

Summary

Editorial Staff

Nikolai Molok, PhD in History of Art
Editor-in-chief

Evgenia Shidlovskaya, PhD in History of Art
Deputy Editor

Alla Vershinina, PhD in History of Art
Deputy Editor

Editorial Board

Andrei Batalov, PhD, Doctor of Science (History of Art), Professor, member
of the Russian Academy of Arts
Ekaterina Bobrinskaya, PhD, Doctor of Science (History of Art)
John E. Bowlt, PhD, Doctor of Science (History of Art), Professor
Ilya Doronchenkov, PhD in History of Art, Associate Professor
Tatiana Gnedovskaya, PhD, Doctor of Science (History of Art)
Mikhail Iampolsky, PhD, Doctor of Science (History of Art), Professor
Arkady Ippolitov, art historian, curator
Irina Karasik, PhD, Doctor of Science (History of Art)
Tatiana Karpova, PhD, Doctor of Science (History of Art)
Armen Kazaryan, PhD, Doctor of Science (History of Art), corresponding member
of the Russian Academy of Architecture
Anna Korndorf, PhD, Doctor of Science (History of Art)
Lev Lifshits, PhD, Doctor of Science (History of Art)
Olga Medvedkova, PhD, Doctor of Science (History of Art), Professor
Viktor Misiano, PhD in History of Art
Alla Rosenfeld, PhD, Doctor of Science (History of Art), Professor
Elena Sharnova, PhD in History of Art, Associate Professor
Alexandra Shatskikh, PhD in History of Art
Sharif Shukurov, PhD, Doctor of Science (History of Art)
Dmitry Shvidkovsky, PhD, Doctor of Science (History of Art), Professor, member
of the Russian Academy of Arts, member of the Russian Academy of Architecture
Natalia Sipovskaya, PhD, Doctor of Science (History of Art)
Marina Sviderskaya, PhD, Doctor of Science (History of Art), Professor
Lucia Tonini, PhD, Doctor of Science (History of Art), Professor

Contents

THEORY

RAYONISM

- 10** **Ekaterina Bobrinskaya.**
Mikhail Larionov: Vision / Imagination

CONCEPTUALISM

- 62** **Kirill Korchagin.**
Between Zen and Conceptualism:
“Collective Actions” Group at the Turn
of the 1970s and 1980s

HISTORY

COLLECTING

- 94** **Irina Artemieva, Elena Bortnikova.**
Johann Friedrich Reiffenstein’s Acquisition
of Paintings for Catherine II.
Part I. Ludovico Carracci and Ippolito
Scarsellino
- 116** **Lyubava Chistova.**
Gustav Magnus Strandman’s “Collection
of Caricatures and Curious Notes”.
Early 19th Century English Ephemera
at the Hermitage Museum
- 140** **Elizaveta Vaneyan, Victoria Demenova.**
Rescued from Re-melting: Metal Buddhist
Sculpture from the Pushkin Museum of
Fine Arts’ Collection
- 154** **Appendix.** Vsevolod Pavlov’s
Memorandum to the Director of the State
Museum of Fine Arts (1944)

VISUAL STUDIES

- 158 **Nikolai Bayev, Askold Smirnov,
Sergei Khachaturov.**
Frans Snyder's "Birds Concert":
Ad Hominem
- 182 **Nikolai Molok**
In Piranesi's Head: "The Sleep of Reason"
and "The Art of Fantasy"
- 216 **Tatiana Gnedovskaya.**
Artist Alexander Konstantinov and
Architecture

EXHIBITIONS

- 238 **Ilia Doronchenkov.**
The Tale of How Ilia Efimovich Quarreled
with Sergei Pavlovich. "The International
Art Exhibition of 'The World of Art'
Magazine" (1899) and Its Russian Viewers

RUSSIAN AVANT-GARDE

- 272 **Danila Liukshin.**
The Never Happened Soviet Surrealist:
Kliment Redko

ARCHIVE

REPIN

- 296 **Sophia Aksenova, Natalia Lysenkova,
Tatiana Yudenkova.**
Vladimir Zeeler and Ilia Repin's
Correspondence

BOOK REVIEWS

- 332 **Boris Groys.**
A Lady and a Car [Review of: Grisha
Bruskin. *A Raging Rage. Revolution and
Counter-revolution in Art*. Moscow: New
Publishing House, 2021]

ABSTRACTS

348

CONTRIBUTORS

353

INFORMATION FOR CONTRIBUTORS

355

Abstracts

Ekaterina Bobrinskaya Mikhail Larionov: Vision / Imagination

The article examines scientific and parascientific ideas and practices of the 19th and early 20th centuries, which make it possible to reconstruct artistic and cultural contexts for the concept of Mikhail Larionov's rayonist vision; it explores how the artist worked with these contexts, how he used and how he transformed the practices of vision/imagination offered by the culture of his time.

Key words: Mikhail Larionov, rayonism, psychometry, theosophy, new vision, non-objective art, Nikolai Kulbin.

Kirill Korchagin Between Zen and Conceptualism: "Collective Actions" Group at the Turn of the 1970s and 1980s

Conceptual artists, as direct descendants of the historical avant-garde, sought to erase the boundaries between different forms of arts. It is no coincidence that in Boris Groys's work, originated from the very centre of the conceptualist milieu, the Wagnerian notion of *Gesamtkunstwerk*, a total oeuvre that unites all private forms of art, played crucial role. "Collective Actions" group moved in the wake of this movement: all of the varied activities of its founder Andrei Monastyrsky, including actions, performances, installations, poems, and a great manifold of reflective texts, can be seen as a complex unity, where works created in different genres echo one another and comment on one another. The present article regards one of the key concepts of Monastyrsky's aesthetic theory, which he addresses in his various works from different sides, the notion of *void*, and the intellectual background that made it central to the practice of "Collective

Actions" at the turn of the 1970s and 1980s. First of all, this concerns the way in which the teachings of Zen Buddhism and the Kyoto School, which at that time were becoming known in the Soviet Union, were perceived and reinterpreted by this circle, primarily through the translations of D. T. Suzuki's books and a number of summaries of Kitaro Nishida's thought. Because of the complex nature of the art in question, the first focus will be on the multitude of texts that accompanied the group during the period of its greatest activity and, above all, the two central works of that time — Monastyrsky's documentary novel *Kashirskoye Shosse* and his book length poem *Poetic World*; each of them can shed light in its own way on the structure of the experience with which early Moscow conceptualism dealt.

Key words: Andrei Monastyrsky, "Collective Actions" group, actionism, Moscow conceptualism, "Trips out of Town", Zen Buddhism.

Irina Artemieva, Elena Bortnikova Johann Friedrich Reiffenstein's Acquisition of Paintings for Catherine II. Part I. Ludovico Carracci and Ippolito Scarsellino

The article discusses the issues of attribution and provenance of two large-scale altarpieces — "The Circumcision of Christ" by Ludovico Carracci and "The Annunciation" by Ippolito Scarsellino, both created at the very beginning of the 1610s for the Oratorio della Scala in Ferrara. In 1780, both works were bought by the Empress Catherine II. However, the fierce competition in the art market provoked the appearance of derogatory responses about the canvases received, which cast doubt on their authenticity. Catherine II's reaction to the "competent" opinion of the trusted persons was instantaneous — the paintings were rejected, and later transported to Pavlovsk, to the Hospital House at St. Mary Magdalene church. In 1933, both canvases entered the Hermitage Museum collection and were stored on the shaft until 1980, when they were moved for permanent storage to the palaces-museums and parks of the city of Lomonosov.

Key words: Ludovico Carracci, Ippolito Scarsellino, Italian painting of the 17th century, history of collecting, Catherine II. Johann Friedrich Reiffenstein, Thomas Jenkins; Baron von Grimm.

Lyubava Chistova Gustav Magnus Strandman's "Collection of Caricatures and Curious Notes". Early 19th Century English Ephemera at the Hermitage Museum

The article deals with the unique "Collection of Caricatures and Curious Notes Publis'd in London" — an album with more than 700 printed sheets pasted on: advertisements, visit cards, lottery tickets, trademarks and cards, caricatures, etc., — collected by the Russian diplomat Gustav Magnus Strandman in London in 1812–1814. This complex is interesting from two points of view. On the one hand, the complex provides rich material for studying the print culture of Regency England and the end of the Napoleonic Wars. On the other hand, the album allows us to analyse the peculiarities of the Russian traveller's view on the culture in which he found himself, that is to learn something not only about the material he collected but also about the collector himself and his ideas.

Key words: ephemera, England, trade cards, lottery, caricature, Johann Gustav Magnus Strandman.

Elizaveta Vaneyan, Victoria Demenova
Rescued from Re-melting: Metal Buddhist Sculpture from the Pushkin Museum of Fine Arts' Collection

The article presents the first results of the study of a Buddhist bronze sculpture collection (229 objects) which entered the Pushkin Museum of Fine Arts in 1944-1945 from the Foundry "C" of Glavtortsvetmet (Sukhoi Log, Sverdlovsk region). Archive materials, published here for the first time, bring to light circumstances of this unexpected new arrival. They provide a new perspective on the history of the "repressed" Buddhist bronzes that were collected from temples and brought to the Ural region as scrap metal. Few of them ended up in the collections of Ural museums. Thanks to the report of Vsevolod Pavlov, who was sent to the Foundry to select objects, it is possible to prove that some Buddhist sculptures were stolen and dispersed from the scrap collection points. The article also provides a typological and stylistic review of the composition of the collection, the rarest objects are identified: the results of the analysis suggest that the sculpture came to the Foundry from *datsans* located on the territory of contemporary Russia.

Key words: Buddhist sculpture, Vajrayana art, museum collections, Dolonnor, Zanabazar, Sino-Tibetan style, regional schools.

Nikolai Bayev, Askold Smirnov, Sergei Khachaturov
Frans Snyders' "Birds Concert": *Ad Hominem*

The article proposes new discoveries in the study of Frans Snyders' painting "Birds Concert" from the Hermitage Museum, and its interpretation in the context of Baroque and Enlightenment cultures. The decoding of the notation on the music stand in front of the conductor of the birds concert — the little owl (*Athene noctua*) — contributed to the correction of the usual view of the picture as an illustration of a fable with satirical overtones ("each in his own way"). The song written in the notes to Horace's ode *Ad Leuconoen* adjusts the perception of the picture in a major way and asserts hedonistic motto "seize the moment". This is consistent with the Baroque idea of inspiration by a diverse vital world. The presence of the painting in the ancestral castle of British Prime Minister Robert Walpole allows to understand the peculiarities of the interpretation of the painting in the Age of Enlightenment. It correlates with the socio-political situation, the reputation of Walpole, who identified himself with the conductor, the wise owl, as well as with the parliament of birds, which reacted differently to his politics.

Key words: baroque, Enlightenment, Frans Snyders, Robert Walpole, John Gay, Horace, notation, satire, fable, ode.

Nikolai Molok
In Piranesi's Head: "The Sleep of Reason" and "The Art of Fantasy"

The article focuses on Goya's etching "The Sleep of Reason Produces Monsters", which is considered as a "portrait of Piranesi" dreaming of his own "Prisons". The iconographic and iconological analysis of the etching allows to conclude that its main topic was "the art of fantasy", which occupied an important place not only in Goya's work, but also in that of Piranesi. In the 18th century art theory, the notion of "fantasy" as well as the related categories of "capriccio", "madness", and "dream", denoted such an art-work that was created in violation of the rules of art. The Romantics' idea of dream as a source of creative energy predetermined the reinterpretation of "Prisons" at the beginning of the 19th century: they now were seen as preimages of "dark romanticism" aroused due to the power of imagination and visualized hallucinations and nightmares.

Key words: Piranesi, Fuseli, Goya, Walpole, Boullée, De Quincey, Odoevsky, dream, fantasy, capriccio, reason, madness, ignorance.

Tatiana Gnedovskaya
Artist Alexander Konstantinov and Architecture

The mathematician Alexander Konstantinov, who did not immediately take up artistic creativity and, moreover, relatively early passed away, nevertheless left a very noticeable and important trace in the history not only of fine arts, but also of architecture. This article analyses what originally related Konstantinov to architecture, how step by step he increasingly turned into a professional designer, what were the features of his approach to architecture and his contribution to the evolution of ideas about it.

Key words: Alexander Konstantinov, architecture, graphics, synthesis of arts, urban environment, street art, public art.

Ilia Doronchenkov
The Tale of How Ilia Efimovich Quarreled with Sergei Pavlovich. "The International Art Exhibition of 'The World of Art' Magazine" (1899) and Its Russian Viewers

The article deals with "The International Art Exhibition of 'The World of Art' Magazine" organized by Serge Diaghilev in 1899 in St. Petersburg. It was the first and the only attempt to transmit the most advanced exhibition model of the period — the Secession — to Russia. The article reconstructs the public reaction to the exhibition and deals with conflicts in artistic milieu provoked by the show.

Key words: "The World of Art", Diaghilev, Tenisheva, Repin, Stasov, Besnard, Boldini, Böcklin, Degas, Russian-European artistic connections.

Danila Liukshin**The Never Happened Soviet Surrealist: Kliment Redko**

The article offers an analysis of Kliment Redko's (1897–1956) artistic career. The author analyses artist's personal attitude toward Surrealism and how he was influenced by the Parisian artworld when living in France in 1927–1935. The article reconstructs Redko's social circle — it included Parisian artists connected to Surrealism — at the turn of the 1920s and 1930s. The article shows that Redko himself was influenced by Surrealism. However, Redko came to France being a “neo-realist” and not an avant-garde artist, as he was during the early period of his career. Thus, despite the similarities of his early creative methods (Electroorganism/Svechenism) with the Surrealist one, the Soviet artist was not a participant of the main events in the Parisian artworld, but rather a witness.

Key words: Kliment Redko, projectionism, electroorganism, surrealism, Russian-French artistic relations, Soviet views on modern Western art.

Sophia Aksenova, Natalia Lysenkova, Tatiana Yudenkova**Vladimir Zeeler and Ilia Repin's Correspondence**

This publication presents fragments of extensive correspondence between Ilia Repin and Vladimir Zeeler in the period from 1924 to 1929, and expands the idea of their epistolary heritage, part of which was first published in the catalogue of the Repin's exhibition (Tretyakov Gallery, 2019).

Living in his estate Kuokkala, which turned out to be in Finland in 1918, Repin actively maintained correspondence with colleagues and friends who remained in Soviet Russia, as well as with representatives of the Russian diaspora. The following excerpts from his correspondence with Zeeler, who was the Secretary General of the Union of Russian Writers in Paris and editor of “La Pensée russe” newspaper, show Repin's interest in the professional and personal fate of Russian cultural figures in exile — Kuprin, Bruni, Voinov, Aronson, Malyavin, Chaliapin, and also shed light on the artistic life of the Russian abroad and Repin's artistic views from the last years of his life. The letters are kept in the Bakhmeteff Archive (Columbia University Libraries, New York) and the Research Archive of the Academy of Arts (St. Petersburg). All the materials are published for the first time.

Key words: Repin, Zeeler, Benois, Chaliapin, Leo Tolstoy, Russian emigration.

Boris Groys**A Lady and a Car**

Review of: Grisha Bruskin. *A Raging Rage. Revolution and Counter-revolution in Art*. Moscow: New Publishing House, 2021.

Contributors

Sophia Aksenova

Researcher at the Department of Russian painting of mid-19th — early 20th century, State Tretyakov Gallery. Moscow.
aksenovasv@tretyakov.ru

Irina Artemieva

PhD in History of Art, leading researcher at the Department of Western European Fine Art, State Hermitage Museum, keeper of the collection of Venetian paintings of the 15th–18th centuries. St. Petersburg.
arte@hermitage.ru

Nikolai Bayev

Translator, writer, author of publications on Russian history, Western philosophy and literature, political and gender studies. Moscow.
nikiprok@gmail.com

Ekaterina Bobrinskaya

PhD, Doctor of Science (History of Art), head of the Department of Art of the Modern Age, State Institute for Art Studies (SIAS). Her publications include: *Russian Avant-garde: Limits of Art* (2006), *The Soul of a Crowd. Art and Social Mythology* (2018), etc. Moscow.
ekaterina173@gmail.com

Elena Bortnikova

Deputy General Director of the Curatorial and inventory department at the Peterhof State Museum-Reserve, keeper of the Oranienbaum paintings department. Peterhof.
ebortnikova@peterhofmuseum.ru

Lyubava Chistova

PhD in History of Art, researcher at the Department of Western Art, State Hermitage Museum. St. Petersburg. savraska4@gmail.com.

Victoria Demenova

PhD in History of Art, Associate professor, Director of Faculty of Art History, Cultural Studies and Design, Ural Federal University. Yekaterinburg.
vikina@mail.ru

Ilia Doronchenkov

PhD in History of Art, Deputy Director of the Pushkin Museum of Fine Art, Professor of the Faculty of Art History, European University in St. Petersburg. Editor of the critical anthology *Russian and Soviet Views of Modern Western Art, 1890s to Mid 1930s* (2009). St. Petersburg–Moscow.
ilia.doronchenkov@arts-museum.ru

Tatiana Gnedovskaya

PhD, Doctor of Science (History of Art). Leading researcher at the State Institute for Art Studies (SIAS). Member of the Union of Moscow Architects. Moscow.
tgnedovskaya@gmail.com

Boris Groys

PhD in Philosophy, art historian and theorist, philosopher, curator. Global Distinguished Professor of Russian and Slavic Studies at New York University. New York.
groys@aol.com

Sergei Khachaturov

PhD in History of Art. Associate Professor at the Department of Russian Art History, Moscow State University. Lecturer at the Rodchenko Art School. Moscow.
sergkhat@yandex.ru

Kirill Korchagin

PhD in Philology, senior researcher in V. Vinogradov Russian Language Institute of Russian Academy of Sciences and Institute of Linguistics of Russian Academy of Sciences. Author of books *In Search of Totality: Papers on the Newest Russian Poetry* (2020) and *Russian Verse: Caesura* (2021). Andrey Bely Prize laureate, "Literature projects and criticism" nomination. Moscow.
stivendedal@gmail.com

Danila Liukshin

PhD student at the Faculty of Art History, European University in St. Petersburg. St. Petersburg.
dliukshin@eu.spb.ru

Natalia Lysenkova

Researcher at the Department of Russian painting of mid-19th — early 20th century, State Tretyakov Gallery. Moscow.
lysenkovanf@tretyakov.ru

Nikolai Molok

PhD in History of Art, senior researcher at the Department of Art of the Modern Age, State Institute for Art Studies (SIAS). Editor-in-chief of *Art Studies* journal. Moscow.
nmolok@gmail.com

Askold Smirnov

Lecturer at the RUDN University, member of the Association of Forensic Medical Experts, member of the Moscow Scientific Society of Historians of Medicine. Researcher in the field of musical iconography, museology, history of medicine. Moscow.
ascold20@yandex.ru

Tatiana Yudenkova

PhD, Doctor of Science (History of Art), head of the Department of Russian Painting of mid-19th — early 20th centuries, State Tretyakov Gallery, leading researcher at the Department of Russian Art of the 18th — early 20th centuries, Research Institute of Theory and History of Arts of the Russian Academy of Science. Author of *The Brothers Pavel Mikhailovich and Sergei Mikhailovich Tretyakov: Ideological Aspects of Collecting in the Second Half of the 19th Century* (2015). Moscow.
yudenkovatv@mail.ru

Elizaveta Vaneyan

MA (Art History and Theory). PhD student at the Moscow State University, researcher at the Pushkin State Museum of Fine Arts. Moscow.
vanejan.liza@gmail.com

Information for Contributors

The editorial staff and editorial board of *Art Studies Journal* can only consider materials submitted for publication if they meet the following requirements:

- Articles should be no longer than 60,000 characters with spaces, including notes and bibliographic lists; for post-graduate students and applicants for a degree the upper limit is 40,000 characters.
- The number of illustrations must be agreed with the editorial staff.
- Texts and illustrations must be submitted by e-mail; they are also accepted on data storage devices.
- Expert assessments of manuscripts are performed by members of the Journal's editorial board.

An article must be accompanied by:

- A review and an excerpt from the minutes of a faculty (section, department) meeting, recommending the article for publication.
- A brief annotation and key words of the article (with an English translation) of up to 800 characters with spaces; information about the author with an indication of his or her academic degree, place of employment, position and e-mail address (with an English translation).

Post-graduate students and applicants for a degree must:

- Indicate the faculty and department of their academic institution or the name of their research institution.
- Provide a review/recommendation from their dissertation adviser, leading specialist or the referring organization (certified by seal).

Guidelines for the submission of articles and illustrations:

- Texts are accepted in MS Word format. Font: Times New Roman; font size — 14 (texts), 12 (notes and bibliography); line spacing — 1.5; indent — 1.25 cm. Quotes: «...», quotes in quotations — "...".
- All notes must have consecutive numbering and should be placed at the end of the text.

— Each article must end with a bibliographic list in alphabetical order. The reference to a quoted source should be in square brackets with the index number of the source in the bibliographic list and the page number (for example, [1, p. 12]). The bibliographic list should conform to the Russian State Standard of 7.05.2008.

- Illustrations are accepted in TIFF or JPG formats, with 300 dpi resolution.
- Illustration captions must include the name of the author, title (of the work of art, edifice, etc.), year of creation, material (medium), size, location.

Materials that do not meet these requirements cannot be considered for publication.

No publication fees are charged (this concerns all categories of authors, including post-graduate students). No fees are paid to the author (s).

In accordance with Russian legislation, non-exclusive rights for the publication of manuscripts are given by the author(s) to the periodical's founder and publisher (State Institute for Art Studies). The authors guarantee that the texts submitted for publication in the periodical are their original texts, which have not been officially handed to other parties for reproduction or other use. The authors are responsible for the content of their texts and for the fact of their publication. The editorial staff have the right to abridge the articles, to edit them and to send them to the authors for revision if necessary.