

# 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. Bowlit, 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 lampolsky, PhD, Doctor of Science (History of Art), Professor  
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**

AVANT-GARDE

- 10 **Alexei Kurbanovsky.**  
Non-human Dimension. “The Fourth  
Dimension” as the Overcoming  
of Human in the Paintings of Avant-garde  
Artists

**HISTORY**

MINIATURE

- 46 **Daria Likhacheva.**  
Images of Churches and Monasteries  
of Constantinople in the Miniatures  
of the Menologion of Basil II
- 72 **Sharif Shukurov.**  
Handwritten Miniatures of the Jalairid  
Dynasty

ART AND POLITICS

- 88 **Varvara Koltsova.**  
Jewellery as a Political Statement:  
The Chain of the Order of the Broom Pod  
in the Costume and Politics of Richard II
- 110 **Alla Aronova.**  
Decoration of the Serpukhov Gates  
of the Zemlyanoy Gorod for the Poltava  
Triumph (21 December 1709):  
Comparison of Sources

- COLLECTING
- 126 **Irina Artemieva, Elena Bortnikova.**  
Johann Friedrich Reiffenstein's Acquisition  
of Paintings for Catherine II. Part II.  
"The Betrayal of Christ" by Correggio
- SYMBOLISM
- 150 **Olga Davydova.**  
*Arrrt, Arrrt:* Akseli Gallen-Kallela  
in a Monologue With the "Sphinx"
- EXHIBITIONS
- 206 **Olga Pevsner.**  
The First Russian Art Show in Berlin.  
Reconstruction of the Exhibition. Part II:  
The Hidden History, 1920–1924
- 244 **Appendix.** List of Artworks Exhibited in  
Berlin and Amsterdam, but Never Returned  
to Russia
- MURALISM
- 248 **Olga Yudina.**  
David Alfaro Siqueiros and Soviet Cinema:  
From Eisenstein to Gerasimov
- ABSTRACT ART
- 280 **Ilona Lebedeva.**  
"Here" was Newman
- RUINS
- 304 **Sergei Khachaturov.**  
2 Brodsky 2. Wanderers Among the Ruins
- COUNTER-FUTURISM
- 316 **Ekaterina Lazareva.**  
Futurism in Global Perspective:  
From Historical Avant-garde to  
Contemporary Counter-futurisms

## HISTORIOGRAPHY

## CHRISTIAN ARCHEOLOGY

- 342 **Yulia Buzykina.**  
Abstract, Plagiarism or Intellectual  
Self-colonization? Nikolai Pokrovsky  
and the Methodology for the Study  
of Christian Art

## BOOKS

- 362 **Vadim Sadkov.**  
Maria Demidova. Hidden Meanings:  
The Becoming of the Symbolic Systems  
of the Renaissance and Western European  
Art of the 15<sup>th</sup>–17<sup>th</sup> Centuries. Moscow:  
Lingva-F, 2023.

## ABSTRACTS

384

## CONTRIBUTORS

389

## INFORMATION FOR CONTRIBUTORS

391

## Abstracts

**Alexei Kurbanovsky**

### **Non-human Dimension. “The Fourth Dimension” as the Overcoming of Human in the Paintings of Avant-garde Artists**

At the turn of the 20<sup>th</sup> century a real avalanche of technological inventions amazed European men-in-the-street, innovative scientific concepts flourished. The idea of the “Fourth Dimension”, also quite popular, was variously construed in mathematics, mass culture and media, fine art, and even theosophy. H. G. Wells and H. Hinton, H. Poincaré and M. Duchamp, P.D. Ouspensky and K. Malevich were among those who entertained this very notion. The article correlates such speculations with the concept of the “inferiority of humans” propagated by F. Nietzsche, later monstrously distorted by M. Nordau into “Degeneration”. If Hinton suggested mathematically imaginative construction of a “Four-Dimensional Tesseract”, C.F. Bragdon suggested a theosophical parable where Jesus Christ Himself appeared as the Ambassador of the “Higher Dimension”. Gallery of “non-human missionaries” may have included the Martians (H. G. Wells); Duchampian “Bride as Agricultural Machine”, S. Dalí’s “torpid donkey”. W. Benjamin’s unpredictable aura could emanate only from the “other dimension” — be it the Unconscious, the Sacred, the Heterogeneous — of just the Fourth one.

**Key words:** the fourth dimension, time, theosophy, surrealism, statue, machine, donkey, the sacred, sovereignty, magic, pathology, aura.

**Daria Likhacheva**

### **Images of Churches and Monasteries of Constantinople in the Miniatures of the Menologion of Basil II**

This article concerns the images of churches and monasteries of Constantinople in the Menologion of Basil II, one of the most beautiful manuscripts of the Macedonian Renaissance. The appeal to early art, characteristic of the painting of this time, led to the return of many techniques and pictorial forms forgotten during the iconoclastic period. This also affected the architectural images, which became much more complex: many new details, borrowed both from ancient samples and from modern masters of real buildings appeared in manuscripts. In many ways, the attention of artists from the 9<sup>th</sup> to 11<sup>th</sup> centuries to architecture around them allows us not only to compare the images created by the masters with texts (for example, with ekphrases) and preserved monuments, but also to refer to them as a reflection of the Byzantine view of architecture, where each individual element had a special meaning for the viewer.

**Key words:** Byzantium, Byzantine architecture, architectural images, Menologion of Basil II.

**Sharif Shukurov**

### **Handwritten Miniatures of the Jalairid Dynasty**

The author considers two aspects of the Jalairid dynasty (1340–1410) — historical and analytical (relationship between text and illustration). We turn to the poem of the Persian poet Khwāju Kirmani. His poem “Humai and Humayun” repeatedly describes the space of a “jasmine garden with living water”. Poetic description becomes exemplary for the birth of a new compositional scheme of Persian miniatures, artists calculate the poetic description of the garden, turning it into an innovative compositional scheme, which becomes exemplary for the entire subsequent representation of space in handwritten miniatures. We call the new visual mode metatext, that aimed not at transmitting the content of the text, but at interpreting it. Visual metatext displaces not just text, but a textual, well-established logocentric program that came to the Iranians from Muslim Arabs. The artist gains visible freedom of action.

**Key words:** Jalairid dynasty, Persian poetry and illustrated manuscripts, Khwāju Kirmani, handwritten miniatures, text and illustration, metatext.

**Varvara Koltsova**

### **Jewellery as a Political Statement: The Chain of the Order of the Broom Pod in the Costume and Politics of Richard II**

The depiction of the chain of the Order of the Broom Pod on the Wilton Diptych, a portable altar that included a lifetime portrait of Richard II, is an important attribute whose meaning has not been fully elucidated. In the late Middle Ages, the costume of the elite contained a variety of codes and symbols and was a non-verbal text through which the rulers communicated, creating, strengthening and destroying ties. Order chains not only included emblems that referred to specific concepts, but also acquired additional meaning depending on who, when and under what circumstances wore them. The purpose of this article is to identify the political message contained in Richard II wearing the chain of the French order. This will allow not only to get closer to a more accurate date for the creation of the diptych, but also to determine how the costume and the jewelry included in it were used by Richard II. An analysis of the sources shows that the wearing of the chain by Richard II was a non-verbal threat directed at the Lords Appellants, the king's internal political opponents.

**Key words:** Richard II, Charles VI, Hundred Years War, order of the Broom Pod, Wilton Diptych.

**Alla Aronova**

### **Decoration of the Serpukhov Gates of the Zemlyanoy Gorod for the Poltava Triumph (21 December 1709): Comparison of Sources**

The article analyses various sources related to the design of the Serpukhov Gates of the Zemlyanoy Gorod for the Poltava Triumph. The author shows how, complementing each other, written and graphic documents allow us to get an idea of different aspects of the construction of urban festive scenography of Peter the Great's time.

**Key words:** Serpukhov Gates, Poltava Triumph, Alexei Zubov, *Symbola et Emblemata*, Armory, logs, planks, painting.

**Irina Artemieva, Elena Bortnikova**

### **Johann Friedrich Reiffenstein's Acquisition of Paintings for Catherine II. Part II. "The Betrayal of Christ" by Correggio**

Correggio's original composition depicting a rare subject from the Gospel of St. Mark, known from a copy in the Galleria Nazionale di Parma, is thought to be lost. In late eighteenth-century Rome, Thomas Jenkins had two similar works, one on canvas, the other on a walnut panel. Mentioned in numerous sources in the 17<sup>th</sup> and 18<sup>th</sup> centuries (including the "Opere" of Anton Raphael Mengs), the works were sold, that on panel into England, that on canvas to Catherine II (now in Oranienbaum Palaces). The history of these two versions and related compositions attributed to Correggio is the subject of this article.

**Key words:** Correggio, Italian painting of the 16<sup>th</sup> century, religious painting, history of collecting, Catherine II, Thomas Jenkins, Baron von Grimm, Johann Friedrich Reiffenstein.

**Olga Davydova**

### **Arrrt, Arrrt: Akseli Gallen-Kallela in a Monologue With the "Sphinx"**

The article focuses on the question of formation of individual features of Gallen-Kallela's visual poetics in connection with his conscious interest in Symbolism as an artistic concept of Art Nouveau. The new sources and art materials on Finnish art of the second half of the 19<sup>th</sup> century and the first third of the 20<sup>th</sup> century, being introduced into academic context, reveal the characteristics of Gallen-Kallela's imagery and fill the gap that exists in the field of Finnish art studies in Russia.

**Key words:** fin de siècle, symbolism, Art Nouveau, Gesamtkunstwerk, Finnish artists, Axeli Gallen-Kallela.

**Olga Pevsner**

### **The First Russian Art Show in Berlin. Reconstruction of the Exhibition. Part II: The Hidden History, 1920–1924**

The second part of the article on the history of the First Russian Art Show in Berlin (1922) discusses the issues of hidden cultural policy and diplomacy, events preceding the exhibition, bureaucratic games and features of the Soviet political behind the scenes. For the first time, the preparation of "both" Berlin exhibitions is described in detail and their organizers are identified. The topic of "liquidation" of exhibits and the organization of a commercial project to sell paintings in the West is also covered for the first time. The Appendix contains a list of artworks that were exhibited in Berlin but never returned to Russia.

**Key words:** First Russian Art Show, Lunacharsky, Shterenberg, Gabo, Maryanov, Altman, Dreier, Malevich, Rodchenko.

**Olga Yudina**

### **David Alfaro Siqueiros and Soviet Cinema: From Eisenstein to Gerasimov**

The article examines the mutual influence of the Soviet cinema and the work of the Mexican muralist David Alfaro Siqueiros. The history of this relationship can be conventionally presented as a chain of events of artistic continuity: in the late 1920s and 1930s Siqueiros incorporates certain images and techniques of Soviet avant-garde films into his creative arsenal, and in a transformed form they "migrate" to the surface of Mexican walls. Thirty years later delighted Soviet filmmakers bring Mexican muralism to the cinema screen, which in turn contributes to the appropriation of the Mexican style by certain representatives of the Soviet school of monumentalism.

**Key words:** David Alfaro Siqueiros, Sergei Eisenstein, Sergei Gerasimov, Soviet film avant-garde, Mexican muralism, subversive-dialectic art, USSR-Mexico cultural diplomacy.

**Ilona Lebedeva**

### **"Here" was Newman**

Three sculptural compositions on the theme "Here" by Barnett Newman are objects with vertical elements. They are united not only by a common title and a formal feature, but also by the author's understanding of space. There are only a few sculptures among his creative works. The task of this American artist was to "designate" a metaphysically significant place in space for a person. According to the artist's idea, in such places people get a rare opportunity to realize the unity of place, time and space. This brings the interpretation of these Newman sculptures to the level of philosophical discourse. Through such an experience of the space-time continuum in a specific — sacred — place, a deeper understanding of oneself by a person can occur.

**Key words:** Barnett Newman, sculpture, sublime, here, space, place, time, metaphysics.

**Sergei Khachaturov**

### **2 Brodsky 2. Wanderers Among the Ruins**

The article discusses how the theme of wandering within the wreckage of lost great ideas, eidos, brings together the creative biographies of the poet Joseph Brodsky and the architect Alexander Brodsky. The reason for considering the similar trajectories of

both movements in the art world was a specific project: the “One and a Half Rooms” Museum on the site of Joseph Brodsky’s apartment in St. Petersburg. Alexander Brodsky made the apartment a living witness to the wandering image of Joseph Brodsky. The main theme that greets the visitor is the emptiness, charged with various affects of experiences, left after the traveler’s rest, or a ruin - a cast of the idea of the former space of a stormy, rich life.

**Key words:** Joseph Brodsky, Alexander Brodsky, poetry, paper architecture, space-time continuum, ruin.

### **Ekaterina Lazareva**

#### **Futurism in Global Perspective: From Historical Avant-garde to Contemporary Counter-futurisms**

Italian Futurism was the first avant-garde movement that tried to become international. Recent studies of Futurism have contributed to its further understanding as a transnational interdisciplinary phenomenon. The influence of Futurism on contemporary art has been partly studied in countries affected by historical Futurism. However, contemporary counter-futurisms, originating from regions historically almost untouched by this influence, tend to emphasize their break with a common modernist ancestor. The article outlines possible trajectories for comparing the original and new futurisms associated with aesthetic, socio-economic and political aspects. The proposed analysis allows us to see the emancipatory potential of the futurist imagination through the prism of decolonial turn.

**Key words:** Italian Futurism, International Futurism, Afro-futurism, Chicana-futurism, Sino-futurism, Arab Futurism, Gulf Futurism, Black Quantum Futurism, Counter-futurisms.

### **Yulia Buzykina**

#### **Abstract, Plagiarism or Intellectual Self-colonization? Nikolai Pokrovsky and the Methodology for the Study of Christian Art**

The purpose of the article is to clarify the status of the early work by N.V. Pokrovsky, in which he considered the distinctive features of Christian art in comparison with pagan art. In order to assess the degree of independence of the author in his judgments, the text of the article, which largely consists of borrowings from the monograph by F. Kraus, is analyzed. Analysis of the text of the article allows us to assert that the Pokrovsky’s presentation of Kraus’ views is, firstly, the result of the choice of a young scientist among other concepts available to him, and, secondly, a valuable increment of theoretical knowledge for domestic science, which is applicable to the study of monuments from Russian collections. Finally, Pokrovsky refers to the source of his information, so we are talking about a completely research publication of abstract type.

**Key words:** Nikolai Pokrovsky, Christian archeology, history of science in Russia, plagiarism.

### **Vadim Sadkov**

Maria Demidova. Hidden Meanings: The Becoming of the Symbolic Systems of the Renaissance and Western European Art of the 15<sup>th</sup>–17<sup>th</sup> Centuries. Moscow: Lingva-F, 2023.

### **Alla Aronova**

PhD in History of Art, Senior researcher at the Department of Art of the Modern Age, State Institute for Art Studies (SIAS); associate professor at the Department of Theory and History of Art, Russian State University for the Humanities. Curator of the interdisciplinary seminar “Problems of the 18<sup>th</sup> Century Artistic Culture”. Moscow. [alla-aronova@yandex.ru](mailto:alla-aronova@yandex.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 15<sup>th</sup>–18<sup>th</sup> centuries. St. Petersburg. [arte@hermitage.ru](mailto:arte@hermitage.ru)

### **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](mailto:ebortnikova@peterhofmuseum.ru)

### **Yulia Buzykina**

PhD in History of Art, senior researcher at the Scientific and Editorial Department of the Moscow Kremlin Museums. Moscow. [yuliabuzykina@gmail.com](mailto:yuliabuzykina@gmail.com)

### **Olga Davydova**

PhD in History of Art, leading researcher at the Research Institute of Theory and History of Art of the Russian Academy of Arts. Moscow. [davydov-olga@yandex.ru](mailto:davydov-olga@yandex.ru)

### **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](mailto:sergkhat@yandex.ru)

### **Varvara Koltsova**

Art Historian, research assistant at the Department of Western European Art, State Hermitage Museum; PhD student, European University at St. Petersburg. St. Petersburg. [vkoltsova@eu.spb.ru](mailto:vkoltsova@eu.spb.ru)

### **Alexei Kurbanovsky**

PhD (Doctor of Science) in Philosophy, leading researcher at the State Russian Museum, Professor at St. Petersburg Rimsky-Korsakov Conservatory and at the European University. St. Petersburg. [axkurban@mail.ru](mailto:axkurban@mail.ru)

**Ekaterina Lazareva**

PhD in History of Art, artist and curator, senior researcher at the State Institute for Art Studies (SIAS), Associate Professor at the Russian State University for the Humanities. Specialist in Italian futurism, Russian avant-garde, and contemporary Russian art. Editor of *Italian Futurism: Manifestos and Programmes, 1909–1941* (2020). Moscow. [katya.lazareva@gmail.com](mailto:katya.lazareva@gmail.com)

**Ilona Lebedeva**

PhD in History of Art, senior researcher at the Department of Contemporary Art of the West, State Institute for Art Studies (SIAS). Moscow. [lilona@mail.ru](mailto:lilona@mail.ru)

**Daria Likhacheva**

PhD student at the Centre for Medieval Studies, Higher School of Economics. Moscow. [likhachevadaria0@gmail.com](mailto:likhachevadaria0@gmail.com)

**Olga Pevsner**

Historian, translator, archivist. Moscow. [russianmodernism@yandex.ru](mailto:russianmodernism@yandex.ru)

**Vadim Sadkov**

PhD (Doctor of Science) in History of Art, professor, leading researcher at the State Pushkin Museum of Fine Arts. Moscow. [vasadkov@gmail.com](mailto:vasadkov@gmail.com)

**Sharif Shukurov**

PhD (Doctor of Science) in History of Art, leading researcher at the Department of Asian and African Art, State Institute of Art Studies (SIAS), Head of the Department of Comparative Culturology, Institute of Oriental Studies of the Russian Academy of Sciences. Moscow. [ripsic@yandex.ru](mailto:ripsic@yandex.ru)

**Olga Yudina**

Post-graduate student, Faculty of Theory and History of Arts, St. Petersburg Academy of Arts, manager at the Development Department, State Hermitage Museum. St. Petersburg. [olya.yu@gmail.com](mailto:olya.yu@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.