejudices, the changes in mythologies, artistic institutions, educational programs and critical reflections, the reorientation of ethnical attitudes, the contribution to international projects and the presence in the international context, the participation in the process of globalization (first of all in search for semiotic universality of expressive means), the strategies of cultural identity, the outbursts of religious influence upon art and the powerful attacks of the mass-culture, and numerous phenomena influencing the formation of the new “small” artistic communities.

Keywords: Artistic communities in post-Soviet space, ex-Soviet- art, the Artists' Union, the national identity.

Svetlana Mozgot
*PhD, Associate Professor, Department of the Theory
and History of Music and a Technique of Musical Education,
the Art Institute at the Adyghe State University
Maykop, Russia
prostranstvo30@yandex.ru*

**PERSONAL SPACE IN MUSIC:
THE “I—THE ME” AND “I—YOU” CONCEPTS**

Summary: More than 60 samples of vocal music from the 17th to the 20th centuries are analyzed to investigate how personal space is reflected in music through the “I — the Me” and “I — You” concepts. It is established that the “I — the Me” concept is embodied by using autocommunication or internal dialogue. The object of the nature presented in the form of the Alter ego (the Double) or Alter pars (the Interlocutor) acts as the virtual interlocutor. The “I — You” concept is embodied in vocal works for one soloist by using four main techniques: intonations of genre generalizations or intonations — genre mixtures, intonation portraiture, settled semantics of intonation formulas and contrast change of the dynamics, logic of tonal development or inclusion of sound imitation of reality. Formation of personal space of the Interlocutor is possible thanks to deepening of semantic meaning of the intonation marking an image in music, as well as owing to different positions of the description: by observer storyteller, commentator and by hero.

Keywords: Personal space in music, the “I — the Me” and “I — You” concepts, musical contents, internal monologue, spatial positions of the description: observer storyteller, commentator, hero.

Roman Perelshtein
PhD,
S. A. Gerasimov All-Russia
State Institute of Cinematography
Moscow, Russia
taigga@yandex.ru

A FAILED SAINT IN ARCHIE MAYO'S
THE PETRIFIED FOREST

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

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

Julia Smolenkova
PhD, Associate Professor
The Stroganov Moscow State Art Industrial Academy
Moscow, Russia
info@julia-smolenkova.com

STROGANOV SCHOOL OF SCULPTURE.
VKHUTEMAS PERIOD.
VKHUTEMAS: SCULPTING METHODOLOGIES
AND PROGRAMS

Summary: The methods, principles and concepts of shaping in teaching in the VKhUTEMAS Sculpture faculty and the modern Stroganov Moscow State University of Arts and Industry are being compared and looked upon in the following article.

Keywords: VKhUTEMAS, Sculpture, the Stroganov Art School history.

Rusina Shikhatova

Diplômée de la faculté d'histoire de l'Université Dostoïevski d'Omsk,

actuellement doctorante à l'Université de Strasbourg,

Ecole Doctorale des Humanités,

Strasbourg, France

shikhatova@etu.unistra.fr

DES BIBLIOTHÈQUES DE STRASBOURG :

LA CONTRIBUTION RUSSE

Summary: This thesis is focused on the history of Strasbourg Russian language library stock. The article is the first publication on Russian-language stock in libraries of Strasbourg and provides an introduction to the problems of the study.

Keywords: russian libraries, France, emigration.

Ekaterina Matveeva
Master of Arts,
Affiliated researcher of investigation group “Galabra”
in Santiago de Compostela Universita degli studi di Bergamo
Bergamo, Italy
matveevaekaterina@ymail.com

**RE-READING THE CONCEPT OF CULTURE
IN A SOCIAL CONTEXT**

Summary: This article covers the topic of social-cultural studies. The author re-reads the concept of culture through the prism of recent researches in the field of sociology, examining culture in a social context, where differences are understood through the interactive creation of various communicative repertoires.

Keywords: culture, communication, social context, inter-cultural couple, interculture.

Ilya Pechenkin
PhD, Senior lecturer
of Russian State University for the Humanities
Moscow, Russia
pech_archistory@mail.ru

**TO THE ORIGINS OF “RUSSIAN STYLE”
OF 19TH CENTURY ARCHITECTURE:
BETWEEN EAST AND WEST**

Summary: The article is dedicated to the earliest stage of revival of national Russian aesthetics what took place in course of general “historical” trend of XIX. One of the main questions was connected to the foreign origins of style of Russian medieval arts and architecture. There was no the common opinion on this subject between Russian art-historians and archeologists. However this dispute got especial pungency thanks to the book written by famous French architect, restorer and researcher Eugene Emanuel Viollet-le-Duc and published in Paris in 1877 (the Russian edition appeared a little later). French author tried to show what despite of having Byzantian source Russian art during the Middle Ages received strong Oriental influences — at first from Persia and Caucasus, and afterwards from Middle Eastern countries and even from India. This theory has broken up Russian art-historians’ community more evidently. Ones (e.g. Count S. Stroganov and Professor F. Buslaev) protested against the attempt “to push out Russia from Europe”, simultaneously others (e.g. V. Butovsky) were grateful to Viollet-le-Duc for his underlining of Russians’ difference from Europeans and gave a respect to him.

Keywords: architecture, historicism, XIXth century, Russian Style, S.G. Stroganov, E. Viollet-le-Duc, historiography, history of art.

Josef H. Biller
*Diplomtypograph und Kunsthistoriker,
ehem. Lektor für Kunst- und Kulturgeschichte Projekt:
Catalogue raisonné der offiziellen Wappenwandkalender
des Hl. Römischen Reiches (1512–1803)
München, Germany*

**JOHANN HOLZER
ALS KALENDERENTWERFER**

Wohl erstmals einer breiteren Öffentlichkeit bekannt wurde Holzers Entwurfstätigkeit für einen Wappenwandkalender durch die Monographie von Ernst Wolfgang Mick „Johann Evangelist Holzer (1709–1740). Ein frühvollendetes Malergenie des 18. Jahrhunderts“, die 1984 im Verlag Schnell & Steiner in München erschien. Darin stellte er als „Erstveröffentlichung“ den Jahrgang 1740 des Salzburger Erzstiftskalenders in einer Reproduktion auf S. 95 vor und ergänzte sie mit einer relativ ausführlichen Beschreibung auf den Seiten 94 und 96. So ganz unbekannt war diese Kalenderschöpfung der engeren Fachwelt freilich nicht, denn schon Jacob Wichner hat 1896 auf diese Graphik hingewiesen und P. Josef Straßer OSB hat sie in seiner großen Kalenderschau in Salzburg 1920 gezeigt sowie im freilich sehr unzulänglichen Begleitheft – Katalog wäre zu viel gesagt – kurz erwähnt.

Alberto Milano
*Laureato alla Università Bocconi di Milano,
presidente della commissione internazionale di Bildlore / SIEF,
vice-presidente dell' associazione BILD DRUCK PAPIER
Milano, Italy*

**L'IMMAGINE DELLA RUSSIA
NELLE STAMPE EUROPEE E IN QUELLE
EDITE DA DAZIARO**

Quando negli anni tra il 1764 e il 1768 l'artista francese Jean-Baptiste Le Prince (1734–1781) pubblicò le sue tre serie di sei incisioni ciascuna che raffigurano i venditori ambulanti che si potevano incontrare per le vie di Mosca e di San Pietroburgo, si trattava di una importante novità. Infatti ben poco era disponibile a quell'epoca sul mercato delle stampe con un simile soggetto russo a parte una raccolta pubblicata a Cassel qualche anno prima. E invece il genere dei cosiddetti “gridi” o mestieri ambulanti per le strade delle varie città europee era ben affermato da secoli. Si può dire che avesse fatto parte dell'assortimento degli stampatori orientati ad una produzione a larga diffusione sin dagli albori della stampa in Europa e poi sempre di più dal XVIII secolo, a Roma, a Parigi, a Venezia, a Londra e nelle città tedesche ed olandesi.