

NEW TOOLS AND INSTITUTIONAL MODEL OF FRENCH ART AT THE TURN OF THE MIDDLE AGES AND EARLY MODERN TIMES (END OF 15th–16th CENTURIES): THEORETICAL AND METHODOLOGICAL ASPECTS AND POLITICAL AND DIPLOMATIC ASPECTS

The era of transition from the Middle Ages to the Renaissance is rightly recognized as a period of innovative artistic solutions in French art and is characterized by an unprecedented intensification of political and diplomatic art relations. Diplomacy is a science and at the same time an art to settle the inter-state relations. At the turn of the Middle Ages and Early Modernity new institutional features and the typical trends in the theory and practice of the French Renaissance art were clearly identified. This period is recognized as transformational — the picturesque achievements of the previous period are subjected to reinterpretation, artistic processes are intensified and institutionalized in new establishments and schools of painting (A. Quarton, N. Froment, B. d'Eyck, J. Hey, J. Fouquet etc.).

The article also focuses on the following aspects: foreign institutional factor of French Renaissance art model; value and institutional art orientations of the French Renaissance period; new forms of political and diplomatic organization and art institutionalization during the French Renaissance period, the conceptual bases of institutionalization and the classification of the humanities; new forms and tools of the humanities in France; forms and methods of treatment of the historical experience studia humanitatis in scientific or educational establishments. Institutionalization and implementation of new models of relations between art, science and society as a constant of Early Modern Period occurs exactly during the Renaissance in France.

Thus, at the turn of the Middle Ages and Early Modern period the French art passes its institutional path and reveals new artistic and institutional forms with distinctive national characteristics under the influence of the multiplicity of stylistic trends and external influences (so-called institutional model of French Renaissance art). Renaissance trends firstly found their institutional consolidation in the garden art and architecture, while retaining special features, balanced dualism and fluctuation in painting and sculpture.

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Картины эпохи Ренессанса из собрания И. Э. Гоцковского — первой коллекции Эрмитажа. Изменения атрибуции и вновь открытые шедевры

Коллекция западноевропейской живописи берлинского предпринимателя И. Э. Гоцковского, перешедшая в 1764 г. в собрание императрицы Екатерины II, положила начало сегодняшнему Эрмитажу. Многие картины, составлявшие тогдашнюю коллекцию, до сих пор находятся в Эрмитаже, другие, известные на сегодняшний день, разошлись по различным музеям мира.

В состав коллекции входили 317 произведений мастеров различных европейских школ XV–XVIII вв. Среди них шедевры эпохи Ренессанса занимали особое место.

Продажная опись Гоцковского, предоставленная Екатерине II, включала в себя произведения великих мастеров европейского Ренессанса — Рафаэля, Тициана, Веронезе, Тинторетто, Гольбейна. Атрибуция многих из них в наше время не подтвердилась. Некоторые из картин сменили не только авторство, но даже и саму школу. Автор доклада провел поэтапное исследование шедевров коллекции и впервые установил принадлежность к коллекции целого ряда ранее неизвестных произведений.

В настоящее время картины эпохи Ренессанса из первой коллекции Эрмитажа встречаются в различных собраниях по всему миру. Наряду с Эрмитажем в их число входят

архитектурно-ландшафтный комплекс Ораниенбаум в Ломоносове, Национальная галерея Армении в Ереване, Саратовский музей изобразительных искусств имени А. Н. Радищева и другие.

В ходе доклада будет сделан краткий обзор этих живописных шедевров. На примере произведения, проданного Гоцковским как работа выдающегося мастера венецианской школы Паоло Веронезе, в докладе будет представлена как история изменения авторства этой картины, так и возможные причины ее изначально неправильной атрибуции.

В заключении доклада будет обращено внимание на значение исследования коллекции И.Э. Гоцкого как в свете современного взгляда на атрибуцию живописи Ренессанса, так и установления изначального происхождения многих шедевров современных музеев.

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THE RENAISSANCE PAINTINGS FROM THE GOTZKOWSKY'S COLLECTION AS THE FIRST HERMITAGE COLLECTION. REVIEW OF ATTRIBUTION AND THE NEWLY DISCOVERED MASTERPIECES

The gallery of the Western European painting, which belonged to the Berlin merchant Gotzkowsky and moved to the collection of Empress Catherine II in 1764, is the oldest one in the Hermitage today.

Today many paintings from Gotzkowsky's collection are still in the Hermitage, but some of them have been dispersed to different museums of the world.

The collection consisted of 317 paintings by Western European artists of the 15th–18th centuries of various schools. Among them the Renaissance's masterpieces are the most remarkable.

The sale inventory of Gotzkowsky brought to Catherine II included the works of the great masters of the European Renaissance: Raphael, Titian, Veronese, Tintoretto, Holbein. Today part of attributions is not confirmed. Scholars changed the authorship and the school attribution for some of the paintings.

The report presents a step-by-step research into the masterpieces. The author has determined the whole list of paintings that previously belonged to this collection.

Today the paintings from the first Hermitage collection are found in more than 25 collections of the world. The report provides the survey of these works and gives examples of revised attributions. For instance, Gotzkowsky sold one item as a work by Veronese, but today its authorship is altered.

We believe it's vital to study the Gotzkowsky's collection taking into account the present views on the attribution of the Renaissance art and the determination of the original provenance of the works kept in modern museums.

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RECONSIDERING THE RENAISSANCE IN FRANCE: NEW APPROACHES TO FIGURATIVE ARTS IN THE LOIRE VALLEY

Many researches have recently reconsidered Renaissance French Art. A general methodological tendency has quickly emerged. It is aimed to focus on the concept of "foyer", i.e. artistic centers and their particularities (Troyes, Nancy, Lyon). On that direction, an exhibition and a symposium Tours 1500, that took place in 2012 (Tours, CESR), reconsidered art in the Loire Valley, birthplace of the French Renaissance, and defined new problems.

At the very beginning of the 16th century, Loire Valley was a French royal court residence and then a center of high level artistic production (painting, sculpture, jewelry, tapestry, illuminated manuscripts). Around 1900, the young discipline of art history focused on this "regional school of artistic