

# Summary

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**Contents**

**THEORY**

INSTITUTIONS

- 10 **Ekaterina Kochetkova.**  
Éric de Chasse: “Questions  
and methods in the history of art  
must be rooted in the present,  
or they have no value”

STYLE

- 28 **Sergei Kavtaradze.** The World  
as Masterpiece: Stylistic Filiation  
of the Tarasov Mansion in Moscow

**HISTORY**

RENAISSANCE

- 50 **Maria Demidova.** “The Pilgrimage  
of the Soul”: The Iconography  
of Bellini’s *Sacra Allegoria*

CLASSICISM AND THE BAROQUE

- 74 **Natalia Serebyannaya.** Rosa and  
Dughuet. Two Views of Landscape

ITALY — RUSSIA

- 102 **Anna Korndorf.** Mythology of the  
“Italian House” in Russian 18<sup>th</sup> Century  
Architecture

RUSSIAN SEASONS

- 140 **Ekaterina Vyazova.** “Homage  
to Roger Fry”: Russian-English  
Intersections in the History  
of Diaghilev’s Russian Ballet  
(late 1910s — early 1920s)

## THE THAW

- 174 **Ekaterina Andreyeva.**  
The Strategy of Polis Life:  
Ideology and Aesthetics of Soviet Art  
in Leningrad in the Late  
1950s and 1960s

## IN MEMORIAM

## TOLSTOY

- 192 **Ivan Tuchkov.** Tribute to Andrei  
Vladimirovich Tolstoy
- 206 Memories of Andrei Vladimirovich  
Tolstoy
- 207 **Dmitry Shvidkovsky.** Tribute  
to the Academician Andrei Vladimirovich  
Tolstoy
- 211 **Andrei Batalov.** The Gifts of Youth
- 218 **Anna Chudetskaya.** Any Unbiased  
Observer Will Agree...
- 222 **Anna Korndorf, Ekaterina Vyazova.**  
On Andrei
- 231 **John Bowlit.** "Artists of the Russian  
emigration"
- 234 **Andrei Tolstoy.** List of Published Works

## BOOK REVIEWS

- 256 **Anastasia Loseva.** *History of Russian  
Art in 22 Volumes. Volume 17. Art of the  
1880s — 1890s* / Ed. by S. K. Laschenko.  
Moscow: State Institute for Art Studies,  
2014
- 286 **Natalia Demina.** Charles and Mario  
Garibaldi, *Monticelli* / Translated by Mark  
Grinberg. Moscow: DEFI, 2017
- 306 **Ilya Pechyonkin.** Anastasia Dolgova,  
*The Bazhanov House: A Monument  
of St. Petersburg Art Nouveau.*  
St. Petersburg: Kolo, 2017

## ABSTRACTS

312

## ABOUT THE AUTHORS

316

## INFORMATION FOR CONTRIBUTORS

319

## Abstracts

**Ekaterina Kochetkova**

**Éric de Chassey: “Questions and methods in the history of art must be rooted in the present, or they have no value”**

Éric de Chassey is an art historian and critic, professor, specialist in contemporary art, and curator of major international exhibitions. He was director of the French Academy in Rome from 2009 to 2015 and from July 2016 he has been in charge of the Institut national d'histoire de l'art (INHA), a research organization founded in Paris in 2001. His areas of interest include post-War abstract art in Europe and the United States, the history of photography and the role of international relations in 20<sup>th</sup> century culture. He talked to Ekaterina Kochetkova about the work of the INHA, bridging the abyss between different branches of science, the role of art in the modern world and the special significance of non-objective painting.

**Key words:** history of art, art institutions, art history education, art of the modern period, abstract art.

**Sergei Kavtaradze**

**The World as Masterpiece: Stylistic Filiation of the Tarasov Mansion in Moscow**

The creative experiment of the architect Ivan Zholtovsky who, at the start of the 20<sup>th</sup> century, built a Moscow mansion for the businessman, Gavriil Tarasov, in exact imitation of Andrea Palladio's Palazzo Thiene, is used to examine whether styles can be distinguished on other than formal grounds. The proposal is that the image of a work of art exists, not in a physical medium but in the spaces of phenomenal worlds: “the lifeworld”, “the world of transcendental essences”, the autonomous “world of

culture”, “the inner world of man”, etc., and that the “collective ego” positions itself differently towards each of them. Applying this approach to the image of Tarasov's mansion, the author is driven to the surprising conclusion that, in a certain sense, Zholtovsky succeeded in becoming a Renaissance architect.

**Key words:** Ivan Zholtovsky, Andrea Palladio, the lifeworld (Lebenswelt), phenomenological sociology, the stage-by-stage theory of the development of art, style.

**Maria Demidova**

**“The Pilgrimage of the Soul”: The Iconography of Bellini's *Sacra Allegoria***

A first attempt at interpretation of Giovanni Bellini's painting *La Sacra Allegoria* was made by the German scholar Gustav Ludwig in 1902. He linked Bellini's work with the mystic French poem of the 14<sup>th</sup> century, *Le pèlerinage de l'âme* by Guillaume de Deguileville. But the French poem, unlike Bellini's picture, does not use the image of a river. Ludwig therefore suggested an influence from Dante's *Divina Commedia* and referred to a specific fragment of *Purgatorio* (Canto XXXI). But this episode described there is intimately connected to the plot of Dante's poem and the comparison with Bellini's painting is strained. In the article we suggest another influence of Dante's poem on the Venetian painter. *La Sacra Allegoria* appears to be closely connected with traditional Christian doctrine and with Neo-Platonic thought in the Quattrocento.

**Key words:** Giovanni Bellini, Dante, Cristoforo Landino, Neo-Platonism, the Rivers of Paradise, the Tree of Life.

**Natalia Serebyannaya**

**Rosa and Dughuet. Two Views of Landscape**

Gaspard Dughet and Salvator Rosa had very different approaches to the interpretation of baroque landscape. Rosa was a powerful example of the romantic vision in the baroque era. His landscapes are dynamic, mysterious, and full of melancholy contemplation of nature in the raw. Dughet was the first to treat landscape as scenery dominated by nature. His works were the epitome of all that is poetic in 17<sup>th</sup> century landscape painting. The decorative ease of Dughet and the expressive temperament of Rosa represent two distinct handlings of the “ideal landscape” in classicism and baroque painting. Both masters attached great importance to the predominance of the sensual over reason, to an opposition between human society and the greatness and power of nature, expressing a certain indifference towards the benefits of civilization and highlighting the image of a simple life at one with nature.

**Key words:** 17<sup>th</sup> century landscape painting, classicism, baroque, ideal landscape, romantic vision.

**Anna Korndorf**

**Mythology of the “Italian House” in Russian 18<sup>th</sup> Century Architecture**

The article looks at the origin and nature of the concept of the “Italian house” in Russian 18<sup>th</sup> century architecture. The author highlights the broad range of buildings

that were referred to by that term despite lacking any direct connection with specific principles of style and construction, she then traces the sources of the “Italian House” typology, its function, and its links with modern French architectural theory, the palladian tradition and the ideas of “enlightened leisure” in the “villa suburbana”.

**Key words:** Italian house, maison de plaisance, architectural theory, villa, palladianism, salon à l'italienne, pavilion, Russian architecture, baroque, classicism.

### Ekaterina Vyazova

#### “Homage to Roger Fry”: Russian-English Intersections in the History of Diaghilev’s Russian Ballet (late 1910s – early 1920s)

The article deals with the reception of performances by Sergei Diaghilev’s Russian Ballet in England after the First World War, focusing on productions staged by Leonid Myasin with sets by Mikhail Larionov. The starting point for the study was Larionov’s collage entitled *Homage to Roger Fry* (1919, Victoria and Albert Museum, London), which is published here for the first time in a Russian-language edition. The history of this work and its possible interpretations are not merely interesting in themselves: the *Homage* was created in the specific context of Diaghilev’s ballets of the second (postwar) period, and this context had much to do with the state of British criticism and British art in the second half of the 1910s.

**Key words:** Mikhail Larionov, Roger Fry, Sergei Diaghilev, Russian Seasons, national art.

### Ekaterina Andreyeva

#### The Strategy of Polis Life: Ideology and Aesthetics of Soviet Art in Leningrad in the Late 1950s and 1960s

The art of the thaw and, more broadly, Soviet art of the late 1940s–1960s is now attracting much interest from international researchers. Exhibitions of works from this period were held in 2016–2017 in Munich, Brussels, Karlsruhe and in Moscow (at the Pushkin Museum, the Tretyakov Gallery and the Museum of Moscow). The period of the thaw is of special interest as the time of “second modernism” and an upsurge of speculation about the present in the USSR. The birth of the “modern style” at the turn of the 1950s and 1960s signalled an internationalization of Soviet art. However, specifics of this process in different centres in the USSR show how distinctive the phenomenon of contemporary style can be, depending on the history and artistic nature of the place where it develops. The stylistic specifics of the thaw in Leningrad, as distinct from its nature elsewhere in the USSR, are the theme of this article..

**Key words:** thaw, Leningrad art, Leningrad Porcelain Factory, Lenfilm, the Arefyev circle, minimalism, suprematism, expressionism.

### Ivan Tuchkov

#### Tribute to Andrei Vladimirovich Tolstoy

The article is dedicated to the memory of the art historian, art critic, curator and teacher, Andrei Vladimirovich Tolstoy (1956–2016). He was a full member of the

Russian Academy of Arts, Professor of the Moscow Institute of Architecture and the Surikov Institute, President of the Russian National Section of the International Association of Art Critics, deputy editor of the magazine *Pinakoteka*, deputy director of the Pushkin Museum of Fine Arts and, in recent years, head of the Institute for the Theory and History of the Fine Arts within the Russian Academy of Arts. Andrei Tolstoy published numerous books and articles on the history of Russian art from the end of the 19<sup>th</sup> to the beginning of the 21<sup>st</sup> century. His pioneering research on the work of Russian émigré artists is particularly valued.

**Key words:** Andrei Tolstoy, history of art, art criticism, Russian émigré artists.

### Remembering Andrei Vladimirovich Tolstoy

Memories of Andrei Tolstoy (1956–2016) by his friends and colleagues.

**Key words:** Andrei Tolstoy, history of art, art criticism, Russian émigré artists, Russian Academy of Arts, Pinakoteka magazine.

### Andrei Tolstoy. List of Published Works

A list of the published works of Andrei Tolstoy, including monographs, catalogue articles, articles in academic journals and art encyclopaedias, as well as critical publications in professional and popular periodicals. A list of unpublished reports and speeches by Andrei Tolstoy at scientific conferences is also provided.

**Key words:** Andrei Tolstoy, history of art, art criticism, Russian-French cultural ties, Russian émigré artists, Russian Paris, the Paris School.

### Anastasia Loseva

*The History of Russian Art in 22 Volumes. Volume 17. Art of the 1880s – 1890s* / Ed. by S. K. Laschenko. Moscow: State Institute for Art Studies, 2014.

### Natalia Demina

Charles and Mario Garibaldi, *Monticelli*. Moscow: DEFI, 2017

### Ilya Pechyonkin

Anastasia Dolgova, *The Bazhanov House: A Monument of St. Petersburg Art Nouveau*. St. Petersburg: Kolo, 2017.