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**PORTRAIT OF SARAH ELEONORA FAIRMORE BY IVAN VISHNYAKOV:
TO THE QUESTION OF ICONOGRAPHY**

The 18th century in Russian art may be called the epoch of portrait-painting. This very genre marked by strong interest in personality was developing very quickly and in various forms in the period of forming of secular culture. Humanistic emphasis is one of the key aspects that let art historians compare the role of the 18th century in the evolution of the national art school with that of the Renaissance in Western Europe.

The portrait of Sarah Eleonora Fairmore (1749, Russian Museum) is one of the most well-known and heartfelt paintings by Ivan Vishnyakov, a prominent artist of the middle of the 18th century. Art historians of different generations have turned to the study of this canvas. The most thorough analysis of the picture was presented by Tatiana Ilina in her book "Ivan Vishnyakov. Life and work" (1979). It is noted that the portrait is painted in accordance with all the canons of European formal portraits of the 17th–18th centuries. However, Vishnyakov had never been abroad. Thus he had no opportunity to see works of art by western masters, except those bought in Europe or created by the foreigners living in Russia. The composition of Sarah Fairmore's portrait is usually compared with the one of Infanta Margarita by Diego Velazquez. Certainly, some similarity of these pictures can be found but it seems indirect and rather distant. There is no doubt that it was not Infanta Margarita's image that Vishnyakov used as a prototype.

Artists of the 18th century used to follow renowned patterns in their creative work. The ways of exchange of information and professional experience are of particular interest in the context of western influence and Russia's integration into European art world. The example taken by Ivan Vishnyakov is quite obvious. It is a portrait of Isabella Maria Bourbon, Princess of Parma (Versailles), a granddaughter of Louis XV. The picture was painted by the famous French artist Jean Marc Nattier in the middle of the 18th century. The compositions of both portraits are so much alike, as well as other formal devices, that one can not be mistaken regarding the source of borrowing. Working on his canvas Vishnyakov probably used an engraving after the painted original by Nattier.

The practice of using prints as patterns was widely spread in art. Considering the popularity of Nattier's work in Russia, which local artists frequently copied or followed, Vishnyakov's choice appears to be evident and natural.

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**Семейный портрет в России XVIII века
и общеевропейское художественное наследие**

При подключении русской культуры к общеевропейскому художественному процессу в XVIII столетии становится актуальным и общее для Нового времени творческое наследие, включающее искусство Ренессанса. Данная тенденция оказала влияние и на развитие семейного портрета в России, но эта тема еще не становилась предметом специального исследовательского внимания. Цель настоящей работы — проследить, как воспринималась в России сложившаяся в Западной Европе традиция семейных изображений в типологическом, образном, композиционном и символическом контекстах.

Среди художественных школ, подаривших миру наибольшее многообразие семейных полотен, главенствуют Нидерланды, а впоследствии Фландрия и Голландия, Германия, Италия, Франция и Великобритания, где, начиная с эпохи Возрождения, тема семьи становится одним из главных мотивов портретного искусства. Предмет исследования в настоящей

работе состоит в анализе выбора и интерпретации русскими мастерами XVIII в. сложившихся в западноевропейской живописи иконографических типов семейных изображений, таких как парные и двойные портреты супругов и близких родственников; семейные автопортреты художников; изображения матери с ребенком или несколькими детьми, представляющие материнство как главную женскую добродетель; многофигурные фамильные полотна, поддерживающие идею прославления целого рода. Обращаясь к другому типологическому уровню, отметим, что в России, как и везде в европейской живописи, семейный портрет был представлен как парадным, так и камерным вариантами, портретом в пейзаже и портретом в интерьере. В отечественном искусстве нашел отражение даже такой специфический вариант английского группового портрета, как «сцены собеседования» («Портрет дворянина петербургской губернии с семьей» кисти неизвестного художника, Россия, 1790-е гг., Московский Государственный Объединенный Музей-заповедник; «Портрет А. И. Безбородко с дочерьми Любовью и Клеопатрой» 1803 г. кисти В. Л. Боровиковского, Государственный Русский музей).

Проведенный анализ показывает, что сама типология семейного портрета, как и разнообразные художественные средства, композиционные приемы, атрибуты, широко применявшиеся в западноевропейской живописи для создания образа семьи, проникая в отечественную живописную среду, одухотворялись неповторимой русской самобытностью.

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FAMILY PORTRAITURE IN THE 18th CENTURY RUSSIA AND THE ALL-EUROPEAN ARTISTIC HERITAGE

In the 18th century Russian culture got connected with the contemporary all-European artistic process. As a result the creative heritage, including the Renaissance art, which was common to all European countries in the modern era, became actual for Russian art. This tendency had a serious impact on the development of family portraiture in Russia. This theme has not yet become a subject of a specialized research. So, the purpose of my work is to trace how the family portrait tradition developed in Western Europe was perceived in Russia in typological, figurative, compositional and symbolic contexts.

Among art schools that gave the world the greatest diversity of family paintings the dominant were the Netherlands, and subsequently Flanders and Holland, Germany, Italy, France and Great Britain. In these countries the family representation developed to become one of the main motives of portraiture since Renaissance.

The paper offers analysis of the selection and interpretation of iconographic types of family paintings by the Russian artists of the 18th century. The types included the following: twin and double portraits of spouses and close relatives; self-portraits of artists with their families; portraits of mother and a child or children, representing motherhood as the main female virtue, and group family portraits, supporting the idea of clan glorification developed in Western Europe. Turning to another typological level, we came to a conclusion that in Russian art, as well as in Europe, a family portrait was represented in types of a ceremonial portrait, a chamber portrait, a portrait in landscape and a portrait in interior. Even such a specific portrait type as “a conversation piece”, borrowed from British tradition, found its reflection in Russian art (“Portrait of a Nobleman of St. Petersburg Province with His Family” by an unknown artist, Russia, 1790s, The Moscow State Integrated Art and Historical Architectural and Natural Landscape Museum-Reserve; “Portrait of Countess Bezborodko and Her Daughters Lyubov and Cleopatra” by V. L. Borovikovsky, 1803, The State Russian Museum).

My analysis demonstrates that typology of family portrait, as well as many artistic means, compositional devices, attributes, which were widely used in Western painting, was deeply spiritualized by the unique Russian identity when being adopted by Russian art.