

1.2017

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

1.2017

TABLE OF CONTENTS

<b>Maria A. Burganova</b> Some aspects of composition and iconography of the Crucifixion	6
<b>Yulia Lombardi</b> Un frammento della Santa Russia nel cuore della Toscana: icone russe a Peccioli	16
<b>Galina N. Kuznetsova</b> Safavid Carpet XVI Century, According to Thumbnails the Russian National Library (Saint Petersburg) and Other Collections	37
<b>Tatiana P. Borodina</b> I. E. Repin in the Finnish Press. 1918—1930	44
<b>Julia A. Smolenkova</b> Stroganov School of plastics. VHUTEMAS period	56
<b>Frans C. Lemaire</b> Des protestations cachées à la dissidence ouverte	74
<b>Vahid Nick Pay</b> Populism: political race to the bottom in the era of “alternative facts”	97

**Maria A. Burganova**

*Full Member of the Russian Academy of Arts*

*Doctor of Arts*

*Professor of The Stroganov Moscow State Art Industrial Academy*

*e-mail: dom.text@gmail.com*

*Moscow, Russia*

## **Some aspects of composition and iconography of the Crucifixion**

*Summary:* Evolution of the iconographic changes of the composition of the Crucifixion during several centuries is explored. Also the author speaks about the Eastern and the Western tradition in representation of this New Testament narrative.

*Keywords:* iconography of the Crucifixion, Jesus Christ, Eastern and Western tradition of iconography.

**Yulia Lombardi**

*Tecnico Qualificato Guida Turistica Nazionale*

*e-mail: julgor@yandex.ru*

*Italy*

## **Un frammento della Santa Russia nel cuore della Toscana: icone russe a Peccioli**

*Summary:* La particolarità della rappresentazione del divino nella religiosità orientale (russa in particolare) è la traduzione in immagine delle imprese di Dio e dei Santi senza l'arbitrio dell'artista e riflettere queste sofferenze e queste gesta rivelando puramente il mondo interiore e sacro dell'umanità. Il carattere di tale culto assume la propria fisicità attraverso le ICONE, simbolo del messaggio teologico per eccellenza raffiguranti grandi dogmi della fede.

Il tutto con l'utilizzo della "PROSPETTIVA ROVESCIAIA" (gli oggetti diventano più grandi quanto più si allontanano dallo spettatore) che a prima vista può dare l'impressione di una raffigurazione spaziale errata; tale prospettiva vuole porre invece l'accento proprio sul significato spirituale della rappresentazione, relegando in secondo piano il realismo ottico e sensualità delle opere dei pittori occidentali "colpevoli" di tralasciare il carattere puramente mistico per esaltare la propria abilità pittorica.

*Keywords:* icone, prospettiva rovesciata, oriente, spiritualità.

**Galina N. Kuznetsova**

*PhD*

*e-mail: kuznetsovagn@mail.ru*

*Moscow, Russia*

*Dedicated to my teacher,*

*PhD, Olympiada I. Galerkin*

## **Safavid Carpet XVI Century, According to Thumbnails the Russian National Library (Saint Petersburg) and Other Collections**

*Summary:* The unity of style pile carpets, miniatures, patterns of terraces suggests a close interaction of artisans with the artists and architects of the court and the Safavid school. Cardboards for carpets, patterns, book pads are ornamental headpieces and narrative scenes portrait miniatures with elements of the natural background were made by the same artists Palace Kitab-Haan, which makes possible a more accurate attribution of the extant samples-pile weaving of the XVI century.

*Keywords:* iranian pile carpets XVI c., book miniature Safavid period.

**Tatiana P. Borodina**

*Head of Repin's Museum-Estate "Penates"*

*e-mail: tpborodina@mail.ru*

*Saint Petersburg, Russia*

## **I. E. Repin in the Finnish Press. 1918—1930**

*Summary:* The article is devoted to the great Russian artist I. E. Repin and his creativity during the years after revolution. The author studies the articles in the Finnish press of 1918—1930s, which elucidated Repin's works of art and exhibitions of the time.

*Keywords:* Repin, Finland, exhibitions, Finnish Art Society, press.

**Julia A. Smolenkova**  
*Ph D., associate professor*  
*Stroganov Moscow State Art Industrial Academy*  
*e-mail: info@julia-smolenkova.com*  
*Moscow, Russia*

## **Stroganov School of plastics. VHUTEMAS period**

*Summary:* This article examines and compares method, artistic principles and basis of formation in teaching sculpture at VHUTEMAS department of sculpture and modern Moscow State Stroganov Academy of Industrial and Applied Arts. Their solemnity and the continuity of the tradition of monumental sculpture is traced.

*Keywords:* Stroganov School of monumental sculpture, VHUTEMAS, method.

**Frans C. Lemaire**  
*Art critic*  
*e-mail: dom.text@gmail.com*  
*Gent, Belgium*

## **Des protestations cachées à la dissidence ouverte**

*Résumé:* L'article concerne Dimitri Chostakovitch, célèbre compositeur russe de la période soviétique en qui, peut-être parce qu'il fut un grand symphoniste, parce qu'il a écrit de nombreux quatuors à cordes et parce que son œuvre exprime et assume un ensemble de tensions excédant largement la stricte dimension musicale, certains ont voulu voir une sorte de «Beethoven du XXe siècle». Une grande confusion persiste à son égard: bien des questions concernant sa vie et son œuvre sont longtemps demeurées obscures. De nombreux éléments touchant à son attitude et à ses intentions artistiques ont été mal compris voire manipulés et une part important de son œuvre est toujours méconnue.

*Les mots clés:* Dimitri Chostakovitch, musique, symphoniste, la période soviétique.

**Vahid Nick Pay**

*researcher*

*PhD in Political Science at the University of Durham, UK  
MA in Social and Political Theory at London University, Birkbeck  
MA in Linguistics and BA in English Literature and Translation at  
Islamic Azad University*

*Author in Open Democracy, Le Monde and Le Nouvel Observateur,  
political editor for Respublica political forum  
e-mail: nickpay@outlook.com  
Paris, France*

## **Populism: political race to the bottom in the era of “alternative facts”**

*Summary:* Most observers have interpreted the Brexit and the stunning election of Donald Trump to the White House as yet another sign of a rising populist tides in the world of politics, but are these simply episodes of political blips, the so-called “Jesse Ventura” effect or “angry white man”, the left behind, or could there be other socio-political driving forces behind such a spectacular success?

*Keywords:* Populism, populist politics, relativism, postmodernism, postmodern politics, alternative fact, alternative truth, political relativism, american elections, Donald Trump, Brexit, far right politics, sentimentalist media, mainstream media, Marine Le Pen, movimento 5 stelle, Front National.